LIBRARY
THE MUSEUM
OF MODERN ART

FL
PER

FL
3327

MFLA
+

Digitized by the Internet Archive
in 2016 with funding from
Media History Digital Library

https://archive.org/details/movingpicturewor58sept

Largest PAID Circulation in the Field—10,709

Moving Picture WORLD

Vol. 58, No. 1 SEPTEMBER 2, 1922 PRICE 25 CENTS

JESSE L. LASKY PRESENTS A

George Melford PRODUCTION

"BURNING SANDS"

WITH

WANDA HAWLEY, MILTON SILLS,
ROBERT CAIN, JACQUELINE LOGAN

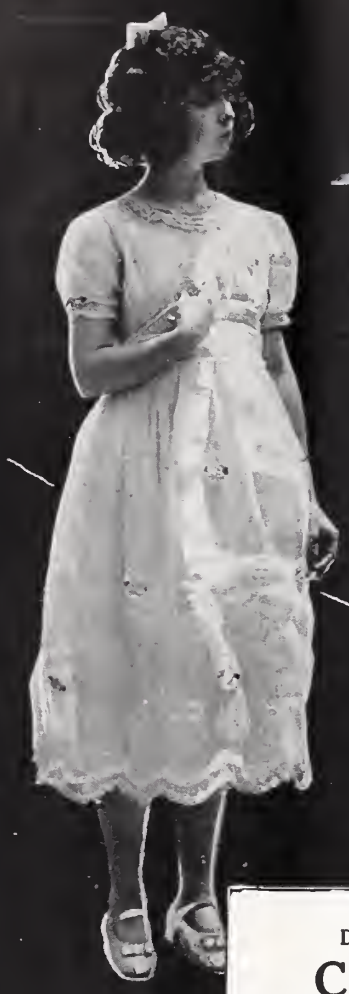
A MAN'S flaming answer to "The Sheik." A bigger, better story than that, and a box-office attraction extraordinary.

From the novel by Arthur Weigall
Scenario by Olga Pritzlau and Waldemar Young

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY



DOROTHY GISH PRODUCTIONS
present

Dorothy GISH
in
"The COUNTRY FLAPPER"

DIRECT FROM A RECORD-BREAKING WEEK IN THE
CAPITOL THEATRE
NEW YORK CITY
TO THE
CALIFORNIA THEATRE
LOS ANGELES
OPENING SEPT. 3
DIRECTED BY F. RICHARD JONES

Famous Director of "MICKEY," "MOLLY-O" and "CROSS ROADS of NEW YORK"

A Remarkable offering for
Independent Distributors

WIRE US NOW

PRODUCERS SECURITY CORP.
516 — 5TH. AVE. NEW YORK

Created by Cosmopolitan Productions

COSMOPOLITAN PRODUCTIONS PRESENTS

MARION DAVIES
IN "THE YOUNG DIANA"

Story by MARIE CORELLI *Scenario by* LUTHER REED *Directed by* ROBERT G VIGNOLA *and* ALBERT CAPELLANI
Setting's by JOSEPH URBAN

It's a Paramount Picture

MARION DAVIES
in
"The YOUNG DIANA"

Story by
MARIE CORELLI

Scenario by
LUTHER REED

Directed by
ROBERT G. VIGNOLA *and* ALBERT CAPELLANI

Settings by
JOSEPH URBAN

THE role of Diana May is the most interesting Marion Davies has ever created. It offers her a wonderful opportunity for the display of her delicate dramatic art—as well as the most gorgeous collection of gowns this delightful star has ever worn. It will appeal tremendously to every member of the fair sex.

"The Young Diana" really merits the Motion Picture News characterization:

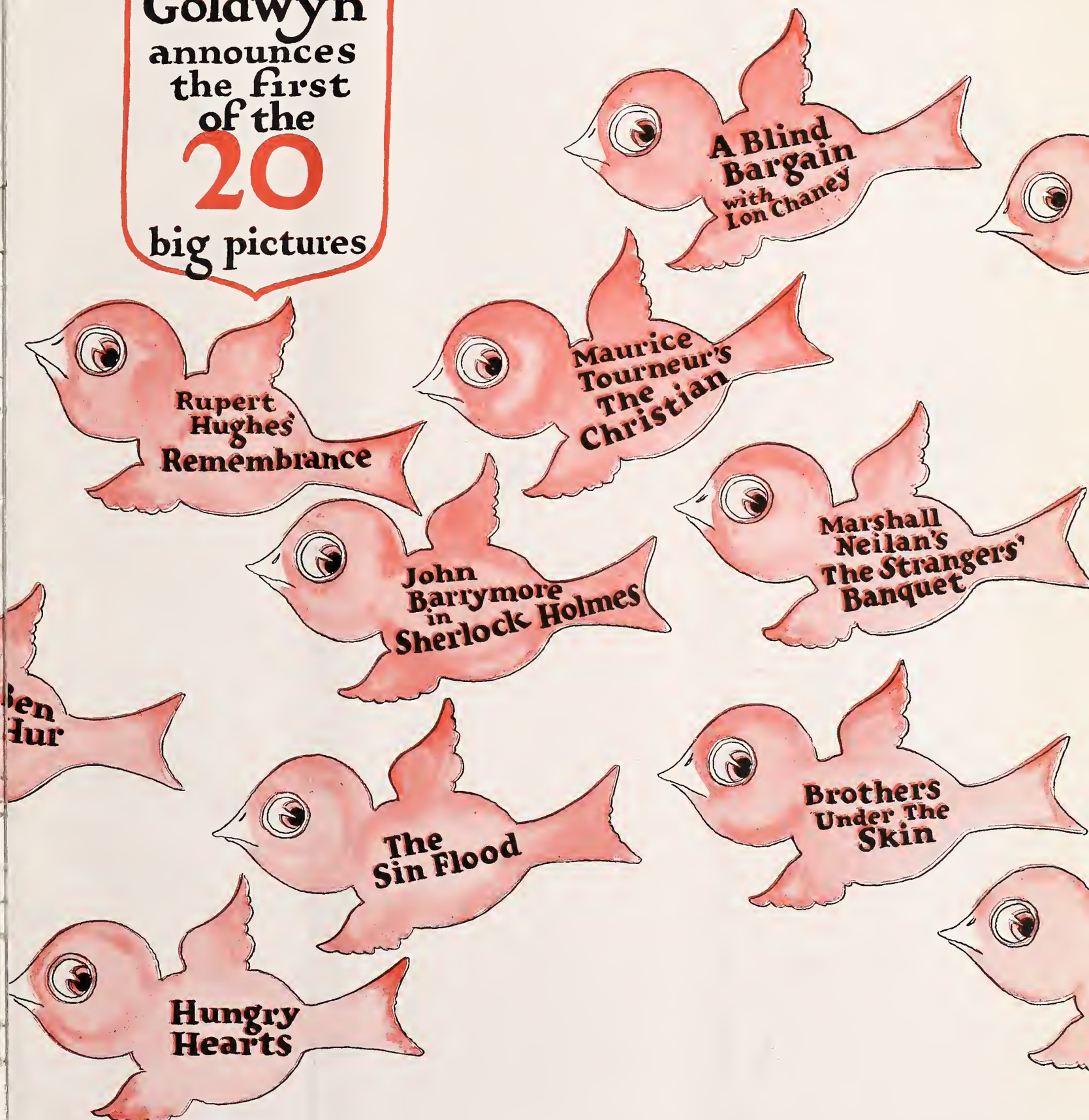
"The Picture That Has Everything"

Play it to your Profit.

MARION
DAVIES
IN
"THE YOUNG
DIANA"

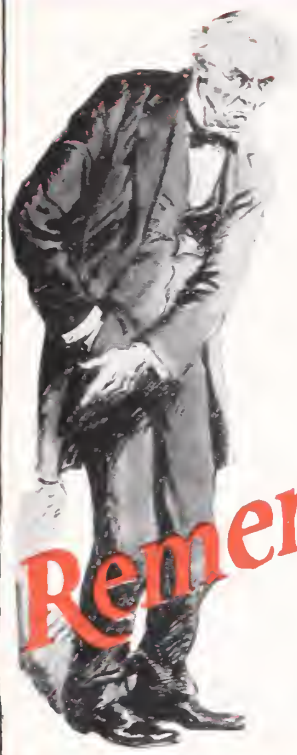
The Big Birds On The Horizon!

Goldwyn announces the first of the 20 big pictures



Goldwyn Means Big Pictures!

Goldwyn announces the first



The Author of "The Old Nest"

Rupert Hughes

Now gives us a greater story of American family life

Remembrance

with Claude Gillingwater, Patsy Ruth Miller, Cullen Landis.

Oct. 8

"America's greatest dramatic artist"

John Barrymore

as Sir Conan Doyle's famous character of detective fiction

Sherlock Holmes

From the William Gillette play

Directed by Albert Parker

A CAST TOP-HEAVY WITH TALENT

Oct. 29

Here's a Big One!

Anzia Yezierska's

Hungry Hearts

Directed by E. Mason Hopper

The story of those who found love, beauty and power in America

Nov. 26

Maurice Tourneur's

biggest motion picture success

The Christian

By Sir Hall Caine

This picture will create a photoplay sensation

with Richard Dix, Mae Busch, Gareth Hughes, Glaude Gillingwater, Phyllis Haver, Joseph Dowling

Dec. 10

Sold individually. Each One

8 of the Twenty Big Ones

Here is
A Great
Picture

The vivid story of a Mississippi flood

The Sin Flood

Directed by Frank Lloyd

with Helene Chadwick, James Kirkwood, Ralph Lewis and Richard Dix

Nov. 12

Peter B.
Kyne's

Saturday Evening Post story

Brothers Under The Skin

Directed by E. Mason Hopper

with Pat O'Malley, Helene Chadwick, Norman Kerry, Claire Windsor and Mae Busch

Nov. 19

Lon
Chaney

gives us his greatest character role in

A Blind Bargain

The story of a Man-devil and an Ape-man

A story of love and the menace of a mad messenger of science

Directed by Wallace Worsley

Dec. 24

Marshall
Neilan's

cleverest picture

The Strangers' Banquet

with Hobart Bosworth, Claire Windsor, Rockliffe Fellowes, Nigel Barrie, Claude Gillingwater, Margaret Loomis and Stuart Holmes

Dec. 31

advertised to the limit!

Goldwyn Pictures in 1922-23

GOLDWYN will produce and distribute during the coming year only TWENTY BIG PRODUCTIONS. Each one is a truly BIG picture in every sense of the word. Each picture is being produced in a BIG way, built on the solid foundation of GREAT stories, directed by the foremost directorial minds in the business, backed by the unlimited resources of the Goldwyn organization, created to make money for you. Each will be sold individually on its own merits.

Intensively Advertised

BIG pictures are BIG from the point of view of your box-office and bigger when they are properly advertised and exploited to your audience. We are going to tell America about each GREAT Goldwyn production through a tremendous advertising campaign. We will tell your audience about our line-up of powerful attractions through intensive national and local advertising, in the principal magazines, in hundreds of newspapers, on billboards.

Goldwyn Will Make "Ben Hur"

BEN HUR, the most widely known book in the world is being made by Goldwyn into a colossal dramatic spectacle, filmed in Palestine, Egypt, Italy, America.

Other great Goldwyn pictures to come:

GIMME—another Rupert Hughes knockout.

SIX DAYS—Elinor Glynn's stupendous love drama.

PASSIONS OF THE SEA—R. A. Walsh's first Big One for Goldwyn.

BROKEN CHAINS—$10,000 prize story directed by Allen Holubar.

THE BITTERNESS OF SWEETS—a wonderful Rupert Hughes story.

LEAVING THE CREAM IN THE BOTTLE

I RECENTLY left the West Coast Studios, after screening practically all of our fall productions, to be released under the forty-one picture program, sold to exhibitors for the first six months of this year.

In talking to exhibitors of these pictures, I promised them the greatest productions that our Producing Department had ever turned over to us for distribution.

Those of you who bought these productions on faith and on our word, know to what extent our pledges have been kept.

We are releasing these productions just as fast as possible, and in many cases pre-releasing, to get them into your hands at the earliest possible moment.

As an example, "Blood and Sand" is just finishing the greatest four weeks' run in Broadway's picture history, and could have been kept on indefinitely. Everyone knows it—admits it—but there was something else to think of besides the profits this picture would make for us after an indefinite run.

Exhibitors are in need of box office attractions now more than ever before in their history, so "Blood and Sand" is being sent on its way so that YOU and YOU and YOU may get it soon. Not only to make you money, not only to start your new season right, but to show to the people who support your theatre, that this is one of the kind of pictures you were talking of when you told them of the new Paramount program of this season.

And this is but one—there are more to follow—for when you have seen "Manslaughter," "The Old Homestead," "Burning Sands," "To Have and To Hold," "The Young Rajah," "The Spanish Cavalier," "Clarence" and others, you will realize more than ever before what a **dependable source of supply** means, and that the making of good pictures is the result of good planning, good thinking, good resources, and good organization—not the result of just big talk.

Two-dollar pictures? Yes, everyone of them, and they could have been shown at $2 for a long run. But **you,** Mr. Exhibitor, would not have had them for six or eight months, and **you need them now.**

They were made for you, for picture theatres to run, at popular prices, and bring back your business as only pictures of this kind can do.

S. R. Kent

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

AN ES PRODUCTION

ENTERTAINMENT *Plus*
a theme as big as all outdoors
yet so simple a child can understand it!

HEART INTEREST *Plus*
a story that digs into the Heart and imbeds therein a never-to-be-forgotten lesson!

EXPLOITATION VALUE
a story that will appeal to the masses rather than the classes.

Combined is what Exhibitors have *demanded*, you get *these 3 and more!*

in

Edward Sloman's

First Personally Produced Picture

"BLIND JUSTICE"

Adapted from FRANK R. ADAMS' most popular story recently published *in*

MUNSEY'S MAGAZINE

1: BOX OFFICE TITLE.
2: A STORY FRESH *in the* PUBLIC'S MIND
3: MASTERLY DIRECTION
4: A PERFECT PRODUCTION
and
5: The GREATEST CAST *ever* ASSEMBLED!

MILTON SILLS
PAT. O'MALLEY
ALEC FRANCIS
CARMEL MYERS
CHAS CLARY
ERIC MAYNE
JACK MOWER
WALTER LONG

EDWARD SLOMAN PRODUCTIONS. 4534 Sunset Blvd., Los Angeles, Cal.

HAMILTON
COMEDIES

Lloyd Hamilton

James W. Dean, one of America's foremost newspaper critics, whose reviews are printed in hundreds of papers, said: "Lloyd Hamilton is hereby nominated for a place in the hall of comic immortals. Chaplin, Lloyd and Keaton must crowd up a bit to give him room."

LLOYD HAMILTON'S excellent work in our Mermaid Comedies has earned for him, through the public's steadily increasing approval, promotion to a producing company of his own. Under the name HAMILTON COMEDIES this comedian will present on the screens of the world six feature comedies, each in two parts, for the season of 1922-23.

As much care, thought, time and money will be spent on these Short Subject features as is usually spent only on five-reel pictures.

The first production featuring this great screen humorist will be ready for your enjoyment early in the fall.

Ask the manager of your favorite theatre now if he has contracted for HAMILTON COMEDIES, and when he will be able to show you the first picture.

HAMILTON COMEDIES, like all motion pictures released by Educational, will carry our trade-mark on their posters and lobby cards and on the motion pictures themselves.

When You See This Sign Go In—
It's the Sign of a WHOLE Evening's Entertainment

Educational Pictures
THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

LLOYD HAMILTON

IN

HAMILTON COMEDIES

Is Known To 24,000,000 PEOPLE Who See
THIS AD IN
THE SATURDAY EVENING POST (Issue of August 5th)
AND THE LADIES' HOME JOURNAL (November Issue)

SIX FEATURE TWO-REEL Comedies for 1923

Contract for Series Now!

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. Hammons, President*

ARTHUR F. BECK Presents
When Husbands
BY AND WITH
LEAH BAIRD
THIS man married to get hold of his wife's money. First he eliminated his rival by a framed up robbery. Then he systematically lied, cheated and deceived the innocent girl behind the respectability of marriage. Eventually the wife found him out. To save his own reputation he attempted to prove her infidelity. She is saved by an unexpected and highly dramatic occurrence.
It is based on life. Any woman in the same situation would do exactly as Leah Baird does.
It is a gorgeous vision of ravishing gowns and lavish settings.
It has an exploitation title. It will open big and hold up for a run.
An early Fall release, now booking.
FOREIGN REPRESENTATIVE
SIDNEY GARRETT

Deceive
ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.
"Don't Doubt Your Wife"
"When The Devil Drives"
Both Brilliant Dramas of Wedded Life
by and with
LEAH BAIRD
and now
"WHEN HUSBANDS DECEIVE"
Her Greatest, Most Astonishing Revelation of a Pointed Truth About Men, Women, Love and Marriage.
Directed by Wallace Worsley, supervised by Arthur F. Beck and played by a splendid cast.
LEAH BAIRD
Jack Mower William Conklin
Katherine Lewis Eulalie Jensen
John Cossar
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

TIMOTHY'S QUEST

Directed by
Sidney Olcott
Scenario by Katherine Stuart

All the world loved "Rebecca of Sunnybrook Farm" and "Daddy Longlegs" and exhibitors everywhere made big money when they played them.

Here is another story by the beloved author of "Rebecca" and it is as big, as human, as sweet and appealing as "Rebecca." It was scenarioized by the girl who did "The Cinderella Man" and directed by the man who made Mary Pickford's "Poor Little Peppina."

"TIMOTHY'S QUEST" is the loveliest, sweetest story that any distributor in the world has for the new season. Prints now being shipped to all our 24 exchanges. See it quick.

In Canada: Canadian Releasing Corporation, Limited

Extended Run at Mack Sennett's Mission

Booked immediately on sight and introduced by a tremendous newspaper, billboard and exploitation campaign in the leading extended run theatre on the Pacific Coast, opening Saturday, August 26th.

Booked for the Lubliner and Trinz first run theatres in Chicago, opening August 27 as a pre-release, having its world-premiere at the Los Angeles Mission; following over the entire Lubliner and Trinz chain in Chicago; booked pre-release by Ed Fay in Providence and everywhere announced and expected to be a sensational box-office success based on the picture itself; on the alluring box-office quality and drawing power of its title.

PYRAMID PICTURES INC.

presents

QUEEN OF THE MOULIN ROUGE

From Paul Potter's Famous Play

A Ray C. Smallwood Production

Featuring Martha Mansfield, Joseph Striker and Henry Harmon.

So, this is Paris!

Mad, fascinating Montmartre. Parisian night life that brings the amusement-seekers of the world to the resorts of the gayest city in all the world.

A spectacular, romantic melodrama, full of color; full of life; full of thrill and excitement and action; a story of love and ambition and temptation revolving around the famous Red Mill.

Prints in all our 24 exchanges now and you can get a pre-release showing ahead of its national release September 10.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

WHEN WILL YOU SEE "RICH MEN'S WIVES"

Rothafel	Saw	Rothafel	Booked
Balaban & Katz	Saw	Balaban & Katz	Booked
Nicholas Schenck (Loew Circuit)	Saw	Nicholas Schenck	Booked
A. H. Blank	Saw	A. H. Blank	Booked
Eugene Roth	Saw	Eugene Roth	Booked
Tom Moore	Saw	Tom Moore	Booked
Frank Newman	Saw	Frank Newman	Booked
Jensen & Von Herberg	Saw	Jensen & Von Herberg	Booked
Fred Miller	Saw	Fred Miller	Booked
Skouras Bros.	Saw	Skouras Bros.	Booked

"RICH MEN'S WIVES"

BOOKED AT SIGHT

It's A Money Maker

Arrange to See It at the Nearest Al Lichtman Exchange

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

SELZNICK PICTURES
REG. U.S. PAT. OFF.

Lewis J. Selznick
presents

"LOVE IS AN AWFUL THING"

starring OWEN MOORE

by Victor Heerman

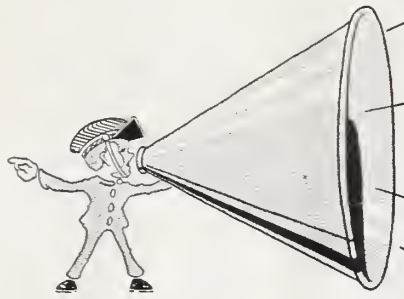
A Victor Heerman Production

The King of Farce Comedy in another Riotously Funny Feature, ably supported by a notable Selznick cast which includes Marjorie Daw

FOX
INDEPENDENCE & STRENGTH

WILLIAM FOX ANNOUNCES

THE RELEASE
OF HIS FIRST THREE BIG SPECIALS
OF THE NEW SEASON



THE FAST MAIL

AN HONEST MOTION PICTURE

A Bang-up Picture
To open your Season

100 Percent. Favorable Criticism
by New York Reviewers

RELEASED AUGUST 20th.

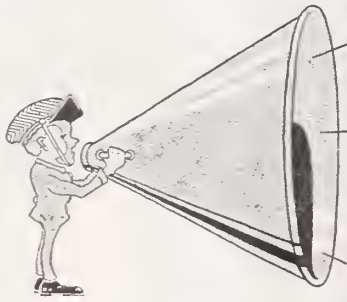
MONTE CRISTO

ALEXANDRE DUMAS' GREATEST STORY

Now playing limited
New York engagement

Book now and get the benefit of a
Nation-wide Pulicity Campaign

RELEASED SEPTEMBER 3rd.



Silver Wings

with MARY CARR

NOW ROUNDING OUT ITS
ALL-SUMMER NEW YORK RUN

A Play of Thrills, Laughter,
Human Interest, and Tears.

RELEASED AUGUST 27th.

Visiting Exhibitors
in New York are invited to stop in and see
The Fox Specials Showing There.

William Fox presents
SHIRLEY MASON
Out for a New Record!!
in
The New Teacher
STORY BY
DOROTHY YOST
DIRECTED BY
JOSEPH FRANZ
FOX
INDEPENDENCE & STRENGTH

William

WILLIAM FARNUM

FOX
INDEPENDENCE & STRENGTH

William Farnum Returns to the Big Outdoors.

HERE is Farnum back in the open with a wonderful child, a sensational dog, a new leading woman, a great story by Mary Murillo,—and directed by Herbert Brenon.

And—zowie—what a fight.

A combination that should make the old S. R. O. sign do double duty and stand 'em up to the fire limitations all the week.

A fine actor—a punchy story—an excellent cast, and a great director—Farnum was never better suited.

It's an audience picture.

Story by
Mary Murillo
Directed by
Herbert Brenon

Fox presents

in MOONSHINE VALLEY

William

Tom Mix in

New York Newspapers Applaud Tony

"We never have seen such remarkable acting on the part of an animal * * * Here is a photoplay that everyone who loves a horse should see."—N. Y. World.

"You've seen horses? Oh, no you haven't * * * If you really want to see a horse, look at Tony in the film that bears his name."—N.Y. American.

"Something worth while and entirely different * * * Mix's four footed partner has dramatic talents that make him worth his weight in oats."—N. Y. Herald.

"It is a picture filled with action and adventure, packed with thrills and well worth seeing."—N. Y. Commerical.

FOX
INDEPENDENCE & STRENGTH

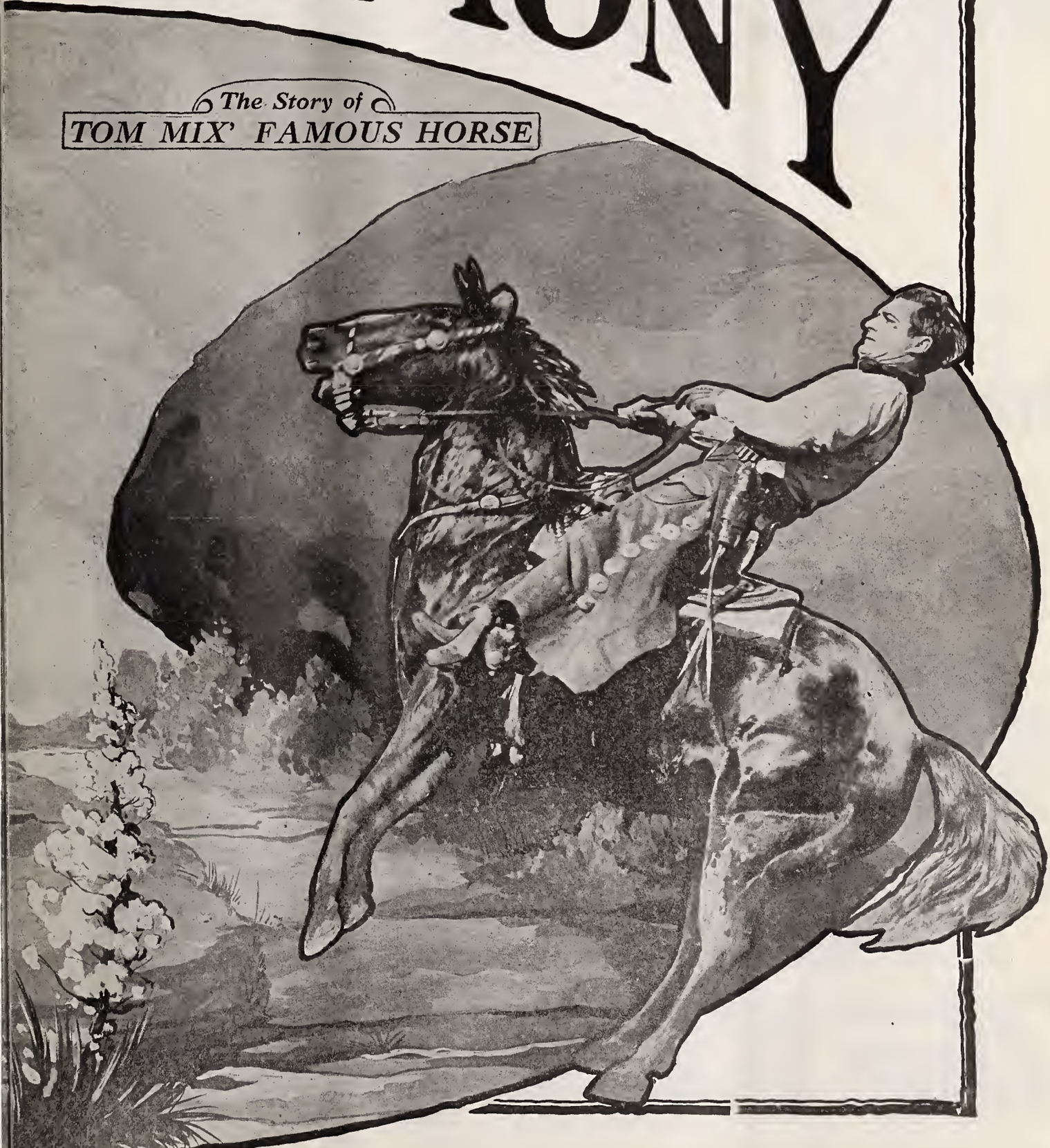
From
MAX BRAND'S STORY "ALCATRAZ"

Directed by
Lynn F. Reynolds

Fox PRESENTS

JUST TONY

The Story of
TOM MIX' FAMOUS HORSE



TENSE SILENCE!

Then a roar of approval

that shook the gorgeous New York Capitol Theatre from the pit to its glittering dome—that acclaimed Harry Carey as ABSOLUTELY THE GREATEST WESTERN STAR ON THE SCREEN!

Get this straight, Mr. Exhibitor: Harry Carey is backed today by the greatest organization of practical showmen in the business—by exploitation and showmanship that outdoes anything ever attempted in the past—

We not only give you Harry Carey in a stupendous SHOW but we give you the big-fisted exploitation to jam it over in true Barnum fashion. A red-blooded combination that goes right out and drags 'em in! Hitch up to Harry NOW. Your nearest F. B. O. Exchange will gladly serve you.

Book

HARRY CAREY

Keep Your Eye On
F. B. O.

in "The Kick-Back"

In the dictionary of the show business, "The KICK-BACK" means S·R·O·

Distributed by Film Booking Offices of America, Inc.—Exchanges everywhere

A Stirring Novel—**SCIMITARS OF THE SEA**—*By Kingsley Moses*

Member NEWSSTAND GROUP—Circulation More Than a Million a Month

Dear Mr. Burr:

I congratulate you on seeing the motion-picture possibilities of Gerald C. Duffy's great story. As a vehicle for Johnny Hines, and with Doris Kenyon, Effie Shannon, Edmund Breese, Robert Edeson, J. Barney Sherry and Charles Gerrard, it should make a splendid motion picture.

(Signed) HAROLD HERSEY.

LETTER ND - ART
LITERATURE DRAM DUCATION CULTURE
The Literary Digest
MAY 20 1922
MANGLING MASTERP
The Readers' Publishing Corporation
Dear Mr. Duffy:
I have read your story "SURE-FIRE FLINT"
Permit me to say that this yarn is most
extraordinary.
In the near future I would like to talk about a possible
series of "SURE-FIRE FLINT" stories.
Very truly yours,
EDITOR, "Ace-High Magazine."

In the Literary Digest of May 20th is a reprint of an article which Gerald C. Duffy wrote in Picture Play Magazine. This article appears under the sub-heading "Letters and Art," and Mr. Duffy is probably the only screen writer who ever broke into this magazine, let alone this department.

Mr. Harold Hersey, Editor of Ace High Magazine, published by The Readers' Publishing Corporation, states that Mr. Duffy, in his opinion, is one of the best writers of the day.

JOHNNY HINES
DORIS KENYON
EDMUND BREESE
ROBERT EDESON
EFFIE SHANNON
CHARLES GERRARD
J. BARNEY SHERRY

A Sensational Cast

Directed by
Dell Henderson

Art Director
Chas. Osborn Seessel

Sub-Titles by
Ralph Spence

Photography by
Charles Gilson
and
W. G. (Billy) Bitzer

"'Sure Fire Flint,' most extraordinary story, by one of the best writers in the country."

C. C. Burr Presents

JOHNNY HINES' LATEST

"SURE FIRE FLINT"

MASTODON
FILMS, Inc.
C. C. BURR, Pres.
133-135-137 West 44th Street
New York City, N. Y.

DISTRIBUTED BY

DAVE SEGAL
Royal Pictures, Inc.,
1337 Vine Street, Philadelphia, Pa.

ROY SEERY
Associated First National Pictures,
821 So. Wabash Ave., Chicago, Ill.

M. A. KLAUSNER
Mountain States Film Attractions,
1525 Tremont St., Denver, Colo.

LOUIS HYMAN
All-Star Features Distrib., Inc.,
209 Golden Gate Ave., San Francisco, Cal.

SAM MOSCOW
Moscow Films, Inc.,
54 Broadway, Boston, Mass.

DAVIS & ALEXANDER
Columbia Film Service, Inc.,
119-121 Ninth St., Pittsburgh, Pa

FLOYD BROWN
The H. Lieber Co.,
122 West New York St., Indianapolis, Ind.

A. H. BLANK ENTERPRISES
Des Moines Theatre Bldg.,
Des Moines, Iowa

WM. SKIRBOLL
Skirboll Bros. Gold Seal Prod.,
21st & Payne Sts., Cleveland, O.

J. F. CUBBERLEY
F & R Film Co.,
Loeb Arcade Bldg., Minneapolis, Minn.

M. A. KLAUSNER
Mountain States Film Attractions,
2006 Third Ave., Seattle, Wash.

SAM ZIERLER
Commonwealth Picture Corporation,
729 Seventh Avenue, New York N. Y.

Foreign Distributors—WM. M. VOGEL, 126 West 46th Street, New York City

The Ullman Mfg. Co., Art Publishers, N. Y.

NORMA TALMADGE
IN "THE ETERNAL FLAME"

BEN DAVIS
Manager Colonia Theatre
Norwich, N. Y.

A. G. STOLTE
Directing Manager, Des Moines
Theatre, Des Moines, Iowa

FIRST NATIONAL PICTURES

RALPH LIEBER
Business Manager, Circle
Theatre, Indianapolis, Ind.

O. K. MASON
Manager Regent Theatre
Wichita, Kan.

NICK McMAHON, JR.
Marlow Theatre
Ironton, Ohio

JOE BURTON
Owner of The Star,
Toccoa, Ga.

FRANK STEFFY
Manager Coliseum Theatre
Seattle, Wash.

ALFRED GOTTESMAN
Strand Theatre
Shenandoah, Pa.

The "Dollar-a-Week" Men

make a report on

NORMA TALMADGE

—in—

"The Eternal Flame"

They ought to know a picture when they see one for they are all practical showmen and winners of the National Exploitation Contest last First National Anniversary Week

NORMA TALMADGE has scored another dramatic and artistic triumph!

Such was the consensus of opinion from the eight prize-winning Associated First National exhibitors, after witnessing her latest super-production, "The Eternal Flame," as guests of Joseph M. Schenck. The private showing was held for the exhibitors in Hollywood, which they visited on their tour.

"Miss Talmadge runs the gamut of emotions and reaches the pinnacle of her chosen work," said A. G. Stolte of the A. H. Blank Enterprises, Des Moines, Iowa.

"'The Eternal Flame' is screen literature," said Frank Steffe, after witnessing the preview. "I predict that in my locality it will have a long run and will do the screen an immeasurable good. It is a gem and there is not a slow spot in the 7400 feet."

"The film has a heart appeal that grips and holds one and I predict it will be a tremendous success," was the expression of Ben Davis of the Colonia Theatre, Norwich, New York.

"Marvelous acting and photography, backed by a heart interest story that has no equal, makes 'The Eternal Flame' a masterpiece as well as a magnet that will attract S. R. O. crowds," said Joe Burton of the Star Theatre, Toccoa, Georgia.

O. K. Mason, who represents the Regent Theatre of Wichita, Kansas, was equally vehement in his praise of the film. "It is a wonderful picture, excellently directed and photographed and replete with dramatic value that will please all," he said enthusiastically.

"A brilliant star and a picture the value of which is enhanced through the spending of large sums of money to give it the necessary artistic finish—a film that will satisfy audiences and make money for exhibitors," is the manner in which Alfred Gottesman characterized the picture.

Ralph Lieber, nephew of Robert Lieber, president of Associated First National and Business Manager of the Circle Theatre of Indianapolis, and Nick McMahon, Jr., of Ironton, Ohio, were equally enthusiastic in praising the picture to Mr. Schenck, who asked for candid opinions regarding the production.

Conway Tearle, who plays opposite Miss Talmadge, gives the best performance of his career, say these experts. They also praise Frank Lloyd for his fine direction; Frances Marion for her adaptation and titles, and Tony Gaudio for his photography. The story is adapted from "La Duchesse de Langeais," by Honore de Balzac.

You'll All Agree When You See It!

A FIRST NATIONAL ATTRACTION

SERVICE

28 Reasons

WHY VITAGRAPH SERVICE PLEASES ALL EXHIBITORS

Years in Vitagraph Service

G. H. BALSDON, Manager Vitagraph New York Exchange .....7 years 4 months
C. W. SAWIN, Manager Vitgraph Boston Exchange .....7 years 4 months
J. E. HUEY, Manager Vitagraph Dallas Exchange .....7 years 4 months
F. W. REDFIELD, Manager Vitagraph Pittsburgh Exchange .....6 years 7 months
J. T. DROY, Manager Vitagraph Toronto Exchange .....6 years 6 months
J. P. BETHELL, Manager Vitagraph Philadelphia Exchange .....6 years 5 months
J. A. STEINSON, Manager Vitagraph Chicago Exchange .....6 years 4 months
J. E. BECK, Manager Vitagraph Cleveland Exchange .....6 years
JOHN FLEMING, Manager Vitagraph Winnipeg Exchange .....6 years
R. J. ROMNEY, Manager Vitagraph St. John Exchange .....5 years 7 months
FRANK MEYERS, Manager Vitagraph Montreal Exchange .....5 years 4 months
W. C. WHEELER, Manager Vitagraph San Francisco Exchange....5 years 4 months
G. H. WARE, Manager Vitagraph St. Louis Exchange .....5 years 3 months
EUGENE WILSON, Manager Vitagraph Washington Exchange..5 years
B. A. GIBBONS, Manager Vitagraph Albany Exchange .....4 years 5 months
C. W. ANTHONY, Manager Vitagraph Buffalo Exchange .....4 years 1 month
N. G. SHAFER, Manager Vitagraph Cincinnati Exchange .....3 years 8 months
M. W. OSBORNE, Manager Vitagraph New Orleans Exchange.....3 years 8 months
A. J. BECK, Manager Vitagraph Oklahoma City Exchange.....3 years 3 months
I. P. STONE, Manager Vitagraph Atlanta Exchange .....3 years 1 month
J. H. YOUNG, Manager Vitagraph Detroit Exchange .....3 years
H. A. BLACK, Manager Vitagraph Seattle Exchange .....3 years
C. J. MARLEY, Manager Vitagraph Los Angeles Exchange .....2 years 5 months
T. O. BYERLE, Manager Vitagraph Kansas City Exchange.....2 years
F. H. KNISPEL, Manager Vitagraph Minneapolis Exchange .....2 years
C. A. SCHULTZ, Manager Vitagraph Omaha Exchange .....2 years
JOHN RUGAR, Manager Vitagraph Salt Lake Exchange .....2 years
F. E. HICKEY, Manager Vitagraph Denve Exchange .....1 year

VITAGRAPH
ALBERT E. SMITH PRESIDENT

Our Own Medicine

"The big picture deserves big advertising"—

Producers and distributors have been telling the exhibitor for years, season in and season out.

The exhibitor probably believes it now. Believing it, he probably also has that thought in mind when he does his own shopping.

And if that is the case—many producers must be receiving very bad-tasting doses of their own medicine.

* * *

To the exhibitor the producer says, "The big picture deserves big advertising."

To his advertising manager he says: "This one will sell itself, it is so good. Get by as cheaply on the advertising campaign as you can."

In those war-time prosperity days when big grosses rolled up as if by magic this producer was able to "get by as cheaply as possible." In the first succeeding days when the unusual picture was so exceptional and rare as to stand out like a lighthouse he still had a chance.

But this is a different day. And the coming season a different season.

There is competition, strong competition, a healthy balance of quality between a wide number of selling organizations.

Competition always demands a return to basic principles. And the foundation of picture merchandising **for big grosses** is in the thought:

"The big picture deserves big advertising."

* * *

The Chicago Tribune, in the course of a soundly constructive series of merchandising talks, has expressed the thought in a clear-cut picture.

The Tribune says:

TO MAKE AN AIRPLANE FLY

—it is necessary to move it at a high speed. It will "taxi" over the field at 35 miles an hour until it falls apart from old age, yet never leave the ground. The propellers may revolve millions of times. Thousands of gallons of gasoline may he consumed. Construction may be perfect. The ailerons may be properly set for flight. The pilot may be an expert. The weather may be splendid. BUT unless the machine is driven at a speed in excess of 40 miles per hour it will never leave the ground, AND unless it is maintained at a speed in excess of 40 miles per hour it will fall.

ADEQUATE ADVERTISING is in a similar manner essential to advertising success. Copy must he adequate in size and in frequency, and the circulation given it must he sufficient. The attitude of many advertisers is: "How LITTLE space can I purchase and get hy?" when it should he: "How MUCH space can I purchase profitably?" It is always difficult to estimate how SMALL an amount of advertising can be considered adequate. Believing that a concrete, up-to-date example of what is adequate advertising may be of value, The Trihune presents herewith the story of an advertiser whose copy and medium were adequate to raise him out of the common herd and to keep him above their level.

Summing it up:

"The big picture deserves big advertising."

It deserves advertising in the place where the exhibitor shops—the trade paper.

And the trade paper that can come to you on the solid foundation of circulation value, reader interest, and READER CONFIDENCE.

Moving Picture World's reader confidence has been held secure since 1907—it has circulation that you can count, and also **weigh.**

Robert E. Welsh

A Picture That's Different!

Louis B. Mayer's presentation of the inimitable star

Anita Stewart in "Rose o' the Sea"

The Exhibitor's Herald says—

"The story has several novel twists and the outcome of the love affairs lends conviction to the story. Miss Stewart does good work throughout and is given able assistance."

Your Audiences Are Ready Made

Because millions have thrilled to this famous novel by Countess Barcynska.

Scenario by Bess Meredith. Photographed by Dal Clawson.

Directed by Fred Niblo, director of "The Three Musketeers."

A First National Attraction

FIRST NATIONAL PICTURES

A LOUIS B. MAYER PRODUCTION

Crowds lined up at Chicago Theatre

1,000 waiting in line for box office to open

"Biggest Opening in History"

Read Balaban and Katz's Wire

"'The Masquerader' opened to the biggest Monday in the history of Chicago theatre, with thermometer registering 94 and terrific heat all day. Crowds lined up one hour before opening of box office. When we started to sell tickets we had at least 1,000 people waiting in line to get in. First time this happened in the history of any of our theatres in Chicago. Picture a sensation."

FIRST NATIONAL PICTURES

Richard Walton Tully

presents a picture made famous by six years' road showing to record crowds in every city, town and hamlet.

Taken from the novel by Katherine Cecil Thurston and the play by John Hunter Booth.

Directed by James Young

One of the Few Pictures Held for Second Week's Run at N. Y. Strand

A First National Attraction

THE NEW YORK PUBLIC LIBRARY
CANCELLED
ASTOR, LENOX AND TILDEN FOUNDATIONS

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 58, No. 1
Sept. 2, 1922

I Can't Get Excited—

Over a Number of Things

One of them is the idea that the sort of advertising carried in the trade papers of this business is all wrong.

There is ad copy and ad copy, a time and a place for every variety of appeal.

The critic who makes the general charge that "Advertisers are not properly utilizing their trade paper space" is merely allowing his prejudice to run too strongly towards one particular manner of merchandising in type.

There are times when "service" advertising is good advertising, when announcement copy, performance copy, institutional copy have their place.

But so long as advertising remains SELLING, and each picture production presents a different sales problem—just so long will it be as impossible as it is foolish to lay down one man's rules of advertising to cover an entire field.

* * *

Nor Can I Get Excited—

Over the reiterated statement that "There are too many trade papers in this field."

Maybe there are. But it is nothing to get excited about and hold brass band rallies over.

Many thousand years ago Mother Nature gave first proof that whenever there was too much of any one thing at one time—she took the situation in hand.

There are not too many trade papers in this field.

For this one reason, if for no other:

No one trade paper in the field is yet delivering the hundred per cent. of ultimate possible service. And it is only through COMPETITION, the application of continued effort to avoid Nature's selective axe, that the ultimate trade medium will be evolved.

Competition alone makes for all progress.

Any moment that we agree that there is no room for further progress in picture trade papers—then, and then only, will it be possible to say that the tail-enders in the field constitute the "too many" that we are now asked to get excited about.

Strange as It May Seem—

I can't get excited over the idea that every time Mr. Hays turns around it should be the occasion for pages of trade paper space and columns of newspaper publicity.

Mr. Hays is doing a big job, and in a big way. He has every bit of our admiration. He is doing far better work than we, personally, ever expected any man to accomplish in this field.

But isn't it very possible that we can overdo the publicity?

Every time a newspaper reader lets his eye glance over a Hays headline he says, "Oh, yes, that's the fellow who is going to CLEAN UP the movies."

It is barely likely that we are going to reach the day when we will be continually advertising the fact that we are the industry that is being CLEANED UP.

And it is going to be mighty hard to step forth some bright morning and convince the world that "We are now completely CLEANED UP."

For, such is the way of life, it is very probable that we won't look any different than we do today.

* * *

I Can't Get Excited—

Over the idea that once a week a trade paper editor ought to deliver a ponderous long-winded sermon on Confidence, Co-operation, Good Will Toward Men, Ethics and the Life Hereafter.

The church is losing its hold because ministers are forced to deliver a SERMON once a week. Film men stopped reading trade paper editorials when they stopped talking about films and began to PREACH.

So, if I occasionally chat "across-the-table" fashion as I do this week—set it down to this fact:

I don't like sermons.

No more than you do.

Robert E. Welsh

Editorial Personalities

Feel all chipper and gay this week over our new dress. We don't feel a bit bashful about saying it. Nor about telling you that this is only the first step. Got lots of good things up our sleeves that the next few weeks will disclose. Admit they are good. Know you will agree. Nor do we feel a bit commercial in advising that you are missing something any of these weeks that your ad copy does not appear in Moving Picture World. Say that without the slightest strain on our modesty. Would like to take you in the Circulation Department to see the proof. Any day you say. We're stepping, boys—stepping fast.

There's an ad on Page 19 of this issue that only occupies a page but says so much in that space that you can spend half an hour talking about it and the thoughts it prompts.

Turn to it now and look it over. We don't care if you forget to come back to this page. You'll find it a blamed sight more interesting than anything we can say.

"Service" in this field is a word with a wealth of meanings. And some of its meanings don't mean anything. But there are some thousands of exhibitors in this country who won't need second glance to know what Vitagraph means in this ad when it says "Service: And twenty-eight 'reasons why' for Vitagraph service." Twenty-eight branch managers whose terms of service show that they are part and parcel of Vitagraph—not here today and gone tomorrow.

Three managers in continuous service over seven years, six over six years, five over five years—and so on.

One popular complaint with the average small town manager is that he never gets to know with whom he is dealing at many exchanges. "Just when the manager gets to know my desires, my territory and local conditions so that he can really help me," says the exhibitor, "he is moved on and some newcomer from the other end of the country hangs his hat in the office."

More than once we have been in exchanges where the average exhibitor's greeting was, "Well, who's the manager today?"

That doesn't make for service, nor efficiency.

And when we see a record that tells the opposite story we just naturally feel like standing up and cheering.

Got other reasons for feeling proud this week. Our daddy, the Chalmers Publishing Company, just issued the fourth edition of Richardson's Projection Handbook. One thousand pages of solid meat. A publishing monument that will stand for years in the technical field. Of interest to you if you never saw a projection machine, as a sign of the resources, strength, courage, experience and knowledge back of our plans for Moving Picture World. Even at the risk of being called shrinking violets we are going to repeat the thought in the bold face above: "Watch our smoke."

New York's weather had its first "break" in favor of the theatres last Sunday and the results showed what picture patrons are ready to do this Fall if they are tempted with real goods.

Our good old friend, the "turnaway," is back with us. And the funny part about his return to New York is the fact that he chose a week when "hold-overs" were on at every house except the Capitol, which presented Al Lichtman's "Rich Men's Wives."

"Blood and Sand," which had been achieving the miracle of beating some of the worst heat New York ever had, was opening for its third week at the Rivoli and its first at the Rialto, seven blocks south. But the early week crowds would have made you think it was the first opportunity on earth to see a long awaited production.

Joe Plunkett, of the Strand, held the First National special, "The Masquerader" over for the second week and recorded one of the biggest Sundays in the history of the house. The Capitol, we are told, showed "Rich Men's Wives" to something like 18,000 people at four full and one supper show.

The "long run" houses did their share. "The Prisoner of Zenda" recorded the best business done at the Astor at $1.50 top, with a line out afternoon and evening. "Monte Cristo" registered a sell-out at the Apollo and "Silver Wings," "Nero," and "Forget-Me-Not" all got a good play.

New York doesn't speak for the country. In this matter as well as many others. But the signs of the times were interesting. And unless all signs fail there is a hungry fan patronage just waiting the urge of cool weather and good pictures to flock back to the theatres.

Just seems as though we have to talk about ourselves in this week's boldface. Back to the Projection Handbook. The average New York film man may think a thousand page projection text book and a weekly projection department is just "one of those things." In the next breath he will probably tell you, "One of the big problems of this business is to devise more and more means of helping the small exhibitor." If he puts the two thoughts together he will probably understand the tight hold that Moving Picture World has had on thousands and thousands of small exhibitors since 1907. "Who had no other paper in their early days and need no other now." That same projection department—the only one in the field—is also doing its share to make money for the business in the big theatres by making the satisfied patrons that better projection creates.

Harry Rapf, writing from Los Angeles with a word of congratulation for our "September" campaign, adds these words:

"Let me say from where I sit that I am seeing a lot of productions made out here and intended for release during the coming season. And they are so far ahead of last year's product that you can't get too enthusiastic over what they are going to mean to the exhibitors' box offices.

"This is going to be a whale of a season because we have the pictures that will stimulate the public's interest again. You are right when you say that last year's slump was in large part due to the fact that the public got tired of the stamp and type of pictures producers were presenting. But add this thought—that the pictures being shown at pre-views out here now are certainly going to cause a revival of interest."

We can say that Harry and the Warner Brothers are doing their own share in the general good work. The latest bit of news we have is that Sidney Franklin has been engaged to direct "Brass."

That's a capture for the independent market made possible only by the Talmadges' trip to Europe and the intervening time it allowed Franklin to use his talents elsewhere.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Fritz Tidden, reviews; Roger Ferri, independent productions, C. S. Sewell, producers news and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

Copyright, 1922, by Chalmers Publishing Company.

Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other Publications

Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

California Theatre Owners and Exchangemen Join Hands

Plans for Betterment of Industry Are Drawn Up at Meeting

A CO-OPERATIVE convention attended by more than 150 exhibitors, exchange men, producers and supply men from the Northern California field was held at the Palace Hotel, San Francisco, on August 15. Complete harmony prevailed between the various interests and definite plans were made for the immediate organization of a permanent body to embrace all branches of the business.

P. J. Hanlon, of Vallejo, called the convention to order, after the delegates had been filmed by a Pathe cameraman, and stated it had been called to bring all the elements of the business together for co-operative work. In speaking of the decrease of business he declared that the reasons had been charted by experts in the amusement field and that they had found that 35 per cent. was due to unwholesome publicty, 40 per cent. to the industrial situation, and 25 per cent. to poor productions.

A committee of three, consisting of W. W. Kofeldt, chairman, Robert McNeil and J. A. G. Schiller, was appointed to outline the order of business for the convention and while these members were absent from the room, Glen Harper, vice-president of the M. P. T. O. A. told of valuable concessions obtained for California exhibitors from the electric power companies, and advised that all theatre owners could now get a power rate for all current used in operating rooms.

The committee recommended the selection of a convention president, vice-president and secretary; the appointment of a publicity committee of two; the formation of a permanent organization to improve conditions, to combat un-American reforms, to coordinate the different branches of the business and fight adverse legislation, and the appointment of a committee to undertake campaign against widespread publicity for divorces and other sensations in the moving picture industry. It was suggested that a committee of nine be appointed to make arrangements for forming the new organization, to select a name, draw up a constitution and by-laws and plan its financing.

Frank R. Devlin, former chairman of the State Railroad Commission, and recently appointed general counsel and advisor for the Motion Picture Theatre Owners of Northern California, was chosen convention president; P. J. Hanlon was chosen vice-president, and Thomas D. Van Osten, secretary.

The chair at once appointed a publicity committee consisting of W. Harold Wilson and Thomas D. Van Osten, as well as a committee to call upon newspaper publishers in an effort to have them cease giving undue notoriety to picture stars. This committee consists of Charles Thall, of Associated First National; Wayland Taylor, of Famous Players, Thomas D. Van Osten and Harold Wilson.

A committee on permanent organization was appointed, as follows: W. W. Kofeldt, W. A. Crank, Morgan Walsh and E. H. Emmick, representing film exchange interests; Robert McNeil, M. L. Markowitz, H. L. Beach and T. C. Reavis, representing exhibitors, and Paul Gerson, representing producers. With the appointment of this committee the convention adjourned, but the committee at once organized by electing Morgan Walsh temporary chairman and held an open session for an hour.

Assemblyman Edgar S. Hurley, who introduced the censorship bill at the last Legislature, was called upon and explained that he had introduced the measure by request and that when he learned how widespread its effects would be he took the steps which resulted in its being tabled. Assemblyman Morris backed up the statement of his colleague, as did also Louis R. Greenfield, a prominent exhibitor of San Francisco, who had been a member of the committee sent to the State Capitol by the Allied Amusement Industries of California to secure the defeat of the censorship bill.

C. C. Griffin, of Oakland, spoke on the need of the small town exhibitor for affiliating with an effective organization and outlined some of the benefits enjoyed by members of the M. P. T. O. A.

A novelty was added in the presentation of a large cartoon by the manager of the Wigwam Theatre. This was entitled: "Watch Your Step," and represented the exhibitor, producer, director and stars, passing before the close scrutiny of a censor board.

The convention was brought to an end by a brilliant banquet in the evening at which Rupert Hughes, the author, was toastmaster. Frank R. Devlin was the guest of honor and the keynote of the speeches was harmony.

"Looks Good"

October breezes tempered the force of a warm sun last Sunday and crowds of people took advantage of the let-up in the stifling weather to attend the New York picture theatres. Packed houses were the rule Sunday evening in the neighborhood theatres as well as along Broadway. Picture men wore broad smiles. "Well," reflected one, "perhaps I have been a bit pessimistic about the future. Cool weather tonight, much business; gee it looks good!"

No More "Jazz Time"

Washington, D. C. Exhibitors Win Fight Against Daylight Saving.

The amusement interests of Washington, D. C., have won their fight against the "jazz" form of daylight saving which was inaugurated by Presidential order last June, and when the city returns to its old plan of doing business on September 5 it will be with the knowledge that the experiment will never be repeated.

Failing to secure legislation from Congress in the spring permitting the turning forward of the clocks, a conference of business men and Government officials was held as a result of which President Harding issued an order that the Government departments would open and close an hour earlier each day. The stores of the city tried the plan out at the same time, but the amusement places steadfastly refused to be a party to the agreement.

George Schmidt Dies

After an illness of several weeks, George Schmidt, manager of the Strand Theatre, Atlanta, died August 21. He was a native of New Castle, Ind., and following the funeral services his body was sent there for interment. For the past six years he had been a resident of Atlanta. He was prominent in motion picture circles and was a Shriner.

More Letters on "Show You" Month

I'LL say we agree with the editorial of your new editor," writes Milt Samis, of the California Imperial Granada and Portola Theatres, San Francisco. "We agree with him to such an extent that we are putting on the very same campaign that he is advocating for all exhibitors—and the only difference is in the wording of our slogan.

"We are letting this old town know that 'Greater Movie Season Starts on August 20.' We started out two weeks ago by teasing them a little bit on our screens, in our lobbies and with 300 three-sheets, with the words: 'It Starts August 20.' And now we are letting them in on it with automobile banners, our screens, our lobbies, our billboards and a dozen new and different ways. We are selling them the idea that they are going to see the greatest series of photoplays that have ever been released.

"Oh yes, I almost forgot two of the most important things we are doing. One of them is an edition of 30,000 de luxe booklets of sixteen pages, each designed to sell our entire organization and the first ten pictures we are to show. The other is a third of a page ad which we are running in every daily paper in San Francisco."

"In the Moving Picture World of August 12," writes C. A. McFarland, city manager of the Queen Theatre, Houston, Texas, "I read the page 'September' signed by Mr. Robert E. Welsh. I immediately tore this page from the magazine and read it again. I got several ideas from it for readers in papers as well as ads. I thought I would write you a short letter, telling you that this is one worthwhile article and you deserve a lot of credit for the idea. I only hope you will be able to help us often in the future. I am strong for such ideas as 'September.'"

Jimquin, who certainly needs no introduction, writes a short, snappy letter from California, as follows:

"If getting behind that idea doesn't prevent an encore of last September mourn, then we'd better flop on our knees and beseech everyone in the high heavens to drop their harps and come running to our rescue."

Theatre War Ended

Combination Puts End to Competition in Eastern Canada

An interesting development has taken place at Hamilton, Ontario, where announcement was made August 4 of the amalgamation of the Loew and Pantages theatres into one company, the Hamilton United Theatres, Limited, which will operate both houses jointly under one management. The move is significant in that it probably marks the end of the "war" in Eastern Canada between Marcus Loew and Alex. Pantages. The desirability of uniting the two theatres has been considered for some time, it was announced, and under the one control, it is stated, a very large saving will now be effected in operating costs. The theatres, both of which are practically new, are in the one block and there had been fierce competition. No word is yet divulged as to policies.

In the new company, Pantages interests will hold preferred and common stock amounting to $1,087,000. Loew's will hold stock to the value of $900,000. It is understood that N. L. Nathanson of Toronto, managing director of Famous Players Canadian Corporation and of Regal Films, Limited, is also directly interested in the amalgamation.

Brinch Resigns

P. N. Brinch resigned from the position of manager of exchanges for the W. W. Hodkinson Corporation, effective August 21. Before making any new affiliations he will take a long vacation at his country home in Pelham, N. Y. Mr. Brinch has been associated with W. W. Hodkinson either directly or indirectly for thirteen years, beginning with the General Film Company.

Patterson to Marry

Miss Anna Eugene Aiken and Willard C. Patterson, of Atlanta, Ga., have announced their engagement, the marriage to take place early in September.

Both are known nationally for their film work, Miss Aiken being the publisher of the Weekly Film Review, and Mr. Patterson being manager of the Metropolitan and Criterion Theatres in Atlanta.

Louisville Optimistic

Business Picking Up with Cooler Weather—Ten Cent Experiment by Savoy

Louisville, Ky., Aug. 21.—Things have been quiet of late as a result of hot weather and the vacation season, but it is reported that the business now is just a little better than it has been. Macauley's Theatre, which has been running stock all summer, closed last week and will be dark until the opening of its regular season. Incidentally, stock took well here for the first time in some years. The parks and outdoor amusement companies haven't much longer to run.

The old Buckingham Theatre, formerly a burlesque house, later the Jefferson as a picture and vaudeville house, after being dark for some months, has opened as the Savoy, with pictures and vaudeville, at 10 cents. C. B. Blake, the Blake Amusement Company, is operating the house. A musical comedy cast in minature, with eleven persons, and good music, was on the first week's bill.

New Theatre Opens

The Strand Theatre, Niagara Falls, N. Y., will open to the public Saturday evening, August 26. The house is under the direction of the Cataract Theatre Corporation, A. C. Hayman, president.

Less Films Censored

Year's Violations Net Pennsylvania Censors Just $370

According to the statement of the Pennsylvania Censorship Commission only twenty-six prosecutions for violations of the censorship law were recorded in the Quaker State during the year ending June 1. These violations netted the state only $370. This record compares remarkably with that of four years ago when 169 prosecutions were effected.

A material reduction in the number of subjects disapproved also was shown. Here are some of the figures embodied in the report: 4,402 original subjects and 11,282 original reels, physically examined; 10,670 subjects, including duplicates, and 17,742 reels, including duplicates, approved; 4,544 subjects and 18,336 reels modified; 29,868 eliminations, eighteen subjects, and seventy-one reels disapproved.

Total collections for the fiscal year ending June 1 were fixed at $95,638 for examination of original and duplicate reels, and $3,750 for the issue of substituted approval reels. The expenditures were itemized as follows: Contingent and travelling, $9,090.48; salaries of members, $10,200, and salaries of employes, $60,381.60.

Tax Free Music

The music department of the Motion Picture Theatre Owners of America is sending a questionnaire to exhibitors as to the musical status of their theatres. The department says it is in a position to supply exhibitors with an excellent variety of tax free music.

On request to its offices at 132-136 W. Forty-third street, New York, it will supply exhibitors with lists, catalogues, professional copies and orchestrations.

West Coast Fire Chiefs Urge Use of a Slow-Burning Film by 1925

THE Pacific Coast Association of Fire Chiefs, which met in convention at San Francisco just before the gathering of the International Association of Fire Engineers, whose opening session was held on August 15, devoted a considerable portion of its time to a discussion of the fire menace arising from the use of the present type of moving picture film.

Resolutions were passed characterizing the film now in use as a menace to life and property and urging the adoption of a film of cellulose acetate. It called upon federal, state and municipal government to take proper steps to prohibit by law the use of nitrocellulose film on and after January 1, 1925, the date being the same as that set by Paris, France, for a similar prohibition.

The resolution included the following: "In view of the availability of a safe film, the present expensive burden of inspection, regulation and surveillance of moving picture displays placed by the moving picture industry upon public fire and safety departments is unwarranted and indefensible, and it is the moral duty of this industry to adopt at once in the production of all new pictures the exclusive use of the slow-burning film."

The Ontario Fire-Fighters Association adopted a resolution at its recent annual convention condemning the moving picture industry for not adopting slow-burning film for all picture prints.

The Canadian Motion Picture Distributors Association replied that producers are anxious to use safety film but the latter is yet in its early stages of production. It was also argued that sufficient safeguards are already in use in theatres.

Frank Wentworth, of the National Fire Protection Association, was a prominent figure in the discussion and recited the history of the movement for safe film. He answered many questions as to the cause of film fires and explained the differences in degree of fire danger from various kinds of film.

"If we can get safe films into universal use," he said, "we need not worry about film fires, and every country that takes this step will help every other country to stamp out this danger."

He declared that producers would doubtless object to the adoption of the new type of film as it would cost three-quarters of a cent a foot more than the present style.

Country Becoming Aroused Against Blue Sunday Fanatics

THE fight against Blue Sunday advocates is well under way throughout the country. It is more than probable that before many days elapse the Motion Picture Theatre Owners of America will create a department which will make it its business to handle this campaign. In many instances the theatre men are getting the backing of the local authorities. Particularly is this true in Ohio, Wisconsin, Minnesota, Michigan, Kentucky and Georgia. In fact, in many cases Ohio authorities in retaliation for the determined and repulsive insinuations made by the fanatics have put down the lid on choir singing and forced work of any sort to be stopped.

The action of the Ohio authorities in Ohio cities and towns in issuing orders making it illegal for professional choir singers to work on Sunday has aroused the fanatics. Nevertheless, this action is having the tendency of awakening some of these advocates to the absurdity of their own demands for an "absolutely quiet Sunday."

In Michigan and Minnesota the authorities, in many instances, have made it plain that if the public cannot enjoy picture entertainment at regular picture houses, the churches cannot hold entertainments of any sort on the Sabbath. This step, too, has aroused the Blue Sunday advocates there, who in a number of cases are prepared to offer compromises, but these offers are being flatly turned down by the exhibitors.

It is known that a new campaign to close every house in New Jersey will be started next month. The Governor has been served notice and replied that he will close everything, and, "of course, that means that there shall be no singing by professional choir singers, and no picture shows staged under the auspices of any church under any circumstances," he added.

In desperation the New Jersey fanatics, according to those in a position to know, will go to Trenton next winter with a resolution making it possible for churches to give motion picture entertainment for churchgoers on Sunday nights. This resolution will be vigorously opposed by the business men and the Motion Picture Theatre Owners of New Jersey, according to President R. H. Woodhull, of Dover, N. J.

WHAT
IS THE WEIGHT
of the new
HANDBOOK OF PROJECTION
? ? ?
Two Pounds—One Ounce

Here's a New One

An amended answer has been filed with the Federal Trade Commission by the Northwest Theatres Company, of Missoula, Mont., named in a former complaint issued by the commission, in which it was charged with accepting mail-order catalogues for admission at the instigation of business men at Missoula and thereafter burning the same, a method of unfair competition against mail-order houses.

The Northwest Theatres Company denies that it conspired with the Chamber of Commerce, of Missoula, or with any other organization or person to hinder or prevent any person or corporation carrying on business outside Montana from selling goods upon mail orders.

If there has been any violation of Federal laws by the theatre company it has been the result of ignorance, inadvertence and mistake, the answer further states.

As Harry Brouse Sees It

Harry Brouse, First National Franchise Holder in Canada, owner of the Imperial Theatre, Ottawa, herewith presents his view on the outlook for the coming season. His opinion is one of a series gathered by Associated First National Pictures, Inc. Writing from the viewpoint of a Canadian. Mr. Brouse forsees an excellent season.

Read:

Present indications are that the coming season will be a great improvement over last year. All the trades unions have made long-term agreements in regard to wages and although the Civil Service bonus has been reduced, it is not thought that this will cause a difference in the average civil servant's expenditures on amusements.

* * *

I look forward with every confidence to the coming season for the above reasons and because there will be a shortage of legitimate attractions for 1923.

Conditions are gradually returning to normalcy in this territory. The better productions are attracting the public, particularly screen adaptations of widely read stories, which seems to prove that the public are displaying a greater discrimination in its selection of entertainment.

* * *

In regard to the reduction in admission prices as proposed in some Canadian territory as a stimulant to greater attendance, we find that this lowers the prestige of theatres showing the better attractions, with the resultant dropping off of their regular patronage.

* * *

Two local theatres, in which prices were reduced several months ago, are in no better position today and are contemplating a return to their usual scale. This would seem to justify our argument that the average photoplay follower will gladly pay the present scale of admission prices providing the quality of entertainment now provided is maintained or improved upon.

* * *

In our territory "The Child Thou Gavest Me" and "The Rosary" have been among our best attractions in the feature line. In comedies, Chaplin has led, with Buster Keaton and Mack Sennett also in the running. Comedies are showing an improvement. There is better production and more attention to detail.

Rescind Order

Foreign Actors Allowed to Make Films on John Bull's Soil

According to advices from London received at the New York office of Fox Film Corporation, English immigration officials have rescinded their order prohibiting Ann Forrest, the American actress, from participating in the production of the William Fox special, "If Winter Comes," exterior scenes of which are being taken near Canterbury.

Announcement of the bar placed by English authorities against the importation of foreign actors to play in pictures being made in England came in cable dispatches last week. Miss Forrest, who went to England to play "Lady Tybar" in the famous H. S. M. Hutchinson novel, fell under the ban which apparently resulted from a misconstruction of the embargo arising under a provision of the immigration act. This provision prevents the importation of any labor which Britishers are qualified to fill. Accordingly it was urged that film stars came under this prohibition and were likely to be smacked officially or placed under quarantine and then sent home.

WHO JUST ORDERED
100 copies of the new
HANDBOOK OF PROJECTION
? ? ?
THE U. S. NAVY

To Sell Circuit

Arrangements Made to Dispose of Empire Chain for $650,000

Indications are now that deeds soon will pass, completing the sale of the thirteen New England moving picture theatres which were found to be among the assets of the closed Cosmopolitan Trust Company of Boston when that institution was taken over by the Bank Commissioner of Massachusetts.

The above statement officially confirms the exclusive announcement published in Moving Picture World five weeks ago. Since that time every statement published exclusively by Moving Picture World relative to the situation has been confirmed.

Bank Commissioner Allen has just petitioned the Supreme Court for permission to dispose of these playhouses, known as the Empire Circuit, and is completing plans for their sale for $650,000.

The theatres, with their locations, are as follows: Strand, Portland, Me.; Strand and Premier, Newburyport, Mass.; Strand, Amesbury, Mass.; Central Square, Waltham, Mass.; Bijou, Empire, Nickelodeon, Rialto, Fall River, Mass.; Colonial, Bijou, Strand and Opera House, Newport,

The notes of the various corporations owning these theatres, the commissioner says, were among the assets of the Cosmopolitan Trust Company at the time its affairs were taken over by the State. Since that time the commissioner has acquired as collateral security all of the stock in most of the companies.

Praises Exhibitors

Australian Comes Here to Study U. S. Exhibitor Methods

A firm conviction that American exhibitor methods are the foremost in the world, attracted L. S. Snider, of Associated Theatres, Pty., Limited, to the United States and he is now on tour studying the methods which American exhibitors employ.

Besides the attractive way that pictures are "put on" here with elaborate prologues and the widespread exploitation that goes with them, Mr. Snider was profuse in his praise of the picture theatre.

Mr. Snider's organization controls thirty theatres in Melbourne and vicinity, and cooperates with the Union Theatres, Electric Theatres and J. C. Williamson Films, powerful organizations in the Antipodes. The New Malvern in Melbourne is the newest of the Associated Theatres' houses, having been built about a year ago. It has a seating capacity of 2,500, and is one of the finest moving picture theatres in Australia. J. Bryson, general manager of the Universal Exchange in Australia, is an ardent "booster" of the New Malvern, Mr. Snider says, and was so favorably impressed by the plans along which the house was built that he has a large picture of it in his office which he exhibits to visitors as Australia's most up-to-date show place.

Mr. Snider says that exhibitors never experience any trouble in Australia in locating their theatres in any neighborhood, no matter how exclusive it may be, but on the contrary the people welcome the movies with open arms and even offer special inducements for building in certain locations. The highest admission price for special run features is about 78 cents in United States money, Mr. Snider said, while the average admission price in neighborhood and suburban theatres runs from 18 to 36 to 54 cents.

Makes Counterclaim

Application to remove the trial of the suit brought by the United Artists Corporation against Malcolm D. Gibson, owner of the Mozart Theatre, Elmira, N. Y., from New York to Chemung county, where Elmira is located, was made to the New York Supreme court on behalf of Gibson.

The suit is the result of a contract made with the plaintiffs by Gibson for the exhibition of "Way Down East." Gibson alleges that the plaintiff sent him a broken, brittle and defective print which could not be used, and that the one sent in its place was no better. The result, he alleges, was that his business fell off fully one-third, wherefore he sets up a counterclaim for $3,000 damages.

Review of Tariff Bill Provisions

THE following is a review of the tariff bill as passed by the Senate on August 19, together with comparative rates as previously passed by the House, covering items of interest to the motion picture industry:

	Senate	House
Photographic cameras and parts thereof not specifically provided for	20%	30%
Photographic and moving picture films, sensitized but not exposed or developed	....	20%
Standard width of 1⅜ inches, per linear foot, other widths in proportion	4/10c.	....
Photographic film negatives, per linear foot—		
Exposed but not developed	2c.	30%
Exposed and developed	3c.	30%
Positives, including prints or duplicates, per linear foot	1c.	30%
Films or negatives taken from U. S. and exposed in a foreign country by an American producer in making a picture of which 60% or more is made in U. S.	....	25%
Per linear foot	1c.	....
Electric light carbons	45%	35%
Incandescent electric lights, bulbs and lamps, with or without filaments	20%	....
Photographic and projection lenses	45%	....

All rates based on percentage are ad valorem and as provided by the Senate are to be based on foreign valuation of the commodity, while House bill provides for assessment on American valuation.

Hays' Advice Asked

Want Him to Say Which Films Are Indecent

Members of the Motion Picture Theatre Owners of Western Pennsylvania have passed a resolution calling upon Will Hays to point out pictures that, in his opinion, are not fit to be shown, thus relieving them of the necessity of playing those pictures. The resolution, as adopted, follows:

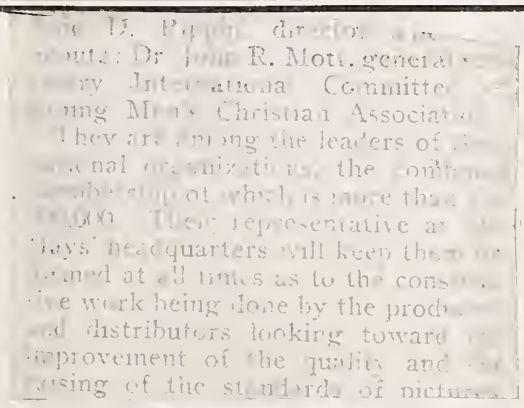
Whereas, Will H. Hays, president of the Motion Picture Producers and Distributors of America, has in public speeches and newspaper interviews confessed that the companies represented in his association have produced and are now distributing photoplays of such a character as to be subversive of public morals, and

Whereas, Mr. Hays has stated that such pictures should not be patronized, and whereas, Mr. Hays has stated that improvement cannot be expected until next year, and whereas, the public has no means of determining which of the pictures can be patronized with propriety,

We, the Board of Directors of the Motion Picture Theatre Owners of Western Pennsylvania, voicing the sentiments of our membership as being unalterably opposed to the presentation of indecent pictures,

Be it Resolved, That we hereby solicit Mr. Hays, whom we appreciate as a competent judge of what is wholesome, moral and clean, to make public statements upon the pictures distributed by members of his organization, informing the public which of the pictures measure up to the standard set by him and which do not, and

Whereas, the motion picture exhibitor is compelled to buy his pictures before production and has no means of determining which of the pictures are fit to be shown, and whereas contracts contain what is known as the non-cancellable clause, be it further resolved that we hereby solicit Mr. Hays to secure for us cancellation of contracts for pictures which, in his opinion, should be condemned.



New Fuel Committee

Exhibitors Seeking to Secure Sufficient Coal for Winter

Exhibitors throughout the country are organizing local committees to cope with a possible shortage in fuel. The Theatre Owners' Chamber of Commerce, of New York and Northern New Jersey, has formed such a committee, including Billy Brandt, Louis Blumenthal, Lee Brecker and Bernard Edelherz, who during the past week were in conference with the New York Committee on Fuel, recently named by Mayor Hylan, to make an arrangement whereby the theatres would be guaranteed a reasonable quantity of fuel next season.

The Motion Picture Theatre Owners of America, through its national president, Sydney S. Cohen, is taking similar action. Through the national organization, the state units of the M. P. T. O. A. are sitting in with the fuel authorities throughout the country. While there is a threat that fuel will be scarce, the M. P. T. O. A. has been virtually assured that the theatres of the country will be properly taken care of.

Unfairness Charged

Says American Did Not Inform Public Films Were Reissues

The Federal Trade Commission has issued a formal complaint against the American Film Corporation, a Virginia corporation, with its principal office in Chicago, charging unfair methods of competition in commerce in violation of Section 5 of the Federal Trade Commission Act. The complaint is very similar to that issued a few days ago in the case of the Fox Film Corporation, and deals with the re-issue of films. It refers specifically to a number of films released prior to 1919 which, during the years 1919 and 1920, were again re-issued under new titles.

The American Film Company has been given thirty days in which to file with the commission a written answer to these charges.

To Reduce Prices

A big reduction of the taxes on tickets to picture houses and "legitimate" theatres in Czechoslovakia is to be put in force beginning January 1, 1923. The present taxes are to be reduced one-half.

Establishes Branch

Carl Laemmle, president of Universal, who has been in Karlovy Vary, Carlsbad, recently visited Prague, Czechoslovakia, to establish a branch office of his company. Maximillian Stransky was put in charge.

Birchall Is Arrested

Charged With Conspiracy to Defraud in Chemical Stock Deal

A prominent theatre man, of Canada, was arrested at Toronto, Ontario, on August 16, when T. P. Birchall was taken into custody on a charge of alleged conspiracy to defraud, the amount involved being $60,000, it is said. Practically simultaneously with the arrest was the raid which Toronto and Montreal detectives made on Birchall's offices in Montreal when papers and documents that formed valuable evidence, it is alleged, were seized.

It is not in connection with the promotion of Loew interest that Birchall, president of Loew's Canadian Theatre, has been arrested, it is understood, but that he was wanted in connection with stock transactions for Chemical Products, Ltd., having branches in several Canadian and United States cities, including New York and Trenton, N. J. Birchall was later released on bail.

Grainger to Godsol

James R. Grainger, one of the best known men in the motion picture business, has been made personal representative of F. J. Godsol in the sales department of Goldwyn Distributing Corporation, of which Mr. Godsol is president. On August 19 Mr. Grainger started on a tour which will take him to every important picture center in the country.

Mr. Grainger has been general representative for Marshall Neilan, who is now making pictures in association with Goldwyn. Also, he has represented the Hearst interests in their association with Famous Players and in addition has represented Charlie Chaplin.

To Hold Convention

The Theatre Owners' and Managers' Association of Oklahoma, will hold its annual convention at the Skirvin Hotel, Oklahoma City, September 7 and 8. A large attendance is expected. Ralph Talbot is president of the association.

WHAT IS THE COLOR
of the new
HANDBOOK OF PROJECTION
? ? ? ?
IT'S BLUE
and it's
The Blue Book of Projection

Musicians Win

The wage scale of Chicago musicians for the coming year was settled last week at a conference between theatre owners and the representatives of the Chicago Federation of Musicians at the office of Jones, Linick and Schaefer. The musicians were successful in obtaining their demand for a continuation of the present wage scale.

Managers of picture theatres outside the loop district declare that the high wage scale keeps scores of theatres from installing orchestras, and assert that while the union cannot be successfully combatted, it is defeating its own purpose by keeping men out of work through the demand for excessive wages for some instead of reasonable wages for all.

Legion Film

To prove the public's desire for cleaner, better and more truly American films, the American Legion [illegible]

To Sell Circuit

[illegible] Made to Dispose of Theatre Chain for $850,000

[illegible] Once Producing Corporation at an approximate cost of $200,000. The tentative title is "The Blood Bond." The permanent title will be obtained through a title contest conducted by the American Legion Weekly.

To Open September 4

The Eastman Theatre, of the University of Rochester first University owned and University operated theatre in America, has officially announced its opening for Monday, September 4. The vast $5,000,000 educational experiment under the guise of a picture palace, will get under way on that day with no special formalities to mark the premiere.

Two days preceding the official opening, on Saturday, September 2, there will be a big gathering of celebrities of the motion picture world, musical and theatrical activities and the realm of higher education, to view the structure and its equipment.

The opening feature will be the Metro production, 'The Prisoner of Zenda." The Fox News Service will be used as an exclusive feature at this house.

Asks for Extension

Allen Theatres Wants More Time to Settle Claims

An application is at present before the judge in bankruptcy at Osgoode Hall, Toronto, Ontario, in behalf of Allen Theatres, Ltd., asking for an official extension over several years to enable the bankrupt company to attempt a recovery instead of selling to another picture corporation.

This announcement has been made at Toronto by G. T. Clarkson, official receiver and assignee of the Allen Theatres. He declared that there was some objection on the part of minority shareholders of the company to the proposed extension of time for the settling of claims against the Allen company.

The judge in bankruptcy has been called upon to decide whether the proposed extension should be granted or not, or whether the assets of the Allen Theatres should be sold to the other corporation for $850,000. The other corporation is presumably the Famous Players Canadian Corporation.

No Toronto Merger

There will be no merger of the Loew and Pantages theatres in Toronto, according to an announcement made in that city on August 10. The amalgamation of the two theatres in Hamilton, which is only forty-five miles from Toronto, does not affect any other houses on either the Pantages or Loew circuits in Canada, it was pointed out.

Separate companies are organized for each theatre in the respective cities, the Toronto Pantages Theatre being owned and operated by a company known as Eastern Theatres, Ltd. The Hamilton Pantages was operated by the Hamilton Theatres, Ltd., before it was merged with the Loew interests into the Hamilton United Theatres, Ltd.

Set Convention Date

The Motion Picture Theatre Owners, of Iowa and Nebraska, will hold their annual convention in Omaha, Neb., September 18, 19 and 20. The Ak-Sar-Ben pageant and festival will be held in that city on the same dates. Invitations to the convention have been sent to Sydney S. Cohen, president of the M. P. T. O. A., and Will Hays.

Joins Universal

Lester S. Tobias, formerly with Famous Players and Realart, has joined Universal in New Haven as special representative for Special Attractions.

Co-operation Begun

Representatives of 11,000,000 Start Work With Film Industry.

As a result of a meeting held June 22 last at the Hotel Waldorf-Astoria between Will H. Hays, president of the Motion Picture Producers and Distributors of America, and about 100 representatives of national civic, religious, educational and welfare organizations, a definite plan of co-operation has been effected between those who make the pictures and those who are interested in better pictures because of their effect upon the people of the nation. A resolution of confidence in the producers was adopted.

A body of men and women whose names are well known in welfare work of various sorts throughout the country have organized, have prepared to go to work, and have chosen as executive officer, at the invitation of the producers and distributors, whom they have assigned to duty in Mr. Hays' office. Colonel Jason S. Joy, formerly executive secretary of the American Red Cross, is the man selected, and he has already assumed his duties.

The plan of co-operation is:

The establishment of a channel of inter-communication between the agencies instrumental in forming and interpreting public opinion and the industry.

The increased use of motion pictures as a force for citizenship and a factor in social benefit.

The development of more intelligent co-operation between the public and the industry.

The aiding of the co-operative movement instituted between the National Education Association and the producers to direct the making of pedagogic films and their effective employment in the schools.

The encouragement of the effort to advance the usefulness of pictures as an instrument of international amity, by correctly portraying American life, ideals and opportunities in pictures sent abroad, and the proper portrayal of foreign scenes and persons in all productions. The furtherance, in general, of all constructive methods of bringing about a sympathetic interest in attaining and maintaining high standards of art, entertainment, education and morals in pictures.

The men and women who signed the resolutions and declaration of purposes are: Mrs. Oliver Harriman, president Camp Fire Girls; Mrs. George M. Minor, president-general Daughters of the American Revolution; Harold S. Braucher, secretary Community Service, Inc., and Playground & Recreation Assn. of America; Mrs. Woodallen Chapman, chairman committee on Motion Pictures, General Federation of Women's Clubs; Hugh Frayne, The American Federation of Labor; James West, chief scout executive, The Boy Scouts of Americt.

Lee F. Hanmer, director, Department of Recreation, Russell Sage Foundation; Charles A. McMahon, editor National Catholic Welfare Council Bulletin; Rev. F. Ernest Johnson, Federal Council of Churches of Christ in America; Harold Ross, editor American Legion Weekly; Mrs. Robert E. Spear, president Young Women's Christian Association; Mrs. Jane D. Rippin, director The Girl Scouts; Dr. John R. Mott, general secretary International Committee of Young Men's Christian Association.

They are among the leaders of their national organizations, the combined membership of which is more than 11,000,000. Their representative at Mr. Hays' headquarters will keep them informed at all times as to the constructive work being done by the producers and distributors looking toward the improvement of the quality and the raising of the standards of pictures. He will also keep Mr. Hays informed of the aims and activities of the organizations he represents and of the co-operative efforts.

HOW MANY QUESTIONS
are asked and answered
in the new
HANDBOOK OF PROJECTION
? ? ?
842

Eddie Laemmle Ill

Production work on the part of the company sent to Europe by Universal for the production of "Castle Craneycrow," has been delayed by the illness of Edward Laemmle, the director. Harry Myers, the star, has been recalled to Universal City temporarily, and has just arrived in New York from Berlin. He is accompanied by Tenny Wright and David Stumar, Universal cameramen.

Young Laemmle is now undergoing hospital treatment in the German capital. It will be many weeks before he is ready to take up his production plans again. He is suffering from a blood affection brought on by overwork and nervous strain.

New Company

The Ocean Film Company has been organized in Prague, Perstyn—359. It is a distributing company and is in the market for American made films.

Two Men Killed

C. R. Freeland and H. J. Johnston Meet Violent Deaths

Two motion picture men widely known in the Southwest died violent deaths in the Dallas territory on Sunday, August 13.

Charles R. Freeland, well-known among the younger generation of Southwest picture men, was struck by a Southern Pacific train near Lordsburg, N. M., Saturday night and died of his injuries early Sunday morning.

Howard J. Johnston, 24 years old, widely known as theatre organist, and who until recently was on the musical staff of the Hope Theatre, was shot six times in the abdomen at noon Saturday in a room at the Southland Hotel, Dallas. He died early Sunday morning. Charges of murder were filed against C. T. Harp, cotton buyer, and J. E. Hamilton, druggist, of Waxahachie, Texas, following his death.

Mr. Freeland was until recently assistant manager of the Old Mill, Queen and Palace Theatres in Dallas, and was returning to Dallas after some time passed in California in search of health. He was driving an Overland and apparently failed to see or hear the train that hit his car. He was buried in Dallas, with a number of Southern Enterprise men acting as pallbearers.

Annual Outing Held

The first annual outing of the Motion Picture Theatre Owners, of Eastern Pennsylvania and Southern New Jersey, was held Monday and Tuesday, August 20 and 21, at Atlantic City, N. J. The program for the two days included many enjoyable events, among which was a banquet at the Alamac Hotel, where Harry Latz, manager of the Alamac Hotels at Atlantic City and Lake Hopatcong, N. J., announced his engagement to a well-known theatrical star.

Maigne's Salary Held

Justice Lydon of the New York Supreme Court has signed an order restraining the Famous Players-Lasky Corporation from paying Charles Maigne, a director of the company, all or any part of his $600 weekly salary.

The order was obtained by Michael Bell, of New York, whose infant daughter, it is alleged, was run over and killed by Maigne's automobile in November, 1919, and a jury in Justice Donnelly's part of the Supreme Court in April, 1921, awarded the father of the girl $2,500 damages, which he has been unable to collect owing to the absence of Maigne from this city.

News from the Producers

By C·S·SEWELL

Standing Stars

Wyndham Standing is the star of "The Isle of Doubt," a six-reel feature which Playgoers Pictures announces for release September 10. This picture, which was adapted from the well-known novel by Derek Bram, is said to combine the appeal of a high-class society drama with the adventure and lure of the tropics. Its story is characterized by a strong element of surprise throughout, and is made doubly interesting by unexpected twists and turns of the plot.

New Jack Pickford Film Finished

All the camera work has been completed on Jack Pickford's "Garrison's Finish," his first photoplay for early autumn release by Allied Producers and Distributors Corporation. "Garrison's Finish" is Jack Pickford's first independent production, and he plays the role of Billy Garrison, the all-square jockey who is double-crossed by another rider, but who eventually wins out and comes under the wire a winner. The story is from W. B. M. Ferguson's novel of the same title. The scenario was prepared by Elmer Harris, with Mary Pickford supervising. Madge Bellamy plays the role of Sue Desha, daughter of a Kentucky breeder, whose intuition tells her Garrison is innocent of throwing an important race. There is action and thrills all through the picture. The race track scenes are said to rank high.

"Garrison's Finish" was directed by Arthur Rosson, with the photography by Garold Rosson. Others in the supporting cast are Charles A. Stevenson, Tom Guise, Frank Elliott, Clarence Burton, Ethel Grey Terry, Audrey Chapman, Dorothy Manners, Herbert Prior, Charles Ogle and Lydia Knott.

Terriss in England Making Film

Tom Terriss, who went to England after making "Find the Woman" for Cosmopolitan, is at work in London making "The Harbor Lights," a famous melodrama that ranks high among the many successes of similar name that have gone to make the fame of the old Drury Lane Theatre.

Arrangements for the release of this picture, which is the only one Terriss will make under that contract, will not be made until the picture is completed. Following "The Harbor Lights," Terriss has arranged for a series of pictures that will be released in this country through one of the recognized companies, according to a contract that was signed before Terriss sailed.

Fox Spends Large Sums for Stories

From the indications of last year and the announcements for the immediate future it is apparent that William Fox looms as one of the heaviest buyers of the motion picture fiction in the market, it is stated.

The Fox Corporation believes in the soundness of this policy. The expenses of production in these days are so heavy that to purchase a story or play that has already met with popular approval means a guaranteed success to the motion picture exhibitor, Fox says. One of the prominent officials of the Fox Film Corporation expressed it as follows:

"In the motion picture field the greatest economy for the purchaser of motion pictures and the motion picture theatre is for the original maker to offer his market the very best regardless of the momentary expense. What is the best, and what is it that will prove most successful? The answer to this will make a fortune for any showman just as it has made the success of the Fox Film Corporation—but by what test can we know what is going to be the best, most successful and most popular? One answer is, by avoiding useless experiments—for which the motion picture theatre owner must ultimately pay the bills.

"It is obvious that stories and plays that have already proven their success before audiences of hundreds of thousands of people are the best guarantees to the motion picture exhibitor that he is going to get a proven sure-fire success to offer his screen audiences — a certainty of success that remove as far as is possible the risks of the show business.

"Upon this theory the Fox Film Corporation has been one of the most extensive buyers of best sellers and most popular stories during the past year. The Fox preliminary announcements for the forthcoming year emphasize the fact that Fox is one of the most lavish spenders for successful fiction and dramatic rights for motion picture purposes that have so far developed in the motion picture field."

Striking Ads for "Nanook of North"

At the beginning of the second week of the run of the Pathe special, "Nanook of the North," at the Alhambra Theatre, Los Angeles, the double-column display advertising in local newspapers startlingly reflected the theatre management's sentiments regarding the great Eskimo epic. Pictures of the Eskimo baby actor's "Smile from the North," and of the hero, Nanook's, hand-to-hand-struggle with one of his half famished sledge-dog pack "huskies," were printed with such expressions as these:

"Flaherty did it! Gosh! What a picture! But wait till you see 'Nanook of the North,' held over for a second and unalterably final week at the Alhambra.

"Away up North, a thousand miles from civilization, where a heaved brick would hit the North Pole, where it is so cold and dismal that even the sun shivers, an Irishman by the name of Flaherty—Robert J. Flaherty, F. R. G. S.—made a picture with no studio or laboratory, not even one picture actor, under heart-breaking conditions, and still a picture raved over by the theatre's severest critics."

Four Comic Stars in Metro Picture

Comedy, which all producers of motion pictures strive so diligently to put into their productions, is not to be lacking in the Metro S-L special production of "Quincy Adams Sawyer," which is being filmed for Metro under the direction of Clarence G. Badger.

There are four outstanding comedy characters in this famous Charles Fulton Pidgin story. Maintaining the standard of the rest of the cast selected for this picture, four male comedians, each a star in his own right, have been assembled by Arthur Sawyer. They are Hank Mann, Billy Franey, Harry Depp and Victor Potel.

These four comedy players add materially to the already notable cast signed, which includes Blanche Sweet, John Bowers, Barbara La Marr, Lon Chaney, Claire McDowell, Elmo Lincoln, Louise Fazenda, Joseph Dowling, Gale Henry, Edward Connelly, Kate Loster, Harry Davenport, June Elvidge and Millie Davenport. The scenario was written by Bernard McConville.

Film Honored

The new $5,000,000 Eastman Theatre, Rochester, N. Y., has chosen as the attraction for its opening some time in September, Rex Ingram's production for Metro of "The Prisoner of Zenda."

This booking amounts to testimony to the effect that this picture is the most excellent available. The Eastman Theatre, built for the city of Rochester by the Eastman family, has for its prime purpose the presentation of the best in pictures. The screen of this playhouse will reflect photoplays chosen on their artistic merits alone, irrespective of returns.

"One Clear Call" Is Drawing Crowds

"One Clear Call," Louis B. Mayer's latest John M. Stahl special, is not only proving a spectacular box-office success, but is being held over for two weeks in many one week run houses, according to reports on the production received by Associated First National Pictures.

It was the first picture this year to play two weeks in Jensen and Von Herberg's Columbia Theatre, Portland, Oregon; in San Francisco it held the same distinction with a two weeks' showing at Turner and Dahnken's Tivoli Theatre; and in the leading Jensen and Von Herberg Theatre in Seattle, "One Clear Call" was held over for a second week by popular demand.

All of these theatres did a big business, with the evening shows packed and a record-breaking matinee attendance in spite of the hot weather conditions.

"Monte Cristo" in Fox List

Heading the list of releases by Fox Film Corporation for the week of August 28 is "Monte Cristo," the special production which opened an indefinite run at the Forty-fourth Street Theatre, New York City, Monday, August 14.

"Monte Cristo" was directed by Emmett J. Flynn, who also directed "A Fool There Was," of the 1922-23 season's schedule, and "A Connecticut Yankee in King Arthur's Court," of last year's Fox program of specials.

The Charles Jones release is "West of Chicago," a romantic story of the Western plains. It is from the pen of George Scarborough and was directed by Scott Dunlap and C. R. Wallace. Three comedies and a Mutt and Jeff Animated Cartoon complete the program of the week.

"Rejuvenation" Now Being Cast

What is expected to be one of the most pretentious of the fall releases of American Releasing Corporation is an ambitious production by Lambert Hillyer of Cyrus Chapin's original story, "Rejuvenation," a story which parallels the rejuvenation of a man and a great city following the San Francisco fire of 1906.

It is a San Francisco and Oakland story which is to be photographed in those cities. The producer is Overland Productions, which has taken over the plant of the Stewart Motion Picture Company in Oakland. Mr. Hillyer is now casting the production and has, to date, definitely engaged Jack Mulhall, Bessie Love, Henry Walthall and Tully Marshall.

Aids Neilan

Hobart Bosworth, well-known stage and screen star, after considerable negotiations and purely through his friendship for Marshall Neilan, has held up his own productions in San Francisco and gone to Los Angeles to play the part of Shane Butler Keogh in "The Strangers' Banquet," Mr. Neilan's first production in association with Goldwyn, thereby completing and strengthening one of the most noteworthy picture casts of the year.

With Universal

Ralph Graves has been engaged by Universal to portray an important role in "The Jilt," an all-star picture which Irving Cummings is directing. "The Jilt" is a Saturday Evening Post Story scenarioized by Arthur Statter.

First Place Claimed for Cosmopolitan Production

What Cosmopolitan Productions claims is the most magnificent motion picture ever filmed, from the greatest love story ever told—"When Knighthood Was in Flower"—in which Marion Davies is starred, has just been completed.

The producing company says that not only is it the most beautiful of film productions, but that it cost more money than any other, the total expense being nearly $1,500,000.

It is said the set was the largest ever constructed, covering more than two city blocks. 3,000 actors, including 55 principals, appeared. In spite of the magnitude of the production it was filmed in the short space of 160 working days.

It is stated by Cosmopolitan that other producers have long had "When Knighthood Was in Flower" in mind for a motion picture, but that the large expense has held them back from attempting it. Mary Pickford had, however, according to Cosmopolitan, attempted to obtain the rights to film the picture, but had failed. There was a good deal to be accomplished before the rights were gained by Cosmopolitan, it is said, as they were claimed in part by Julia Marlowe, who presented the play on the speaking stage, and the widow of Charles Major also demanded recognition.

After long negotiations the claim of Mrs. Major was satisfied, and the actual rights were purchased from Miss Marlowe. Then Cosmopolitan began the big task of research and other details which were necessary in the production of this picture.

The story is staged in the time of Henry VIII., of England, when the English court was noted for its magnificence and picturesqueness. It was necessary to choose a director whose work had put him in the forefront of his profession, and Robert G. Vignola was obtained. Joseph Urban, who decorated palaces and built bridges in Europe before he became affiliated with Cosmopolitan Productions, was put in charge of the work of recreating the settings of the magnificient English court, and the Court of France, which at that time was also noted for its grandeur, as well as the scenes which surrounded the middle and poorer classes in the English metropolis.

Among the scenes is the famous tower of London, where the English knight, Brandon, with whom Princess Mary, daughter of the English king planned to elope, narrowly escaped being beheaded. Also is shown the tournament, in which many armed knights took part, in honor of the birthday fete of Princess Mary. The costuming of the noble ladies who were present at the tournament, as well as the men of the period, formed a difficult part in the production of the picture. It was also necessary to train a number of men in the art of swordsmanship so that they could adequately portray the gallants of the time in which the story is laid. Among those who took part, both as teachers and as actors, in the film were two German barons, and one French and one Italian count, all with records as duelists.

More than 3,000 costumes were in use at one time. One of particular magnificence was Princess Mary's wedding dress, which she wore to be married to the King of France. The dress was of silvercloth, ermine and pearls, and weighed 25 pounds.

"The Christian" Now Being Edited

The last scenes for Goldwyn's picturization of Sir Hall Caine's novel, "The Christian," have been taken by Director Maurice Tourneur after several nights of work with mobs to supplement the big mob scenes taken in London last June.

The editing has already been begun under the direct supervision of Paul Bern, Goldwyn's editor-in-chief, and of the director. A complete print of the photoplay will be sent to Sir Hall Caine in London immediately after the assembling and editing is finished and the author will, himself, write the titles for it.

At the Capitol

Irene Castle's latest Hodkinson picture, "Slim Shoulders," will be given its premiere at the Capitol Theatre in New York during the week beginning September 3, with an Irene Castle Fashion Promenade prologue, in which thousands of dollars' worth of newly imported gowns from Paris will be featured.

FIRST NATIONAL SALES OFFICIALS AND DISTRICT MANAGERS

Top Row, left to right: Vincent J. McCabe, Canadian manager; W. E. Callaway, southern representative; L. O. Lukan, western district manager; R. C. Seery, midwestern district manager; J. A. Gove, of department of distribution, and H. A. Bandy, central district manager. Seated: William Morgan, department of distribution; Floyd Brockell, supervisor of exchanges; S. W. Hatch, department of distribution.

F. B. O. Announces a Diversified Program

Ten pictures that have been christened the "box office ten" have been announced by the Film Booking Offices of America as their contribution to the campaign for a prosperous fall season. These pictures include the output of a majority of the stars who are now busy at the R-C studios in California, and will form the bulk of the F. B. O. early fall product.

The F. B. O. box office ten will start the newly-named organization on its first big season with an impetus which, it is said, is expected to place it among the leaders of the industry. These pictures will, it is stated, afford the exhibitor a variety of entertainment which will range from light comedy drama to tense drama. Each of them has been made with an eye to box office success, accordng to reports, and from the period of the conception of the story to the filming of the last scene, the exploitation possibilities of the production as a supplement to the entertainment values have been carefully kept in mind. And as a result the name "box office ten" has been applied to them.

Naming these in the order of release they are: "In the Name of the Law," an Emory Johnson production, which, it is said, has already made clean-ups in New York, Detroit, Los Angeles and many other cities. "The Kick-Back," a Harry Carey production, is the second. Following these are "The Snowshoe Trail," a Chester Bennett production, starring Jane Novak; "Wreckage," the working title of the first Robert Thornby production; "The Three Cornered Kingdom," starring Ethel Clayton; "When Love Comes of Age," Helen Jerome Eddy's first starring vehicle; "Captain Fly By Night," starring Johnnie Walker; "Good Men and True," the second Harry Carey production; "Thelma," another Jane Novak starring vehicle, from Marie Corelli's novel, and "The Remittance Woman," starring Ethel Clayton.

Exhibitor's Ready Reference to Lobby Rotogravure

THIS index has been established at the request of numerous readers to assist them in using the rotogravure section of Moving Picture World for their lobbies. All subjects in the current issue and for eight issues past will be found listed below, together with the subjects in next week's section.

In This Issue

"The Bitterness of Sweets," Goldwyn.
Dean, Priscilla, Portrait of, Universal.
"Human Hearts," Universal.
"Monte Cristo," Fox.
"The Siren Call," Paramount.
Starland Revue, F. B. O
"The Three Must-Get-Theres," Allied.

In the Next Issue

"A Fool There Was," Fox.
Greeley, Evelyn, Portrait of, Producers Security.
"The Headless Horseman," Hodkinson.
"Heroes and Husbands," First National.
"Man Wanted," Clark-Cornelius.
"Remembrance," Goldwyn.
"Timothy's Quest," American Releasing.
"When Husbands Deceive," Associated Exhibitors.

In Past Eight Issues

Baird, Leah, Associated Exhibitor's star in "When Husbands Deceive," Aug. 12.
"Barthelmess, Richard," First National star, Aug. 5.
"Blacksmith, The," starring Buster Keaton, First National, Aug. 5.
"Blood and Sand," starring Rodolph Valentino, Aug. 12.
"Borderland," starring Agnes Ayres, Paramount, July 22.
"Broken Chains," Goldywn, July 29.
Compson, Betty, Paramount's star in "The Bonded Woman," Aug. 5.
"Dangerous Adventure, A," starring Grace Darmond, Warner Brothers, Aug. 19.
"East Is West," starring Constance Talmadge, First National, Aug. 19.
Educational-Mermaid Comedies, Aug. 5.
"$5 Baby, The," starring Viola Dana, Metro, July 22.
Fairbanks in "Robin Hood," Douglas, United Artists, July 15.
Hamilton, Lloyd, Educational, star, July 22.
"Her Gilded Cage," starring Gloria Swanson, Paramount, July 29.
"Her Majesty," Mollie King and Creighton Hale, Playgoers, Aug. 12.
"Home Made Movies," starring Ben Turpin, First National, Aug. 12.
"Honor First," starring John Gilbert, Fox, Aug. 5.
Hutchison, Portrait of Charles, Pathe, Aug. 26.
"Just Tony," starring Tom Mix, Fox, Aug. 12.
Kenyon, Doris, playing opposite Johnny Hines, C. C. Burr, Aug. 12.
Lane, Lupino, in "The Reporter," Fox.
Lloyd, Portrait of Harold, Pathe, Aug. 26.
Lyons', Eddie, Newest Arrow Comedy.
"Lights of the Desert," starring Shirley Mason, Fox, July 22.
"Love Is An Awful Thing," Owen Moore and Marjorie Daw, Selznick, July 22.
"Masquerader, The," starring Guy Bates Post, First National, July 29.
"More to be Pitied than Scorned," C. B. C. Film Sales Corp., Aug. 5.
Murray, Mae, Metro star, July 15.
"New Teacher, The," starring Shirley Mason, July 29.
"Nice People," Wallace Reid and Bebe Daniels, Paramount, Aug. 19.
"Oh, Daddy," First National, Mack Sennett Comedy, July 22.
Pollard, "Snub," starring in two-reel comedies for Pathe, Aug. 19.
Parrott, Paul, in Scenes from Pathe Comedies.
"Range Rider Series," starring Leo Maloney, Pathe, Aug. 19.
Roach, Hal, Comedies, Pathe.
Roland, Ruth, in "The Riddle of the Range"; Pathe.
"Rose O' the Sea," starring Anita Stewart, First National, July 15.
Hal Roach Comedies, Pathe, July 22.
Educational-Mermaid Comedies, Aug. 5.
"Song of the Lark, The," Pathe, Aug. 5.
"Shattered Idols," American Releasing Corp., July 29.
"Salome," starring Nazimova, Nazimova Productions, Inc., July 15.
"Supply and Demand," starring Johnny Jones, Pathe, Aug. 19.
First National Stars, July 29.
Educational-Christie Comedies, Stars, Aug. 19.
Norma Talmadge in "The Eternal Flame"; First National.
"That Son of a Sheik," Neal Burns and Viora Daniel, Educational, Aug. 19.
"Up in the Air About Mary," Associated Exhibitors, July 22.
Windsor, Claire, appearing in "Rich Men's Wives," Al Lichtman, July 29.
"Woman of No Importance, A," Select, July 15.
"Woman Who Came Back, The," Playgoers, Aug. 5.
"Young Diana, The," starring Marion Davies, Cosmopolitan, July 29.

Cooley Engaged

Hal Cooley has been engaged by Myron Selznick for one of the principal parts in the support of Elaine Hammerstein and Conway Tearle in "One Week of Love."

Carter Signs

Douglas Carter, the colored comedian, has signed a contract with the Selznick Company.

Finish "Tess"

After fourteen weeks of work, Mary Pickford has completed her new version of "Tess of the Storm Country," the Grace Miller White story. Present indications are that the film will be in not more than seven reels. It probably will be ready for United Artists release by October 1. The direction has been under the guidance of John S. Robertson, with Charles Rosher at the camera. In the cast are Lloyd Hughes, Gloria Hope, Forrest Robinson, David Torrence, Jean Hersholt, Danny Hoy and Mme. de Bodamere.

In filming the play twenty sets were built, thirteen of which were interiors. Only four locations were used.

Flynn Is Making New Fox Picture

Emmett J. Flynn, who directed "A Fool There Was" and "Monte Cristo," two Fox specials for the season of 1922-23, has begun work on "Without Compromise" the next William Farnum vehicle, with an exceptionally notable cast of artists, according to word from the West Coast Studios of Fox Film Corporation.

The picture, which will be a screen adaptation of the widely read story by George Hubbard and Lillian Bennett-Thompson, which was purchased by William Fox prior to his departure for Europe, will be the first Farnum has made at the Hollywood center in over a year and a half.

Before being transferred to the West Coast, Farnum completed "Moonshine Valley" at the New York studios under the direction of Herbert Brenon, who is now engaged in the production of "Penzie," another Fox special with Mary Carr. "Moonshine Valley," which is from the scenario by Mary Murillo will be released August 27, and marks the return of the virile movie hero to the open-shirted, rugged roles for which he has become famous.

In his latest picture, Mr. Farnum is afforded all the propitious situations and characters necessary for the best exhibition of his varied talents, it is said. Rights to another story by the authors of "Without Compromise" have been acquired by the Fox organization, but so far, the star has not been named.

"Day Dreams" Title of Keaton Film

"Day Dreams" is the title of Buster Keaton's latest two-reel comedy. The picture was produced by Joseph M. Schenck, and will be released through Associated First National. Eddie Cline directed, with Virginia Fox and Joe Roberts in the supporting cast.

"Adam and Eva" Is Under Way

Cosmopolitan Productions has commenced filming the outdoor scenes of "Adam and Eva," with Marion Davies as the star, at the picturesque Merrybrook Farm, belonging to Dr. Herbert T. Morris, near Stamford, Conn. T. Roy Barnes plays the modern Adam to the up-to-date Eva of Marion Davies.

Noah Beery Added to "Omar" Cast

Richard Walton Tully has added Noah Beery to the cast of "Omar the Tentmaker," a First National attraction, in which Guy Bates Post is the star. Mr. Beery will be seen in the role of the Shah.

His part in Post's support will, it is said, give him an opportunity for a new characterization.

Ad Campaign

Inspiration Pictures, Inc., which makes the Richard Barthelmess productions, distributed by Associated First National, through its president, Charles H. Duell, Jr., announces that within a few weeks it will begin a smashing national advertising campaign on Barthelmess, already one of the most popular male stars on the screen.

The campaign, which is being handled by Felix Feist, opens with a page advertisement in the Saturday Evening Post. This will be devoted to the latest Barthelmess' picture, "The Bondboy." Then will follow a poster campaign to take in one-fourth of the billboards in the United States. Following that will come a magazine and newspaper advertising campaign.

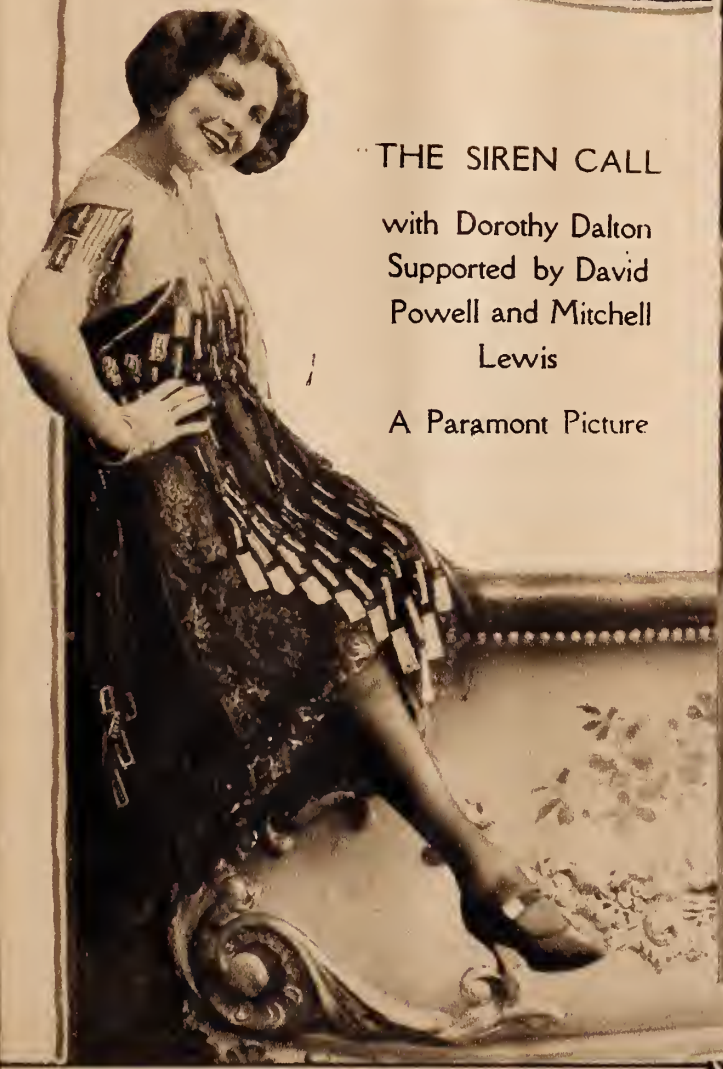
Beautiful EVELYN GREELEY

Starring in
"BULL DOG DRUMMOND"

A Producers Security Corp.
Release

Scenes from F. B. O's.
Starland Revue

There are a variety of
Subject Pictured in this
Series



THE SIREN CALL

with Dorothy Dalton
Supported by David
Powell and Mitchell
Lewis

A Paramount Picture

"HUMAN HEARTS"
the Universal-Jewel Production of Hal Reid's Famous Stage Play. Now being shown in New York City.

House Peters Plays the Starring Role and King Baggot Directed. The Picture is called "An Emotional Review of Life."

"THE BITTERNESS OF SWEETS"

Goldwyn's
Rupert Hughes Picture

Antonio Moreno is
among the Players

"MONTE CRISTO"

The William Fox Special
Now Running in New York

Arthur Housman in

"MEN WANTED"

Supported by
Flora Finch and
Frank Losee

A Clark Cornelius
Picture

WHAT 117 EXHIBITORS HAVE SAID OF

Ruth Roland

in

"The Timber Queen"

Produced by **RUTH ROLAND SERIALS,** *Inc.*
Supervised by **HAL. E. ROACH**

117 exhibitors, men who know serials, show them and make money with them, have taken the trouble to write us, through our various exchanges, with reference to "The Timber Queen"

They all say this: "'The Timber Queen' is the best serial I have ever seen!"

What 117 exhibitors have voluntarily and enthusiastically praised, is something for *you* to look at and seriously consider, Mr. Exhibitor.

A censor-proof serial, vivid, thrilling, brilliant, beautiful, with a real story, star and cast.

Pathéserial

Better Than Good

According to Published Reports From Exhibitors Themselves

The Isle of Zorda

From Jules Verne's Celebrated Novel, "Mathias Sandorf"

IN the July 8th issue of the Motion Picture News there is published a chart of features with exhibitors' reports concerning these pictures, on a percentage valuation. 20% is Poor, 40% Fair, 50% Average, 70% Good and 100% Big on this chart, and the exhibitors' own rating is given each picture.

"The Isle of Zorda" receives on this chart 13 reports; the entertainment rating is given as 72% and the box office value as 72%.

There are 207 features listed. Only 41 average 70% or better.

"The Isle of Zorda," gentlemen, is better than Good by your own judgment. Better than 80% of the current features!

No wonder! It is so different as to be distinctive; so different that it is refreshing; so beautiful as to be a marvel. The public has tired of the sameness in features.

Give them "The Isle of Zorda."

Pathépicture

TRADE MARK

Produced by **Louis Nalpas**

Directed by **Henri Fescourt**

Educationals Get Off to Big Start

Enthusiastic praise from critics and quick bookings from big first run houses in all parts of the country are greeting the earliest pictures in Educational's 1922-1923 program of short subjects as they become available for release or for pre-release private reviews.

A real sensation, it is said, is being created by the Earl Hurd Comedies, the single-reel novelties presented by C. C. Burr, in which Mr. Hurd is combining "shots" of real actors with animated cartoons in a manner than leaves the audience guessing as to how it is done. There are to be six pictures in this series.

While "One Ol' Cat" is running simultaneously at the Rivoli and Strand Theatres in New York the week of August 20, the second picture of the series, "Fresh Fish," is in its second week at the Strand. It is the third week for "One Ol' Cat" at the Rivoli.

The reception given "Look Out Below" speaks well for the success of the new series of Mermaid Comedies started by Jack White with this picture. "One of the most distinctive burlesque comedies in many months," writes James W. Dean, of Newspaper Enterprise Association. He also lauds "That Son of a Sheik," the first of the new Christie Comedy series.

"The First Barber" is the first of the Tony Sarg Almanacs to be released by Educational. Typical of the comments on this highly amusing one-reel picture is that in Moving Picture World, which says:

"The person who will not be moved to laughter by this first Tony Sarg's Almanac for Educational release ought to be psycho-analyzed. It is a one-reel gem of humor. The whole is a delightful conceit."

Another new series to be distributed by Educational is the Hamilton Comedy group, starring Lloyd Hamilton. This first picture, "The Speeder," has been completed and will soon be ready for preview and showing to exhibitors at the branches.

The photograph shows the departure of the seaplane voyagers now en route from New York to Rio de Janeiro. Public interest is enhanced a hundred fold by the fact that a motion picture record of the flight is being made for exclusive screening in the semi-weekly issues of Pathe News under the breezy and appropriate title of "The Log of the SC-1." J. Thomas Baltzell, of the Pathe News camera staff, is shown receiving "bon voyage" from his chief, Emmanuel Cohen, editor of Pathe News.

Rex Ingram at Work Instead of Resting

Giving Rex Ingram, director of "The Prisoner of Zenda," a vacation is like giving a squirrel a nut, Metro says. He takes it and saves it for some other time.

Not since the completion of his first big Metro photoplay, "The Four Horsemen of the Apocalypse," has Mr. Ingram taken a rest. On the heels of "The Four Horsemen" came the direction of "The Conquering Power," "Turn to the Right," "The Prisoner of Zenda" and "Trifling Women," his own story. After this his schedule called for the staging of a vacation.

But instead of this the young director came East, accompanied by Alice Terry, his wife, and Colonel Starrett Ford, production manager, and immediately set to working out scenario, plans for settings, arrangements for locations for his next screen play, "The Passion Vine," based on John Russell's vivid short-story of the South Seas. On the train he mapped out his script; and since arriving in New York his only relaxation has been a week-end visit to Mr. and Mrs. Robert Z. Leonard at their home in Great Neck. Mrs. Robert Z. Leonard is known on the screen as Mae Murray. Odd intervals of time Mr. Ingram has filled by reading stories, plays and scenarios for future pictures.

The two principal parts in "The Passion Vine," Mr. Ingram announced this week at the home offices of Metro Pictures Corporation in New York, will be taken by Alice Terry and Ramon Navarro, who have roles of similar importance in "The Prisoner of Zenda."

Harold Lloyd at New York's Strand

Declaring it to be "the film treat of the year," Joseph Plunkett, managing director, has selected the Harold Lloyd-Associated Exhibitors super-attraction, "Grandma's Boy," produced by Hal Roach, as the feature for Labor Day week at the Mark-Strand Theatre, New York City.

After booking this picture, following a preview several months ago, Mr. Plunkett tentatively selected either September 3 or 10 for the opening of the New York run. In his desire to secure the greatest possible drawing card for the holiday week he has now decided definitely on the earlier date, to the disappointment of sponsors of a number of other offerings, who hoped to enjoy the impetus of the Labor Day vacation.

Mr. Plunkett is arranging an elaborate prologue to introduce Lloyd's first five-part picture, whose phenomenal success already has stamped it as a photoplay sensation of the year. The exact nature of this he declines to reveal, but he promises that it will be thoroughly in keeping with the importance of the picture. Members of Mr. Plunkett's staff decorated the Strand lobby with stills and a huge portrait of the star more than a week ago.

Crandall Named

President Arthur S. Kane announces the appointment of Jean J. Crandall, of Washington, as field manager of Associated Exhibitors, and Mr. Crandall has entered upon his new duties at once.

"Hansel and Gretel" Sets Fine

Under the supervision of Julius and Abe Stern, Tom O'Neil, Century's technical director, has built some of the finest sets in his career for Century's third fairy tale, "Hansel and Gretel." Three large sets, consisting of the exterior of the witches' candy house, the interior of the candy house and the home of the children are especially worthy of notice.

The furniture in one set is entirely made of little pebbles and consumed two and a half weeks to make. Six men worked under O'Neil evolving these quaint and unique props. The candy house also was built from old illustrations and Century's research department took every pain to make it accurate.

Vignola Will Direct "Adam and Eva"

Having completed "When Knighthood Was in Flower," the twelve-reel special, starring Marion Davies, for Cosmopolitan, Robert G. Vignola will this week begin work on his next Cosmopolitan special, "Adam and Eva," from the stage success of the same name, by Guy Bolton and George Middleton. Miss Davies will be starred.

The settings will be designed by Joseph Urban. The players include Tom Lewis, Louella Gear, Leon Gordon, William Norris, T. Roy Barnes, Amy Ongley, William Davidson and Edward Douglas.

Florence Vidor in "Dusk to Dawn"

"Something absolutely new" is the promise Associated Exhibitors has been making in its preliminary announcements of "Dusk to Dawn," the current Florence Vidor release. The new feature is to be out August 27. Based on Katherine Hill's widely discussed novel, "The Shuttle Soul," with its stirring situations and its exotic touches, this photoplay has given the star fine opportunities.

Leah Baird Picture Now Booking

Torrid weather has had almost no effect on the bookings of "When Husbands Deceive," with Leah Baird, according to Associated Exhibitors, who released the feature August 20. Many first run exhibitors are now signing contracts for the picture in order to give it an early place on their fall programs.

One of the first of these was Edward Reed, who has just announced his intention to offer this as the feature attraction at his Strand, the largest picture theatre in Providence, R. I., the week of Sept. 4.

"Loves of Pharaoh" for August

Paramount announces as its release for August 28, "The Loves of Pharaoh." This picture is presented by the Hamilton Theatrical Corporation and features an all-star cast, among which are included the pick of European screen artists, it is stated. It was directed by Ernest Lubitsch, whose "Deception" and "Passion" are well-known.

Paramount is authority for the statement that an entire Egyptian city, containing more than fifty massive buildings, was constructed for the filming of this picture.

Many thousand people are seen in the spectacular battle scenes between the Egyptians and the invading Ethiopians. Emil Jannings, seen as the English king in "Deception," gives an even more remarkable performance, it is said, in the role of Pharaoh Amenes.

RITZ-CARLTON
ATLANTIC CITY, N.J.
The center of distinguished social life at this world-famous seaside resort, carrying out the European atmosphere and social charm of illustrious Ritz Hotels of the continent.
The Ritz-Carlton at Atlantic City appeals especially to those who are familiar with these niceties of appointments and individual service.
A preeminent name and perfect facilities make the Ritz-Carlton the ideal meeting place of conventions at the Seaside. Reservations direct, or through Ritz-Carlton, New York.
ALBERT KELLER
Managing Director
GUSTAVE TOTT
Resident Manager

Has Selected Cast of "Merry Go Round"

Erich von Stroheim has completed the selection of a cast for "Merry Go Round," his next Universal-Jewel production, and expects to start "shooting" in a few days. The entire construction force at Universal City is working night and day, building the bizarre sets depicting Vienna's celebrated pleasure park, the Prator, and other Viennese scenes, to be used in this feature picture of Austrian romance and adventure.

The cast engaged by von Stroheim will not be heralded as "all star," but will be offered as an interesting group of players who are either possessed of unusual ability or are particularly adapted to their roles, Universal says.

Norman Kerry and Mary Philbin are to have the outstanding parts. Wallace Berry, a favorite "heavy," and Dale Fuller, who played in "Foolish Wives," will be seen as creatures of the Prater. Several others who contributed their best to "Foolish Wives" will again be seen in "Merry Go Round."

George Hackathorne, who did admirable work in Universal's "Human Hearts," and other productions, has been given the difficult role of a hunchback in "Merry Go Round." Fay Holderness, who was in "Blind Husbands," will also appear.

"Blood and Sand" Sets New Records

Paramount's Fred Niblo production, "Blood and Sand," starring Rodolph Valentino, continued its record-breaking performance at the New York Rivoli throughout the second week of its run. The first week it grossed both in attendance and receipts more than any other picture in the history of the house, 62,344 people paying $37,006.42 to see it.

Starting its second week on Sunday, August 14, when the picture grossed nearly $200 more than on its opening day a week previous, by closing Monday the total receipts had topped all previous records for the first two days of a second week of a run at that house by more than $3,600. The previous second-week record for that period was held by George Fitzmaurice's production, "Experience." Incidentally, the Monday receipts far exceeded those for any other picture on a second Monday at either the Rivoli or the Rialto.

The daily record for a second week was broken every day without interruption to the end of the week and when the figures were totalled it was found that "Blood and Sand" not only had beaten the second-week record, held by "Beyond the Rocks," by $6,244.32, but had also exceeded the best previous record at the Rialto.

Lavishly Praise "The Masquerader"

Guy Bates Post in "The Masquerader," a First National attraction, was praised lavishly by newspaper critics when it opened there at the Chicago Theatre. "The Masquerader" is proving a powerful box-office attraction in Chicago, just as it did at the Strand Theatre, New York, where it was held over for a second week. Here is what the Chicago critics had to say:

Carl Sandburg in the Daily News —The acting of Guy Bates Post and his supporting cast in this picture, as well as the direction and swiftness of narrative, makes it an out-of-the-ordinary specimen of silver sheet thespics.

Rob Reel in the Evening American —"The Masquerader" at the Chicago marks Guy Bates Post's debut on the screen. His stage presentation of this play was wonderful; his film performance is beyond description.

Observer in the Herald and Examiner—"The Masquerader" is one of this year's screen classics. Merit and quality characterize it from beginning to end. Guy Bates Post's playing is masterful.

Caroline Fro in the Tribune—Here is a picture it is a pleasure to recommend. It is the best thing I have seen on the screen for a long time. It is pictures like "The Masquerader" that justify the motion picture industry.

Genevieve Harris in the Evening Post—"The Masquerader" is a thoroughbred among film plays. It has manner, distinction, that something which we may sum up in the language of the day as "class." Acting of the finest quality is to be found in this picture.

Pathe Releases for September 3

"His Own Law," of "The Range Rider Series," with Leo Maloney, leads the schedule of short subjects which Pathe announces for release on September 3. Episode No. 8 of "The Timber Queen," called "The Smugglers' Cave," is included. "Wet Weather," with Paul Parrott, is the Hal Roach comedy release.

The Aesop's Film Fable is "Fearless Fido," the moral being "You can't keep a good man down." The Harold Lloyd re-issue is called, "Off the Trolley." Pathe Review No. 171 shows a picturesque storm in "Photographic Gems" and has other features.

Pathe Preparedness With Product Equals Season's Bright Promise

By ELMER PEARSON
General Manager, Pathe Exchange, Inc.

Sir Isaac Newton established the principle that the forces of action and reaction are equal. This is a law of physics that has remained uncontested. Otherwise referred to as the law of compensation it applies to human conditions and affairs as well as to the orderly movements of the planets in their orbits.

Business in general, and the motion picture business in particular, enjoyed tremendous prosperity from 1918 to the middle of 1920 and suffered an equally violent reaction that has only recently spent itself. Thus we are again due for an era of prosperity.

General business unhampered by summer slumps has already shown remarkable increases, which would have been reflected in increases in motion picture attendance except for the seasonal drawback. Therefore, action is only temporarily delayed, and is accumulating greater force; thus we can expect fall to begin an era of business activity limited only by the preparations made to take care of it.

Every business with ordinary vision at its disposal saw the coming of slack times during 1920 and 1921 and trimmed sails, but now sees big business just ahead. Accordingly Pathe Exchange, Inc., has been bending its every energy and that of its producers toward lining up a program of short subjects that will fill the tremendous demand that is certain to develop with the new theatre season.

The nature of the exhibitor's business makes him very acute to these actions and reactions, and the moment he starts getting results from the business stimulus of better pictures he necessarily becomes very exacting of his program requirements. Thus it is that on the Pathe program of releases is found only the best of its kind in every department.

While cheap and poor film may (?) have its uses and find a market during dull times, Pathe's policy has always been to cater to requirements of the good periods, which practice is emphatically exemplified in its imposing array of weekly releases starting September 1. These are described in accompanying Pathe announcements. Other acquisitions will be made and announced as rapidly as we find the market responding to these efforts.

Pathe has always been zealous for entertainment quality in the wide range of subjects which it distributes. We may ascribe most of the attacks upon ethical shortcomings of the motion picture to those persons who are never happy unless they are crusading against something, but attacks upon the intelligibility or entertainment value of pictures demand serious consideration for they reflect a condition which might well become serious and if not rectified mean a loss of patronage that the business cannot afford to lose.

I consider that a more liberal use by exhibitors of short subject programs, selected with a view to diversity, novelty and freshness of subject, and of course all-around quality, to be the best possible antidote to such a condition.

Short subject programs are by no means confined to the smaller houses. The largest and most successful houses in the country are beginning to see and utilize the value of them. The Symphony Theatre of Los Angeles ran a short subject program for forty-four days, using Harold Lloyd's comedy, "Never Weaken," as the star attraction.

Rothafel has run short subject programs with great success, and I have heard that he is planning another at the Capitol. Joe Plunkett is another well-known showman who has done it with good success. It is not an innovation. It is being done, and where the programs are picked with proper care the results are always most satisfactory.

We have, in this business, come to give the feature an importance out of all reason. Not that the feature is not valuable or not needed, but many exhibitors pick their feature and throw in some short subjects as "fillers." The same attention should be given to the short subject that is given to the feature, and the most successful exhibitors in the country recognize that fact.

It frequently happens that the short subjects on a program are the true "draw" for a show, and that the feature gets by because

SUMMARY FOR 1922-1923

PATHE NEWS—one reel, twice a week.
PATHE REVIEW—one reel, every week.
HAROLD LLOYD COMEDIES—feature specials.
"SNUB" POLLARD COMEDIES—two reels, one every four weeks.
HAL ROACH COMEDIES—with Paul Parrott, one reel, one every week.
"OUR GANG" COMEDIES—two reels, one every four weeks.
JOHNNY JONES COMEDIES—two reels, six in series, one a month.
SCREEN SNAPSHOTS—one reel, one every other week.
RANGE RIDER SERIES—two reels, one every other week.
PATHE SERIALS—four, of fifteen episodes each; stars: Pearl White, 1; Ruth Roland, 2; Charles Hutchinson, 1.
AESOP'S FILM FABLES—short reel, one every week.
TOPICS OF THE DAY—short reel, one every week.
HAROLD LLOYD RE-ISSUES—one reel comedies, one every week.
PLAYLETS—two series of fifteen each in three reels, one every week; another series contemplated.
FEATURES—"Nanook of the North," "The Isle of Zorda," and other big specialties as acquired.

CHIEF EXECUTIVES OF PATHE EXCHANGE, INC.
Left to Right: Bernhard Benson, Vice-President; Paul Brunet, President; Elmer Pearson, General Manager.

"Film Fables" Make Hit Everywhere

Picture patrons through their local exhibitors in every section of the United States have given the practical support—meaning money paid into the box office—that elevates "Aesop's Film Fables" to the summit of animated cartoon art and entertainment. Reviewers in newspapers and magazines, upon the occasion of each weekly release by Pathe of these highly original comics produced by Fables Pictures, Inc., have made slogans of lines like this: "The animation is well up to the standard of this series."

It is this quality of Cartoonist Paul Terry's work in translating the ancient fabulist's brain-throbs that when an example is seen on the screen the audience enjoys the illusion of irresistibly funny portrayals by human actors and trained animals.

Pathe Product

(*Continued from page 37*)

of them. How many times during the past three years has not a short length Harold Lloyd comedy been responsible for the success of a show both at the box office and in the house, while the feature has been an "also ran"?

Here at Pathe we have some features, and "Nanook of the North" illustrates their quality, but our first and most important consideration is to assure to exhibitors an ample supply of short subjects second to none in the comedy, dramatic, educational and news reel field. It is our purpose to release them so good and in such quantity that any exhibitor, no matter what his patronage and the size of his house, may run short subject programs that will thoroughly please his people and build good will for his house.

In this connection the Pathe serial episode is of constantly increasing consequence. The fully and successfully tested New Era Fifteen-episode Pathe serial, clean, wholesome, yet more dramatically forceful and thrilling than ever, is now represented before the picture-loving public by four significant examples—referred to elsewhere in Pathe's fall announcement.

"Scoops" Feature Pathe News Reel

Pathe News, in the eleventh year of its world-wide record, has the voluntary support of exhibitors for its claim to having brought the people of the United States into "quicker and closer, almost personal, touch with leading events in every corner of the globe than has ever before been accomplished by any news-gathering organization." To quote its editor, Emmanuel Cohen:

"Pathe News does not rest on its past laurels, but strives week in and week out to surpass its previous records, and to always live up to its motto—the first news reel—the real news first. Since the first of the present year Pathe News has scored an unusually large number of scoops on really important news events. Our competitors have made just as much effort to cover these stories as we have, and it is only through the splendid organization of the Pathe News staff, enabling us quickly to locate cameramen in territories where, in our judgment, events are impending and to utilize more expeditious methods of shipment, that we are successful in getting these stories either exclusively or ahead of any other company.

"Another item which I am sure that exhibitors and their patrons will appreciate is that Pathe News now can claim that it is really an international news reel, covering all corners of the globe. Never in the history of any news reel has the world been so thoroughly covered. We are beginning to reap the fruits of several years of very patient effort. As it is physically impossible to have staff cameramen everywhere all of the time, by diplomatic and constructive comment on negatives submitted by free lance men their good will has been gained; they have responded by bringing their services up to the Pathe News standard, and thus we have gradually built up a staff of correspondents which completes the field organization and makes Pathe News a truly international medium."

Fun Films Tax Roach Studios

Reports from the Hal Roach Studios at Culver City describe extensive new building on the lot and additions to equipment made necessary in living up to Pathe comedy preparedness for the coming year's bright business outlook. As all exhibitors are aware, Pathe distributes the entire Hal Roach comedy output. Under the new contract made at the beginning of this year, this includes a series of multiple-reel productions starring Harold Lloyd.

The advancement of "Snub" Pollard as the star of two-reel laugh sensations, with the added exactions of the longer form, imposes a fresh demand on the resources of the Roach Studios. Pathe announces a first series of six Pollard two-reelers, directed by Charles Parrott with Marie Mosquini, "Sunshine Sammy" and a picked supporting cast, for release one every four weeks beginning in September.

The one-reel comedies bearing the Hal Roach trademark, which will continue to be released one every week, include productions featuring Paul Parrott.

In the meantime Hal Roach has added to his producing equipment a "zoo" of highly trained domestic animals which, together with a group of talented and unterrified kiddies constitute a new producing unit engaged in making the two-reeler series for Pathe distribution under the general title of "Our Gang" Comedies. There are thirteen in the series, to be released one every four weeks beginning September 10 with "One Terrible Day."

Pathe's Features Few But Good

For the coming year Pathe announces no definite extended schedule of feature releases, as it does not specialize in this type of productions. From time to time, as they are acquired, a limited number of special features marked by requisite distinction and human appeal will be announced for release.

The qualities required in features seeking Pathe distribution are well illustrated in a general way by two current examples generally acknowledged to be in the front rank of this season's outstanding successes. They are "Nanook of the North," which has captivated exhibitors and their patrons everywhere as a motion picture masterpiece, and "The Isle of Zorda," the celebrated European picturization of Jules Verne's novel of ideal heroism called "Mathias Sandorf."

The new Harold Lloyd multiple-reel comedies are, of course, "features," but are announced in a classification by themselves. After nearly two years, the lyrically beautiful and faithfully produced Rudyard Kipling special, "Without Benefit of Clergy," retains all over the country the vitality that is characteristic of a true classic.

Range Rider Series Inaugurated

Acting upon the recommendations of shrewd showmen who have found that their patrons demand bang-up action and fast-riding thrills, Pathe has contracted to release the "Range Rider" series of two-reel Western dramas, featuring Leo D. Maloney. There will be twenty-six in the series which has been scheduled for release one every two weeks, starting with "His Own Law," to be released September 3, followed by "Come and Get Me," to be released September 17.

Leo D. Maloney, the star of the series, is declared to add a new personality to similar presentations of realistic Western life—a youthful and electric personality and daredevil horsemanship that is irresistible. He is a native of California and his career was confined to ranch life until he felt the lure of the silver sheet. Maloney has already appeared in Pathe short reels and has also been seen in big Western productions of other companies.

IMPORTANT COGS IN THE SMOOTH-RUNNING PATHE MACHINE

Left to Right: Miles Gibbons, Short Subject Sales Manager; Edgar Brooks, Serial Sales Manager; Edward Eschmann, General Sales Manager; John Storey, General Representative; Arthur Rousseau, Export Manager.

Neighbors

Striking is the promptness of exhibitor response to the screen magazine progress demonstrated by Pathe Review during the past year. Theatre owners and managers in renewing their contracts, and in making many hundreds of new ones, refer to their patrons' expressions of delight over the beauty and the variety of entertainment contained in this reel, which greets them, fresh and new, every week in the year.

Audible comments are quoted which fully justify the Pathe Review slogan—"Makes all the world your neighbor."

"Not only have we tried to improve the quality of the individual subjects that enter into the reel," says Editor Emmanuel Cohen, "but also to vary the nature of the subjects so as to give each a more general interest and universal appeal."

Laughter Series Is Generally Liked

A cock-sure laughter series that stands the test of the widest weekly distribution year after year, briefly stated is the present record of "Topics of the Day," produced by Timely Films, Inc., and released by Pathe. This "joy-reel," now in its fourth year, literally "makes millions merry" throughout the whole nation.

These half-dozen minutes each week of screened wit and current comic human philosophy culled from the brightest publications printed here and abroad are praised by thousands of exhibitors, for whom Manager Paul of the Majestic Theatre, Ontario, Oregon, virtually speaks, as well as for himself, as follows in a recent letter to the producer.

"I firmly believe that there is no other reel on the market that can add the little touch of tone to the program, or put the audience in the frame of mine where it can relax and enjoy the rest of the show, like "Topics of the Day." When it is flashed on the screen it seems to give the people in the house a sort of 'at home' feeling. They know that it is going to say something funny about a barber, a butcher, or somebody locally that the joke can be applied to, and patrons immediately set themselves to appreciate it. And when your audience has put themselves in that frame of mind, you have got to have a pretty rotten picture following before you will hear any complaints."

Reviewers and editors go on record along the same line—for example, W. L. Wood, city editor of the Evening World, Durango, Colo., who prints: "Durango people greatly enjoy 'Topics of the Day.' It has become an institution here, and people are deeply disappointed if they do not see it."

Pathe Policy One of Square Dealing

By E. A. ESCHMANN
General Sales Manager

The motion picture business, like all other branches of American commercial activity, is on the eve of a most productive era. Every student of sound merchandising realizes that we have pulled through a mighty difficult period. The ultimate arrival at prosperity will be governed solely by the route taken. If we se ect the straight line as being the shortest distance between two points, our progress will be the more rapid and positive.

In the case of business we may liken this geometrical theorem regarding a straight line to fair and square dealing between seller and buyer. If ever confidence were required between these two factors in merchandizing, now is the time when it is absolutely essential.

It is the recognition of these requirements that makes possible the continuation of our sales policy for 1923. The expression "Pathe Policy" has come to mean something very definite to exhibitors nationally and internationally. It is synonymous with straight-forward business practice, square dealing agreements based on eminently equitable premises.

Concretely, Pathe policy holds that "unless it is fair to the exhibitor it is not worthy of Pathe."

We, dealing in such a variety of product, automatically possess an opportunity to force the booking of fair subjects by tying them up with subjects of extreme merit. That kind of practice, however, mitigates against a constructive exhibitor-distributor understanding and would immediately admit of a shortsighted policy.

Each and every subject and series of subjects distributed by us is sold on its individual merit. In other words, Pathe never attempts to "club" an exhibitor with "leader product." If a prospective customer wants the best that we have, he knows he may rent it without having anything tied to it. Our contracts being instruments of equitable expression secure commitments made to us by our customers and commitments made by our customers to us.

Rich, Varied List of Pathe Shorts

By MILES GIBBONS
Short Subjects Sales Manager

The growing importance of short subjects is due, in a great measure, to the realization on the part of the exhibitor of the absolute necessity for building up programs which will appeal, not only to 50 or 60 per cent. of his possible clientele but to the full 100 per cent.

In order to draw 100 per cent. audiences regularly, the various groups which go to make up an audience must be given the particular type of picture which has the strongest appeal. Hence the necessity for the variety which can only be supplied by the short subject. In many cases, the five-reel picture, even though it may show a famous star, may not appeal strongly to more than 50 per cent. of the audience, leaving it to the news reel, comedy and other short subjects to pull the program through and send the audience away with that satisfied feeling.

The short subject also has a direct effect on the box office, especially so in these days when the patron is very much given to "shopping." The announcement of "Pathe News Today" frequently is the straw which turns, say 10 or 15 per cent. of the "shoppers" towards the box office A sign reading, "Lloyd Re-issue with 'Snub' Pollard and Bebe Daniels" has a still stronger effect on the box office. The announcement of Leo Maloney in one of the "Range Rider Series" would certainly deflect a great percentage of the vast multitude who are particularly keen for westerns and send them along towards the cashier.

As each well-built program must include at least three short subjects, each one of which should be of an entirely different type, the necessity for a large and varied line of short subjects is clearly seen. Pathe, in its desire to supply the demands of all exhibitors, announces for the coming season one of the largest lines of short subjects ever offered.

Each Serial Star Distinctive

Pearl White, Ruth Roland and Charles Hutchison, the three stars of Pathe serials, each typify a different and distinctive personality in the chapter play, and therefore each has met with particular favor with the exhibitor and his audience.

Pearl White has always been known as the "Queen of Mystery, Intrigue and Romance." Ruth Roland has always been called the "Outdoor Girl," a name that has fastened itself to her because of her daring exploits amid outdoor settings. The "thrill-a-minute stunt king" is the title which has stuck to Charles Hutchison since his venture into Pathe serials in "The Wolves of Kultur."

Grow in Favor

The fact that the Pathe Playlets continue to grow in favor with exhibitors proves that Pathe officials had their fingers on the public's pulse when they inaugurated the idea of cutting down and re-editing their former feature successes into three-reel features.

Many showmen have used the offerings as the backbone of their programs, cashing in on the wonderful exploitation possibilities which gave them a big star, a big director and a story by a well-known author. And even among the players of the different Playlets are found names of those who have reached stardom recently.

More Johnny Jones Comedies

Of the new product contained in Pathe's comprehensive list of short subjects the "Johnny Jones Comedies" are in a highly attractive class by themselves. Opposite him is dainty and talented little Gertrude Messinger.

Pathe announces a series of six "Johnny Jones Comedies" for release, one every four weeks, beginning on July 30 with the two-reeler called "Supply and Demand." The second release of the series bears the self-explanatory title of "Makin' Movies."

Intimate Views

There is only one "Screen Snapshots" reel, and Pathe is its distributor—releasing one every two weeks. Its originators and producers, Jack Cohn and Lewis Lewyn, in warning exhibitors not to confuse this widely popular "fan magazine of the screen" with imitations bearing a similar title, give notice that "Screen Snapshots" is fully protected by copyright, and the new and better series released by Pathe only.

PEARL WHITE
Has Returned to the Pathe Fold. Her First New Chapter Play Is Called "Plunder."

How to Make Success of Exploitation

By VICTOR M. SHAPIRO
Exploitation Manager

Exploitation is a combination of art, science, brains, ingenuity and originality applied to the showing of motion pictures. To achieve an effect, to draw patrons, to deliver dollars at the box office, exploitation must be daring, distinctive, and sparkling with brilliance. New wells of interest must constantly be tapped. New ideas must be created, novelties pregnant with power, must be woven from an airy thought to concrete ballyhoo.

Whether the theatre owner builds his exploitation around his feature, whether he concentrates on short subjects, or whether he emphasizes courtesy, atmosphere and charm, his exploitation labels him either as an exhibitor or a showman.

If he is smug, if he is satisfied with his house, if he believes that he has hit the heights of achievement with his lobby display, his projection, his courtesy, his music, his advertising and publicity, he is a mere exhibitor. His mind is shut to ideas. There are cobwebs in his clock.

If, however, in his makeup there is that something which is constantly stirring him to do the different, to devise new ideas, to apply his personality to his theatre, to keep his patrons alive and alert to his endeavors, whether it be by posters, prologues, music, unique lobby, or careful advertising, then he is a showman.

Exploitation is merely the lengthened shadow of the man whose human touch dominates his theatre. To exploit something that everyone has exploited, is easy; but to make a success along a virgin path and blazing a trail which others follow, that is a showman.

GEORGE B. SEITZ
Producer and Director of the Pathe Serials. Now Directing Chas. Hutchison and Pearl White.

Evolution of the Noted Pathe Serial

By EDGAR O. BROOKS
Serial Sales Manager

The continued motion picture dramas released under the copyrighted trade-name of "Pathe Serial," of which the latest example is "The Timber Queen," featuring Ruth Roland, are very different indeed from what is generally understood by the word "serial."

Over two years ago we realized that the "hokum" serial, replete with gunplay, murder and anachronism, was headed for the same destination as the dime novel of similar construction. It was up to us as the House of Serials to make another forward move, for no one can gainsay the fact that Pathe has ever been in the forefront of progress on chapter plays.

Therefore our producing units were given very definite instructions regarding the types of stories which were to be constructed for future "Pathe Serials." They were to be written and built in the standard length of fifteen weekly episodes or chapters, but in no case were crime or criminals to be represented as other than despicable, there was to be an utter absence of gunplay or murderous attack with other weapons, and above all they were to be positively clean and wholesome in every particular with plausible stories.

The first real step toward censorproof "Pathe Serials" was taken when we selected Robert W. Chambers' thrilling novel, "In Secret," as the vehicle for Miss Pearl White's starring appearance in "The Black Secret" and this proved to be one of our "best sellers." Its success was instantaneous. Shortly after this we featured Jack Dempsey in "Daredevil Jack," which also had a wonderfully successful sale both here and abroad. Then followed Ruth Roland in what was at that time the most popular "Pathe Serial" she had ever starred in, "Ruth of the Rockies."

Coming down to more recent times, "The Timber Queen" is the fourth of a series of really phenomenally popular censorproof "Pathe Serials." We had gotten into our real stride when producing "Hurricane Hutch," with that daredevil stunt king, Charles Hutchinson, in the title role, and this was really the first positively censorproof "Pathe Serial"—so much so, in fact, that it has been played by churches, schools, Y. M. C. A.'s and educational institutions all over the country as an example of American prowess of the most perfect type.

Pathe Is Greeted Cordially Abroad

By A. E. ROUSSEAU
Foreign Manager

The Pathe Company enjoys a most enviable position in the foreign market, due particularly to the variety of the films on its program. First of all, there are the Pathe serials which have contributed in no small measure towards the maintenance of the Pathe prestige throughout the world; then, the strong array of comedies, headed by the Lloyd feature series, re-enforced by the Lloyd one-reel comedies which are now being re-issued practically everywhere.

"Snub" Pollard and Sunshine Sammy, who each head a series of two-reel comedies, are better liked abroad than many prominent feature stars, and the humor in the Johnny Jones comedies is bound to appeal especially to foreign audiences. The unlimited possibilities of the characters in Aesop's Fables have created for these cartoons an unusually strong demand, and under the Pathe banner, the Screen Snapshots are being introduced into territories where they have never been before.

The high class of the Pathe western dramas has revived the market for this product in many countries, and to supply the demand for a good news film in Latin America, a special edition of the Pathe News, with Spanish-English titles, is being published weekly.

The feature end is made up of the Associated features, which during the past season, included some of the greatest independent successes such as "The Devil," "The Riddle Woman," "What Women Will Do" and a series with such popular stars as Florence Vidor and Leah Baird. To these Associated features are added the big Pathe specials, such as "Nanook of the North," which has been given an even better reception abroad than the picture has received here.

The new Pearl White serial, on which production has commenced, promises to break all records, judging from the most alluring offers which have been received from foreign territories.

The Pathe foreign distribution system has been organized with the object of obtaining the largest possible distribution throughout the world, and wherever the company has been unable to make satisfactory arrangements for the sale of its product, it maintains its own distribution.

Exhibitors Realize Lloyd's Worth

In many respects the most important item in Pathe's release schedule for the season of 1922-3 will be the Harold Lloyd feature comedies made under the new contract which was announced the early part of last winter. Since that announcement was made, Pathe has received abundant evidence that the time has gone by when exhibitors needed to be reminded that the name of Harold Lloyd as the star of multiple-reel comedies is not exceeded in drawing power.

Lloyd has now completed the first of his new Pathe multiple-feel comedy features. It is called "Doctor Jack" and will be announced for release some time this fall. It presents Mildred Davis in the role opposite the star, and in the supporting cast are several of the popular favorites whose work is especially appreciated in the Hal Roach unit which produces Lloyd comedies.

Other of the new Lloyd comedy features will be announced as they are completed and become ready for release. Under the terms of the new Pathe-Lloyd contract, neither the frequency nor any exactly specified length of these releases is stipulated. Beyond the understanding that they shall be multiple-reelers, Lloyd and his producer, within reasonable limits, exercise their own judgment in these matters.

The enormous success of "Grandma's Boy" made for Associated Exhibitors, at leading West Coast theatres, has deferred the general release of that Lloyd production until early in September —which naturally defers until a later date the release of "Doctor Jack." In this connection, exhibitors will see significance in the fact that on July 27, on the fourth day of the eleventh week of the continuous run of "Grandma's Boy" at the Symphony Theatre, Los Angeles, the management had to telegraph for a new print, as theirs was completely worn out.

HAL E. ROACH
Producer of Harold Lloyd Feature Comedies and Hal Roach Comedies.

In the Independent Field

By ROGER FERRI

Newsy Bits

Supreme Pictures Corporation of Omaha report that they are doing their greatest business on "School Days."

Greater Productions, Inc., of Omaha reported this week the signing of two important contracts for Al Lichtman and Warner Brothers' product.

Bill Haggerty has rejoined the De Luxe Film Exchange of Philadelphia and started this week on the exploitation of the many pictures that firm is handling.

Fontennelle Feature Film Company of Des Moines, Ia., this week reported the purchase of the following product for 1922-23: Eight Jack Hoxies. Pete Morrison features, four Peggy O'Day race track pictures, Tweedy Dan comedies, "Cap'n Kidd" with Eddie Polo, "Man From Hell's River" and "The Sage Brush Trail" and six two-reel Mounted Police pictures.

Enterprise Distributing Corporation of Omaha this week in its annual announcement made it known that it will handle all the Affiliated Distributors, Inc., product, including "I Am the Law" and "Sure Fire Flint," Franklyn Farnum Westerns, the Roy Stewart series, and others.

Liberty Films, Inc., of Omaha announce that they will release "Hearts of the World" as a road attraction in Iowa and Nebraska.

Phil Monsky of the Liberty Films Company of Omaha is spending a hard-earned vacation in Colorado.

David Segal of Royal Pictures, Inc., of Philadelphia has acquired a franchise in the Amalgamated Productions, Inc., which is now being formed. This company intends to release 26 pictures annually and will distribute them to exchanges on a co-operative basis.

George Fecke of Motion Picture Distributors, Inc., of Boston reported this week that in all probability he will stage the premier showing of "Yankee Doodle Jr." at the Victory Theatre in Providence, R. I., late next month.

Virtually all of the Philadelphia independent exchangemen wandered to Atlantic City, N. J., on August 20 and 21, attending the first annual outing of the Motion Picture Theatre Owners of Eastern Pennsylvania. Of course, a good time was had by all.

Sam Werner of Werner Exchange, St. Louis, returned to his home in Missouri late this week following a busy visit to New York. Sam is the oldest film man now in business in St. Louis, but he is still very much on the map and his exchange is doing a wonderful business.

Sam Zierler of Commonwealth Pictures Cornoration of New York is looking forward to an unusually big season and consequently has contracted for the biggest pictures in the market. Sam smilingly informed this department this week that the Al Litchman feature, "Rich Men's Wives," had played to something like 16,000 people at the Capitol last Sunday.

Sarah Rappaport bas resigned from the office staff of Filkins & Murphy in Buffalo to accept a nosition with Manager Howard F. Brink at the Educational Exchange.

The Week in Review

MONEY talks. That's an old adage. But it's good enough for the picture business. And if money really rules supreme in any business, then here is one industry that is in for its greatest year. This statement is made because of the presence of considerable money in this branch of the business. Glance through the following pages and you will be convinced that there has been a wholesale exchange of money in the trade. And where there must be money there must be considerable doing. And where there is considerable doing there is bound to develop an era of prosperity. And if there is prosperity and money—and money really talks, there is only one thing to be done and that is for every independent to get his full share. How? By giving the trade what it wants, doing business in a straightforward progressive manner.

WE received a newsy letter this week from Harry Rapf, one of the best money-making producers to be found anywhere. Harry is on the Coast turning out pictures for Warner release. Already he has completed two, "Little Heroes of The Street" and "Rags To Riches," both with Wesley Barry starred. But that is incidental in this particular instance. Harry doesn't waste words. But he has observed a whole lot on the Coast. He looks forward to a big independent year and postscripted the information that he had seen ten big productions that, in his opinion, should jam the theatres. And these pictures are to be distributed in the independent market.

OUR sincere congratulations to Al Lichtman and Ben Schulberg for the splendid production they have given the independent market in Gasnier's "Rich Men's Wives," which we saw draw thousands on Broadway and in Paterson, N. J. If "Rich Men's Wives" is a sample of what the trade can expect from the Al Lichtman Corporation, there need be no worry among exhibitors, for it will mean the very best. Let's have more like "Rich Men's Wives," just as rich, entertaining and colorful.

THIS is the cleanup period for some of the distributors. Many of them finished the 1921-22 season with deficits that almost drove them out of business. A majority of these deficits were brought about because of the inability of exchangemen to pay. Those who were honorable and made known their inability to meet obligations must, of necessity, be classified as victims of "bad times." But there were some who did turn in bad notes and made idle promises—promises they never intended to keep. And this is the breed that is being cleaned up and cleared out of the business. Several well-known film attorneys have taken steps to force these persons to either pay up or get out. Satisfaction, however, may be found in the fact that most of these had to toss in the sponge some time ago.

WARNER Brothers opened their New York exchange, located on the ninth floor of 1600 Broadway. There on Monday virtually anyone who was anybody in the film business came to congratulate Harry M. and Abe Warner and Charley Goetz, that livewire who has been elected to guide the destinies of the exchange, which will release all the Warner product.

HAVE you noticed the press books independent distributors are publishing? We have. And we'll say that they are gems. Some, of course, are worthless, but the leaders in the business are getting out books replete with helpful information, attractive and business-getting accessories, practical exploitation suggestions and newsy publicity. And for this progressive change the trade has Nat Rothstein, Charley Davis, Eddie Bonns, Weshner-Davidson, Al Lichtman, Lyn Bonner, Esther Linder, Conlon & Howe, and a number of others whose names we can not recall right now to thank.

SEPTEMBER is "show you month." And a month that gives independent men a golden opportunity to show the industry in general that we mean business. Let September open your season with a bang. Arrow already has started the ball rolling. How about you, and you and you. Get busy now.

ROGER FERRI.

Trade Notes

Fred H. Kirby, who formerly covered the Charlotte, N. C., territory for Arthur C. Bromberg Attractions of Atlanta, has beeu assigned to the exchange located in the latter city.

Capt. Kinder, who is handling "The Parish Priest" through the Columbia Film Service of Pittsburgh, reports big business on that picture, which had a somewhat interesting career, but which when allowed to show on its merit went along like a house afire.

Ivan Abramson, Mary Anderson and others went to Asbury Park, N. J., last Sunday where a special showing of "Wildness of Youth," for the benefit of the orphans there at the Main Street Theatre.

Frank Hard is doing splendid work for the various Harry Charnas enterprises in Ohio, Michigan and westeru Pennsylvania, reports from exhibitors in those territories being a true testimonial to that nice publicity man.

Bobby North of the Weber-North Exchange of New York City is looking forward to the greatest season in the history of the film business and remember Bobby is not one of those film men who is inclined to kid himself.

Prospective franchise holders of the Amalgamated Exchanges, which are in process of formation, held a meeting in New York this week. Nothing of any definite nature was given out for publication, however.

J. Fred Cubberly, who is now devoting all his time to the F. & R. Exchanges in Minneapolis, informed this department that he has perfected a new booking arrangement with exhibitors in his territory. The plan is practical and mutually benefitting and at the proper time will be disclosed in this department exclusively.

Dr. W. E. Shallenberger, President of Arrow Film Corporation, is developing into quite a globe trotter. Recently he hurried to the Coast and back, closed a number of deals, rushed to Boston and back, and this week we find him commuting between Washington and New York.

Charles Seelye of the New York Arrow Exchange is having no trouble aunexing product for next season, for the Arrow program seems to include features and short subjects of every description.

Ralph Mau, formerly assistant booker at Buffalo's Paramount office, has resigned to join Ralph Myerson of Macmy Pictures, a new Buffalo organization getting out a local topics reel.

Fred M. Zimmerman, president and general manager of Nu-Art Pictures, has appointed F. F. Kimmerly in charge of the company's Albany office. Mr. Kimmerly succeeds Robert Bertchey, resigned. Ben Levine is now a special representative for Nu-Art. Mr. Zimmerman is now enjoying a fishing trip at Chippewa Bay in the Thousand Island country.

Sydney Samson, manager of the Grand & North Exchange in Buffalo has signed up for "The Curse of Drink" for Western New York State. Syd also has taken on a new Haynes business coupe. The Grand & North staff is now installed in its new exchange building in Franklin street.

New Syndicate Assures Break for Independents

From the leading Broadway legitimate theatre booking offices this week came a proposition of particular interest to independent producers who have been kept out of the White Way houses because of the prohibitive terms sought by those who operate those motion picture pavilions. The theatre map of Broadway is to undergo several important changes during the next few months and the independent distributors will profit by this step.

A certain independent distributor last week approached the managing director of one of the Broadway theatres for a special run of a big State rights picture. However, the terms sought by the theatre man was so prohibitive that the deal fell through. Only this week Weiss Brothers made the Metropolitan Opera House a flat offer of $14,000 a week for use of that house and $8,000 for the same period for the Astor Theatre.

Reports from virtually every section of the country indicate a rise in business. The bigger State rights pictures are going big, particularly in the smaller cities and towns, this omen prompting keen observers to look forward to a good season.

For detailed information and a concrete idea of how State rights pictures are going in every territory the reader will find it to his advantage to consult every week our energetic Van Powell's "Straight From the Shoulder Reports." This department is the only dependable one of its kind and almost entirely contributed to by shrewd showmen, who speak from their experience on pictures on which they report. You can't go wrong by keeping tabs on the pictures through Van's growing department.

Joe Rock's comedies are going over like a house afire in Nebraska, judging from reports coming from here. This week Eddie Monoghan of the Hamilton Theatre in Omaha sent in a report that those comedies constitute his best short subject bet.

Here's one that will make C. C. Burr smile and echo "I told you so." Says A. E. Fair, director of theatres of Southern Enterprises, Dallas, Tex.: "'I Am the Law' is a knockout. When I signed a contract booking this picture I was told by the exchangeman that a generous profit was in store. I replied that the salesman was 'all wet.' But now that I've shown the picture, I don't mind telling you that we topped every mark and did the biggest business in the history of our theatres—and in the hot spell, too."

"Ten Nights in a Barroom," starring John Lowell, is still cleaning up in the Middle West, despite the heat and other adverse conditions. Irwin Beck of the Moon Theatre, Wilbur, Neb., said he jammed his house for two nights, the length of the engagement.

"Shepherd of the Hills," which is being road showed through Minnesota, has been doing good business, but showmen out there are skeptical. Jerru Wertin of the Winter in Albany, Minn., booked the show, which was to be elaborately exploited, but he charges that the owners of the picture flopped on this promise, although he claims having done a satisfactory business.

"Ashamed of Parents," the Warner feature, dropped in Princeton, Minn., but Manager Mrs. M. C. Kruschke of the Strand said the lack of attendance could not be attributed to the picture, for those who saw it, she says, were satisfied. The weather, she adds, was against theatre patronage.

"Any Night" is having quite a stormy sail in Maryland, despite the fact that the picture is being well exploited.

William Fairbanks, who has signed to produce Westerns for Arrow Film Corporation, is popularizing himself considerably, if exhibitors' reports are to be accepted as any criterion.

Though played out in most territories, C. C. Burr's "Burn 'Em Up Barnes," starring Johnny Hines, is doing big business in New England, where that picture is being cleverly exploited by Sam Moscow of Moscow Film Corporation of Boston.

WILLIAM FAIRBANKS
Ben Wilson star who will make series of Westerns for Arrow Film Corporation

Warner Brothers Become Members of Hays' Body

Official announcement was made this week that the Warner Brothers had been elected members of the Motion Picture Producers and Distributors of America, of which Will Hays is President. An intimation that the Warners were planning joining the organization was exclusively published in Moving Picture World four weeks ago. Warner Brothers constitute the first independent distributing and producing firm to join the Hays organization, but it is known that three others are contemplating similar action. In fact, the application of these independents already is in the hands of Will Hays.

Charnas Planning Exchange Boosting

Harry Charnas, President of Standard Film Service, with exchanges in Pittsburgh, Cincinnati, Cleveland and Detroit, is apparently looking forward to the greatest season in the history of the business, for he is making elaborate plans to open the coming season with a bang. Mr. Charnas has tied up some of the best product in the independent field, but in order to give the exhibitors in his territory an idea of just what he will have to offer in 1922-23, he has arranged a special ceremony, which will be in the nature of a tour of all four exchange centers. The exhibitors, prominent national film executives, and national and regional press editors will be the guests of Mr. Charnas and his organization.

The tour, which is an annual affair, will this year be even greater than that of previous years. No expense will be spared in giving the guests the time of their lives as well as convince exhibitors that they can expect only the best in the independent market and maximum service from Standard Film Service this year. The trip will be made in special trains. The itinerary follows: Pittsburgh, Sept. 10; Cincinnati, Sept. 11; Detroit, Sept. 12, and Cleveland, Sept. 13.

Ernest Van Pelt, traveling representative of Sacred Films, Inc., producers and distributors of the Bible series of one-reelers, is in the West, meeting distributors and locally exploiting those pictures.

F. S. Mattison, sales representative for Tweedy Dan comedies and of Sanford Productions, is coming East, stopping off at all exchanges en route.

Manager Al Rosenberg of the De Luxe Feature Film Company of Seattle has purchased "Flesh and Blood," with Lon Chaney, from Western Pictures Exploitation. This exchange will also handle the Al Lichtman pictures.

Charles R. Gilmore of the Arrow Exchange in Seattle, has recovered from his recent illness and is now very much on the job. He left this week for Los Angeles for a limited stay there.

Judging from reports from exhibitors and exchangemen in the South, the situation there is clearing rapidly. Business at the bigger houses there during the past week took a decided jump upward.

Exchangemen handling Al Lichtman productions can hope for a clean-up, if the business done on the initial Lichtman special, "Rich Men's Wives," at the Capitol Theatre in New York and U. S. Theatre in Paterson, N. J., is any criterion. At both places records were set up.

Hart Series Sold

Export & Import Film Company, Inc., who controls the foreign rights on a series of Neal Hart five-reel features this week announced the sale for Cuba and Venezuela of six subjects, namely, "Hell's Oasis," "Danger Valley," "God's Gold," "Black Sheep," "Kingfisher's Roost," and "Skyfire." Other sales are now pending.

"Mme. Sans Gene" Almost Ready

Another independent is slated for early distribution in the form of "Madame Sans Gene," which Producers Security Corporation will State right when completed. Aubrey Kennedy is making the production through special arrangements made with the Admiration Film Company.

Many Buyers Come East for S. R. Features

Buyers from as far west as California besieged New York last week in anticipation of the greatest independent year in the history of motion pictures to acquire territorial rights to state rights productions. While about two months ago money was as scarce as gold coins in Russia, the buyers who came to New York last week all were prepared to pay cash for big pictures, for which the demand right now is at fever heat.

Among those who came to New York are the following: Gene Marcus for Twentieth Century Exchange, Lou Burman of Independent Film Corporation, David Segal of Royal Pictures, Inc., Ben Amsterdam of Masterpiece Film Attractions, Inc., David Starkman of Starkman Film Exchange, Bob Lynch of Metro Pictures Exchange, Tony Luchese of De Luxe Pictures Corporation, and H. A. Sherman of Graphic Exchange, all of Philadelphia; Harry Segal of Pioneer Exchange, Herman Rifkin of Eastern Pictures Exchange, and George Fecke of Motion Picture Distributing Corporation, all of Boston; Sam Werner of Werner Exchange, St. Louis; Frank Zambrini of Unity Photoplays and Graphic Exchange, Chicago; J. F. Cubberly of F. & R. Film Exchange, Minneapolis; Gene Pearce of Pearce Film Exchange, New Orleans; E. H. Emmick, Frank Fay, E. E. Richards of Kansas City; Harry A. Lande, Sydney Lust of Washington, D. C.; Bill Steiner and many others.

A new co-operative exchange system, made up of independent exchanges in this country, is in the process of formation. Definite announcement of this chain will be made in this section exclusively next week.

Tom Moore, the well-known Washington, D. C., exhibitor, has entered the State rights distributing field in that city. He has formed the Federal Film Exchange and will distribute films in the District of Columbia, Virginia, Maryland and Delaware.

Last week was a record-breaker in so far as visits from out of town buyers was concerned. Twenty one buyers from every section in the country came to New York to line up product for next season.

There seems to be a general cry for short subjects among exchangemen, who say they are finding a dearth of such material. Exhibitors seem to be clamoring for such subjects.

C. C. Burr's "Sure Fire Flint" Completed; Hines to Go on Tour

With the completion this week of production on the second big Johnny Hines' feature, "Sure Fire Flint," which Affiliated Distributors, Inc., of which C. C. Burr is the head, that popular star will start on an extensive personal appearance tour that will take him as far as the Coast, appearing in every big house en route. His appearances will be preceded with extensive advertising and exploitation campaign supervised by trained showmen, who will blaze the way with considerable paper, special stunts and tieups.

Del Henderson directed the final shots for "Sure Fire Flint" at the Glendale studio this week. Those who have watched the progress made on this picture characterize it as one of the best of its kind, laying particular stress on the splendid work of the all-star cast and the scenic settings. Not until he has completed his personal appearance tour will Johnny Hines start work on the second of the series of four specials that will be distributed on the State rights market by Mr. Burr, who has developed into one of the foremost distributors in the business.

Exchangemen throughout the country who have contracted to distribute "Sure Fire Flint" in their respective territories received heartening news this week, when Burr announced that in order to meet the edmands of distributors on this production for early distribution he has arranged with the Lyman H. Howe Film Laboratories of Wilkes-Barre, Pennsylvania, to give special day and night service in the developing of enough prints on "Sure Fire Flint" to route them to all exchanges with all possible speed.

This arrangement was decided upon by Mr. Burr because of the general exchange demand for this second Hines' feature, which is reported to be bigger in story and production than "Burn 'Em Up Barnes," the first successful starring vehicle of Hines, which went over to big box office receipts wherever it played. Practically all of the exchangemen who bought in on "Burn 'Em Up Barnes" have again contracted for this second Hines feature, which they intend exploiting widely.

The Affiliated Distributors include Dave Segal of Royal Pictures, Inc., of Philadelphia; Roy Seery, Associated First National Pictures of Chicago; M. A. Klausner, Mountain States Film Attractions of Denver; Louis Hyman, All-Star Features Distributing Corp., of San Francisco; Sam Moscow, Moscow Films, Inc., of Boston; Davis & Alexander, Columbia Film Service of Pittsburgh; Floyd Brown, The H. Lieber Company of Indianapolis; A. H. Blank Enterprises of Des Moines; William Skirboll, Skirboll Brothers Gold Seal Productions of Cleveland; J. F. Cubberley, F. & R. Film Company of Minneapolis; M. H. Klausner, Mountain States Film Attractions of Seattle; Sam Zierler, Commonwealth Pictures Corporation, 729 7th Avenue, New York City, and William M. Vogel, foreign distributors, 126 West 46th Street, New York City.

What is singularly important is the fact that Dave Segal of Philadelphia, Fred Cubberley of Indianapolis, Bill Skirboll of Cleveland, Roy Seery of Chicago, M. A. Klausner of Denver and Seattle, and, in fact, all of the exchangemen, have already obtained first-run showings of "Sure Fire Flint" in the leading theatres of their respective territories. It is for this reason, primarily, that Burr is leaving no stone unturned to get the completed prints of "Sure Fire Flint" to the exchanges as quickly as he possibly can.

Grand Buys

The five-star state-right feature, "The Curse of Drink" was sold by L. Lawrence Weber & Bobby North, American distributors of the picture to Sam Grand, leading exchangeman of the New England territory. The block of states is one of the most important in the country and includes Maine, New Hampshire, Vermont, Connecticut and Massachusetts.

Saxe With C. B. C.

Sam Saxe, formerly associated in an executive and sales capacity with Selznick, has joined the sales forces of the C. B. C. Film Sales Corporation.

Warners Finish Two; Start on Two Others

With the completion of the second Wesley Barry picture, "Heroes of the Street," a Harry Rapf production made for the Warner Brothers, preparations were immediately started by Rapf, Sam and Jack Warner, for the filming of two novels, it is announced.

Rapf has begun assembling the full cast for Charles G. Norris' novel, "Brass," which will be directed by Sidney Franklin. Marie Prevost will play the leading feminine role. Monte M. Katterjohn adapted the story for the screen.

The Warner boys are also assembling a cast of prominent players to interpret F. Scott Fitzgerald's novel, "The Beautiful and Damned." In this production Marie Prevost will share honors with Kenneth Harlan. Olga Printzlau, who is confining her entire efforts to the Warner Brothers organization, picturized the story.

Julien Josephson, who wrote and adapted many of the Charles Ray pictures, is completing the adaptation of Sinclair Lewis' novel, "Main Street," which will be produced by S. L. and Jack Warner.

"Skyfire" is the title of the latest Lester Cuneo picture that Doubleday Productions, Inc., is turning out. Henry McCarty is directing the feature, in which a cast of 22 appears.

Perfect Pictures Corporation is planning production on a South Sea island feature, starring Barbara Bedford. Nat Deverich, it is reported, will in all probability direct.

Ben Wilson has three units working at the Bertwilla studio on Santa Monica Boulevard. These units are headed by Eddie Barry, Monty Banks and William Fairbanks. The first two are making two-reel comedies for Federated release and the latter Westerns for Arrow release.

Five companies are working out at the Fine Arts studio. They are Halperin Pictures, making "Tea With a Kick"; Perfect Pictures, Cosmopolitan Film Company, Crescent Productions, Inc., making two-reel comedies, starring Bonner and Daightery, with C. French Burns directing, and Doubleday Productions.

Production on the next Peggy O'Day feature, "The Four From Nowhere," being made by Francis Ford at his studio, is rapidly nearing completion. Ford is directing and Jack White cranking.

Work has just been started at the Long Beach studio on a new feature with an all-star cast. C. W. Stater is directing.

Max Graf is applying the finishing touch to the Milton Sills feature, "The Modern Madonna," which is being made at the San Mateo studio, near Frisco.

Lawson Butt is making "The Flying Dutchman" at San Carlos, where a Dutch street has been built. Butt is directing.

Robert Bradbury is to direct Jack Hoxie in the next series of Westerns. The company is at Keen's Camp working on the first of this new series.

"Peaceful Peters" is the title of the first William Fairbanks feature, made by Ben Wilson and to be State righted by Arrow Film Corporation.

There is a persistent report afloat here that Eddie Polo, who is now in Vienna making a serial which will be distributed on the independent market by him, will more than likely sign with Universal again when he returns to this country.

Bruce Mitchell, who is directing the Monte Banks comedies for Ben Wilson, is in New York on important business. He will not return to Hollywood until early in September.

Reports received here from Eastern State rights distributors by independent producers are very encouraging. Feeling here is that the independent market is in for a boom next season.

Ernest Van Pelt, traveling agent of Sacred Films, Inc., is in town, after having covered virtually every exchange centre in the country. Larry Weingarden will in all probability shoot East to do some exploitation on the Bible series which this company is making at Burbank, Cal.

Railway Strike Holds Up Edward Sloman

A veil of mystery surrounds the name of the story that Edward Sloman is said to have selected for his next effort as a producer. Since completing the filming of Frank R. Adams' popular magazine story, "Blind Justice," Sloman has been besieged with inquiries from friends, admirers and others as to the story he would next produce. To some he has whispered the type of play he has selected, but to none has he divulged the name of the story.

It is understood from those in intimate touch with Mr. Sloman that his forthcoming subject is one that has been appearing in serial form through one of the largest newspaper syndicates of the country. The story is said to have been read by more than one million people and is one of the most gripping and appealing stories that has ever appeared in printed form.

Owing to the railroad strike situation Mr. Sloman has been unable to leave his studios in Hollywood, Cal., for New York where he plans to stage an official trade showing of his first personally produced picture,

WE TOLD YOU SO!

"The exhibitor has learned that booking HALL-ROOM BOYS COMEDIES is like walking into a haberdashery and purchasing an Arrow Collar."

—MORGAN A. WALSH, Mgr.
FEDERATED FILM DIST., San Francisco.

THEY THINK SO TOO

Fed. Film Exch., Boston
Apollo Exch., New York
Celebrated Players Film Corp., Chicago, Milwaukee, Indiana
Fed. Film Exch., Washington, Baltimore
Standard Film Service Co., Cleveland, Detroit, Cincinnati
Masterpiece Film Attractions, Philadelphia
Fontenelle Feature Films, Omaha
Regal Films, Toronto
Fed. Film Dist., Los Angeles, San Francisco
Grand-North Exch., Buffalo, Albany

ALMOST ALL SOLD
NEW 1922-23 SERIES
THE BEST INDEPENDENT COMEDIES

Patersonians Set Record Seeing "Rich Men's Wives"

By ROGER FERRI

PATERSON, N. J.—(Special)—That the picture is the thing with moving picture fans was again demonstrated here on Monday, August 21, when more than 6,000 persons paid their way into Peter Adams' United States Theatre to get a glimpse at the initial release of Preferred Pictures Corporation, "Rich Men's Wives," which was being given a premier showing in this city. Despite the fact that Paterson is industrially paralyzed, factories here having been shut down for many months and strikes galore adding to the general disorder of things locally, the theatre, which is located in the extreme end of the main thoroughfare, was jammed to its doors at every show.

"Rich Men's Wives," cleverly exploited and substantiating every claim made by its distributors and exhibitors, proved the greatest draw this house has had in many, many months. That it was the picture that attracted them, that that same picture satisfied and that people raved about that picture was evidenced by the fact that on Tuesday and Wednesday the patrons continued coming into the house in as large numbers as they came on Monday.

Foster Moore, exploitation manager for Jans Pictures, Inc., which is distributing the Al Lichtman features—and "Rich Men's Wives," is a sample of what that genial showman's firm has to offer, promises great things for those who hold franchises and exhibitors who have signed for that product—in Northern New Jersey, did some splendid work in Paterson, for the initial turnout exceeded all expectations. To Manager Peter Adams this reception recalled fonder memories of more prosperous days of yesteryear, but when the crowd continued to come on Tuesday and Wednesday, he knew that he had something that had satisfied the public, for it was word-of-mouth advertising more than anything else that brought the large attendances on those two days.

Little newspaper space was used. The theatre ballyhooed the picture to the sky on the Saturday and Sunday previous to the opening, and then left the picture to put itself over, satisfying themselves with running only a three-inch ad. on Monday and Tuesday. The picture did the trick. On the opening night, the picture was enthusiastically applauded by the audience. The more gripping scenes in the production had the desired effect, for we will venture to say, judging from the sniffing that was heard everywhere, there was not a dry handkerchief in the house. The picture went over with a bang, the work of Claire Windsor, House Peters and the little babe all scoring.

But it is the financial possibilities of "Rich Men's Wives," as evidenced at the Capitol in New York on Sunday, when it played to about 20,000 people, and at the U. S. Theatre here on Monday, that makes this picture stand out as a sure-thing insofar as exhibitor investment is concerned.

Sid Franklin Will Direct Warner Film

Sidney Franklin, one of the best known directors, has been engaged by Harry Rapf to direct the forthcoming Warner Brothers attraction, "Brass," the Charles G. Norris novel of marriage and divorce, according to report.

Mr. Franklin, who has been directing Norma Talmadge, is responsible for "Smilin' Through," "East Is West," and many other screen plays.

"Secrets of Paris" Is Almost Completed

The Charles C. Burr-Whitman Bennett production of the "Secrets of Paris," taken from Eugene Sue's romance, "The Mysteries of Paris" is about half finished. Kenneth Webb, who is directing the picture is more than pleased with the manner in which the big scenes have come out. With the assistance of John MacKnight, the two have staged three big scenes that is sure to meet with the approval of all motion picture lovers. The biggest scene is the fight between the Prince (Lew Cody) and The Strangler (Montague Love). This battle takes place in the famous Rat Hole, a cafe so well known to all readers of both Sue and Victor Hugo. It was the hang-out of all the thugs, cut-throats, street women and the dreaded apache in Paris.

In this scene Cody and Love give an exhibition of a fight that will certainly bring an audience to its feet. The role of the Prince is one said to appeal to Mr. Cody. He claims it to be the best part he ever had and he is making the most of it. Another big scene is that of the cabaret and dance of the apache. In this Dolores Cassinelli as a true adventuress is shown in a part that gives her every opportunity to bring out all her Latin temperament. The scene in the dungeon showing the rising of the waters of the Seine, coming in this cellar in which the Prince and Mayflower (Gladys Huelette) are held prisoners, has been most cleverly carried out. Mr. Bennett has taken special care that this scene is realistic in every detail.

George Proctor, one of the best known publicity men and writers in the business, is now associated with Harry Reichenbacker in an exploitation enterprise. The firm's offices are in the Loew State Theatre Building, Broadway and Forty-sixth street, Room 1101. Mr. Proctor is open to consider the exploitation of independent pictures.

Al Feinman, formerly an independent publicity man, is now connected with the short subject department of Fox Film Corporation.

Bill Haggerty has again joined the exploitation force of De Luxe Film Corporation of Philadelphia. He is starting several big campaigns on De Luxe pictures.

J. Charles Davis will personally conduct the exploitation on Arrow Film Corporation's big fall release, "Night Life in Hollywood," during the engagement at the Woods Theatre in Atlantic City, N. J.

Frank Hard is now in charge of the publicity for all four branches of Harry Charnas' Standard Film Service in Pittsburgh, Cincinnati, Detroit and Cleveland.

Eddie Bonns has an augmented staff with which to exploit the Warner Brothers productions next season. Last year he and Lou Marangella did the trick, and did it well, too.

The Weshner-Davidson exploitation and publicity forces are doing wonders with the various accounts that service bureau is handling. They are handling the C. C. Burr accounts to the satisfaction of that popular producer and distributor.

Tom Bible, exploitation manager for Royal Pictures, Inc., of Philadelphia, has ideas of his own on Affiliated Distributors' "Sure Fire Flint," and the Lee-Bradford picture, "Determination,' both of which will be exploited on an elaborate basis next season.

Frank Walters is now exploitation manager of the Independent Film Corporations exchanges in Philadelphia and Washington.

Howe & Conlin are handling the publicity and exploitation on "Why Do Men Marry?" which Unity Pictures Inc., is State righting. This firm is also exploiting the enterprises of Franklyn Backer, head of East Coast Productions, Inc.

C. C. Burr Billboard Deal Boosts Independent Films

Exhibitor and exchange congratulations are daily pouring into C. C. Burr's office on the intensive nation-wide out-door billboard campaign Burr has instituted in behalf of "Sure-Fire Flint," starring Johnny Hines. In New York City alone, the Thomas Cusack Company has erected two huge signs, one 40x60 feet at the corner of Broadway and Forty-eighth street, directly opposite the Strand Theatre, the other at Broadway and Seventh avenue. Both of these mammoth painted signs have direct illumination and represent two of the big high-lights of Broadway's White Way. In addition to these special signs, the Cusack Company has posted approximately one thousand bold type lettered twenty-four sheets on "Sure-Fire Flint" and its cast in every important spot in the city. These will be augmented next week by the addition of another thousand beautifully illustrated twenty-four sheets, bearing production portraits of Johnny Hines, Doris Kenyon, Edmund Breese, Effie Shannon, Robert Edeson and J. Barney Sherry. These posters have been executed by Ritchey under the advice of C. C. Burr himself and are said to be among the most striking creations made by them in many years.

Coincident with the outdoor campaign in New York, Burr also contracted for campaigns of like immensity in every principal city throughout the country, with the result that exhibitors have received hundreds of requests from patrons who were desirous of knowing just when "Sure-Fire Flint" was to be played at their local theatres.

In "Sure-Fire Flint" it is reported that Burr is making an even larger advertising expenditure than he did in "Burn 'Em Up Barnes" and "I Am the Law."

Producing in San Francisco

Word comes from San Francisco that Edward Belasco and Victor B. Fisher of the Belasco Productions, Inc., of that city, have signed their company, which will produce Anna Blake Mezquida's "Dancing Feet."

Papal Film Here

Jaxon Films, Inc., has acquired the American distribution rights to "The Chair of Peter," a feature which is said to have met with the endorsement of Pope Pius XI. H. C. McCourt took the pictures abroad.

Big Advertising
DOESN'T MAKE A
Big Picture
A Ten-page insert instead of this five-inch ad wouldn't make
"NOTORIETY"
Any Bigger Than It Is

A B-I-G DIRECTOR
A B-I-G STORY
A B-I-G CAST
MAKE A B-I-G PICTURE

YOU'VE GOT IT ALL IN
"NOTORIETY"

WHAT A CAST!
MAURINE POWERS
MARY ALDEN
ROD LA ROCQUE
GEO. HACKATHORNE
J. BARNEY SHERRY
MONA LISA
RICHARD TRAVERS
IDA WATERMAN
WM. H. TOOKER
ANDERS RANDOLF

Ready for Independent Release in September by
L. LAWRENCE WEBER and BOBBY NORTH
1600 Broadway N. Y. City

To All Exhibitors

Equity Pictures Corporation suggests, advises, welcomes and urges comparison of "WHAT'S WRONG WITH THE WOMEN" with any and all the big outstanding productions of the season.

That does not mean comparison with independent pictures only, but means comparison with ALL the biggest pictures on the market this Fall.

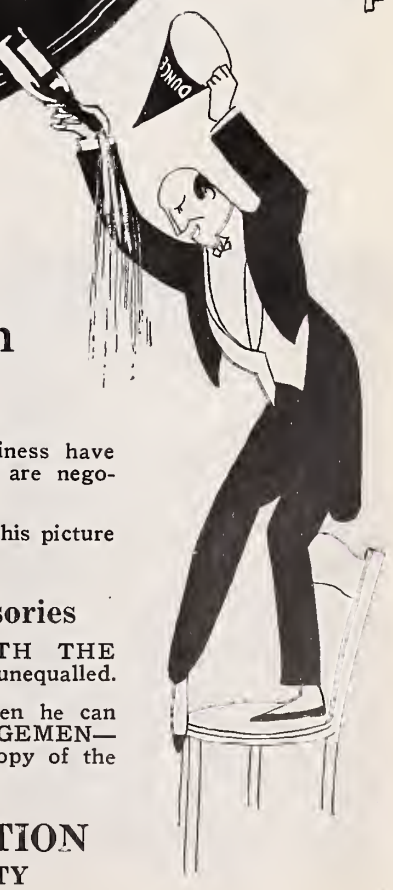
In other words, Equity urges that you book and play "WHAT'S WRONG WITH THE WOMEN" strictly on the basis of the merit and box office power of the production itself.

That's the "show you" demonstration of just how remarkable is—

DANIEL CARSON GOODMAN'S

AMAZING ANSWER
TO THE AGE OLD PROBLEM

"What's Wrong With The Women?"



Biggest Independent Box Office Attraction in Ten Years

The biggest independent exchangemen in the business have already bought it for their various territories. Others are negotiating for it now.

Trade papers, critics, reviewers and laymen acclaim this picture the biggest independent box office attraction in years.

Elaborate Campaign Book and Accessories

have been prepared for "WHAT'S WRONG WITH THE WOMEN" posters, advertising, publicity, exploitation unequalled.

EXHIBITORS—ask your nearest Independent when he can arrange your bookings. INDEPENDENT EXCHANGEMEN—write or wire today for open territory, terms and a copy of the campaign book to

EQUITY PICTURES CORPORATION
723 SEVENTH AVENUE, NEW YORK CITY

Equity Going Limit on D. C. Goodman's Feature

Greatest preparations are under way in behalf of "What's Wrong with the Women?" which Equity Pictures will release in the independent market. Daniel Carson Goodman's production, which was produced in New York without any great advance publicity campaign, has already been shown to trade paper critics and was greeted as the most faithful picturization of the present-day spirit of restlessness and craze for excitement which has ever been put on the screen.

Fully cognizant of the interest which this picture will create, Equity is now completing plans for a publicity campaign which will make this picture one of the most talked-of screen offerings of the season. Because of the tremendous interest which is awakened by the title alone a large amount of unsolicited publicity has been given the production by the daily papers, and by means of the campaign arranged by Equity the question and its answer will be widely discussed throughout the nation by the time the picture is released.

"It is not our intention," stated Mr. Goodman, "to capitalize a title. We have a story behind all this, which fully justifies our selecting such a name, and because of this we feel that we have the right to create advance interest in the picture by means of the title. There need be no fear that our advance publicity, which will be as great as any ever given a motion picture, will react to disadvantage. We want people to come into the theatre prepared to see an intelligent and fair-minded discussion of the feminist question because we know that 'What's Wrong with the Women' will afford just that. I need only point to the reviews in the trade papers under date of August 12 to prove that we have sincerely and faithfully depicted the current unrest among women and just as sincerely proposed an answer. Speaking editorially, the Motion Picture News of August 12 says: 'Mr. Goodman's picture is the truest document on the subject that has ever been shown for entertainment. It strikes a far deeper note than Manners' play, "The National Anthem." The subject matter has occupied the attention of authors for some few seasons, but most of them have just skimmed the surface. . . . "What's Wrong with the Women?" sticks to its theme without a false variation. . . . The picture is wonderfully well interpreted.'

"In the Moving Picture World Mr. Roger Ferri succinctly phrased it thus: 'An Equity state right offering that will make box offices jingle with recordbreaking grosses,' and editorially he wrote that he could not recall a more entertaining and better independent picture than 'What's Wrong with the Women?' In the opinion of the writer it is the biggest state right possibility of the year.

"Surely these men, speaking editorially in their magazines, are able to differentiate between simply a title and a picture plus a title. And certainly such buyers as Sam Zierler, of Commonwealth Film; Ben Amsterdam, of Masterpiece, and Sam Grand, of Boston, and Joe Friedman, of Chicago, are sufficieutly keen showmen to know that no picture can ride along on simply a title, unless it is able to give perfect entertainment and live up to that title. Aud it is because 'What's Wrong with the Women' does fill the bill perfectly that Equity will produce with the biggest advance publicity campaign that has ever been afforded au independent production.

"'What's Wroug with the Women' is from a story by Mr. Goodman, and is interpreted by an all star cast, iucluding Wilton Lackaye, Barbara Castleton, Constance Bennett, Rod La Rocque, Hedda Hopper, Julia Swayne Gordon, Huntley Gordon, Paul McAllister, and Mrs. Oscar Hammerstein."

"MADAME SANS GENE"
Scene from Producers' Security Corporation's New Production

Nigh Finishes "Notoriety"; East Coast Studio News

The director of "Why Girls Leave Home" and "Schooldays" played true to form when he made his entry into the offices of L. Lawrence Weber and Bobby North this week flanked by a corps of assistants carrying cases totaling 100,000 feet of film. The huge load represented the scenes shot on "Notoriety." Will Nigh's latest production. Nigh is noted for the excess footage he takes. It generally amounts to ten times the length used in the finished film, and always guarantees him against missing any of the high lights of the picture.

It took Will Nigh two months to make "Notoriety," the longest he ever took on any of his output. He finished "Why Girls Leave Home" and "School Days" in half the time that "Notoriety" took. The reason lies in the magnitude of the production. In "Notoriety" he has taken the star of "Why Girls Leave Home," Maurine Powers, and added performers like Mary Alden, Rod La Rocque, George Hackathorne, J. Barney Sherry, Richard Travers and four others.

In all probability Bruce Mitchell, the well-known Coast director, who for some time has been making the Monty Banks comedies, will settle in the East, turning out comedies. Some sort of definite announcement concerning Mitchell's new affiliations is expected to be made next week.

All is hustle and bustle at the Glendale, L. I., studio, where Dell Henderson is turning out "Sure Fire Flint," starring Johnny Hines for Charles C. Burr. Rapid progress is being made on this production, which will be completed within a few days.

Dr. Carson Goodman, who produced "What's Wrong with the Women?", is working on the story for his next production which, according to present arrangements, Equity Pictures Corporation also will release.

Virtually all the Fort Lee studios are busy these days on independent productions. Several Independent pictures are expected to be completed before the first of September.

J. Barney Sherry is in big demand by independent producers. During the past month he has been working on two productions, C. C. Burr's "Sure Fire Flint" and Billy Nigh's "Notoriety."

Work on the next Betty Blythe picture is expected to be started early in September at the Whitman Bennett studio in Yonkers, N. Y. Bennett is now applying the finishing touches to "Secrets of Paris," which will be released by Charles C. Burr.

Judging from what progress is being made up at the Gloversville, N. Y., studio, "Lost in a Big City," which George Irving is directing for Blazed Trails Productions, Inc., for Arrow distribution, will be ready for the buyers the latter part of October. John Lowell, star of "Ten Nights in a Barroom," is being featured along with Baby Ivy Ward.

Harry Clay Blaney announced this week that the picture rights to all melodramas he and his brother, Charles, produced years ago, have been disposed of. Six of these productions have been sold to C. B. C. Film Sales Corporation.

Harry Hoyt, who produced "The Curse of Drink," is working on "That Woman," starring Catherine Calvert. This production which, according to all reports, will be an elaborate one scenically, may be offered to the independent market.

The Florida production boom seems to have died out in-so-far as the business men of cities in that State are concerned. Many companies experimented there, but the results obtained were anything but satisfactory.

STATE RIGHT NEWS

James Minter of the Minter-United Exchange of Detroit has secured an injunction restraining interference with his business by David Mundstuk. Last year Mundstuk sold the exchange and Strand Features, Inc., to Mr. Minter for a consideration of $47,000. Up to two weeks ago Mr. Minter is alleged to have paid Mundstuk about $14,000. Mundstuk, it is claimed, threatened suit on the ground that he was not securing payments as regularly as he should. The suit will be heard next week in the Circuit Court in Detroit.

Harry Charnas of Standard Film Service of Detroit and Cleveland announced this week that he has contracted for something like 600 billboards in those territories in exploiting his products for release next season.

The following changes in Harry Charnas' Standard Film Service of Detroit were announced by him this week: Robert Rowan in charge of short subjects; Jim Allen in charge of Al Lichtman and Federated productions; A. M. Goodman, formerly an exhibitor, salesman covering Eastern Michigan; George Malone covering Western Michigan and Bill Flemion in Toledo.

Premier Film Company, a new independent exchange recently opened in Minneapolis, has acquired 48 feature productions and 25 short subjects. This firm is going after exhibitor patronage in tooth-and-nail fashion.

Tony Luchese and Oscar Neufield, who constitute the De Luxe Film Corporation of Philadelphia, are determined on doing big things next season. They have contracted for some of the best product in the independent market.

The Graphic convention last week was considerably upset as a result of the railroad disturbance throughout the country. Many of the exchangemen had to leave before the others arrived in New York, with the result that the confab was postponed, although arrangements for distribution of product in 1922-23 were completed.

"Is a Mother to Blame?" is a new photo-drama that has been acquired by Edward L. Klein, Inc., international distributors.

Charles C. Burr, president of Affiliated Distributors, overlooks no bets when it comes to properly exploiting his pictures. He promised exchangemen who bought "Sure-Fire Flint" that he would exploit that production to the sky—and he is keeping that promise. C. C. Burr's billboards are everywhere in New York. These twenty-sheeters hold the attention of the eye and certainly are a credit to the picture and to the enterprise of this popular independent distributor.

Jans Pictures, Inc., is handling the Al Lichtman productions in Northern New York, and judging from the business that the initial release of this company "Rich Men's Wives," at the U. S. Theatre in Paterson, N. J., did this week, it is in for much patronage from exhibitors, many of whom already are clamoring for bookings on this feature.

Arrow in Big Foreign Deal; News of the Export Field

D. J. Mountain, manager of the foreign department of Arrow Film Corporation, reports a tremendous activity in the foreign market, which has resulted in a great volume of new business for Arrow, Among the most important of the recently signed contracts are the following:

Liberty Film of Havana has purchased 26 features, a series of comedies and "Nan of the North" for Cuba. Camus and Co. of Mexico City has purchased 12 two reel Eddie Lyons comedies for Mexico. The Aktieholaget-Skandinavisk Filmcentral of Stockholm has hought 12 Speed Comedies, 14 Broadway comedies, "Ten Nights in a Bar Room," "The Splendid Lie," "The Innocent Cheat," "The Golden Trail," "Before the White Man Came," "The Girl from Porcupine," "God's Country and the Law," "Luxury" and "Hills of Hate" for Sweden. The deal was closed when Erik Lundherg, president of the company, was here. Five Ostriche comedies, "Luxury" and "The Way Women Love" have heen sold to Bert Parker for Mexico. Interocean has secured 18 Spotlight comedies, 26 two reel Hank Mann comedies and 12 Speed comedies for Great Britain. "Nan of the North," "The Blue Fox" and "Thunderbolt Jack," three serials, have been hought hy J. Pearson and Co. for Egypt. "Bitter Fruit" has been sold to La Cinematographic Francaise for France and to Artistic Films for Switzerland. The latter company has also purchased "Devil Dog Dawson."

Eddie Polo, whose initial State Rights serial, "Cap'n Kidd" is now being generally distrihuted in this country, is in Vienna making a new serial, which he expects to conclude late next month when he will return to this country.

Sig Schlager is in Paris promoting the interests of Affiliated International Productions.

Reports from England and the continent agree that cinematographically conditions there are improving.

Oscar Apfel, Evelyn Greeley and Carlyle Blackwell who filmed "Bulldog Drummond" in Haarlem, Holland, have returned to this country.

Foreign buyers have been numerous in New York during the past few months. Judging from the sales reports from the various foreign managers there seems to be a dearth of productions in South American countries.

Business at Canadian theatres is picking up steadily, according to reports from exchanges in Toronto and Winnipeg. Business in Quebec is still poor.

William A. Brady, who recently returned to this country with the rights to many foreign pictures and productions in his pocket, expects to return to the movie field on a large hasis. Brady helieves he has several good hets, which he wants to exploit himself.

Several new Italian films made their appearance in the local market this week, but after heing shown hoth were relegated to the scrap heap as were also six German pictures that were hrought here with the reputation of having scored big on the other side.

Pola Negri, the international star, who is to make pictures for Paramount exclusively in this country, was due to arrive in New York this week.

While no announcement has been made officially, it is said in New York film circles that David P. Howell's office is soon to announce the release of several hig foreign pictures.

George H. Hamilton, who has a number of crackerjack foreign pictures made in Sweden hy the Swedish Biograph Company. is planning releasing the first of these features early in the Fall. Leslie Mason is editing and titling the pictures.

"Rags to Riches" Scores at First Coast Showing

The premier presentation of the Wesley Barry picture, "Rags to Riches," a Harry Rapf production made for the Warner Brothers, was recently given at the Strand Theatre, Pasadena. According to Rapf, the production was received with enthusiasm by a large audience, and the response exceeded his wildest expectations.

In a telegram to Harry M. Warner, Rapf said: "Showed 'Rags to Riches' at Strand, Pasadena. Picture went over way beyond expectations. Turned out great audience picture. It has class and a big story full of laughs."

Harry Houdini is determined to make 1922-23 a hanner season and consequently is organizing a numher of special acts that will he headlined in conjunction with the showing of his feature, "The Man From Beyond."

C. C. Burr, of Affiliated Distributors, Inc., is being hesieged with propositions from exchanges that are anxious to tie up with him. However, these are in ill luck for the reason that with the exception of Michigan and District of Columbia, Burr's product is sold out.

Tom Moore, one of the hest known exhihitors in the country, has joined the independent distrihution field in Washington, and has opened a new exchange there known as the Federal Pictures Corporation.

Frank Zambrino, of Unity Photoplays, Inc., of Chicago, following a busy huying week in New York, returned to the Windy City on Sunday night. While in New York Frank closed a numher of important deals with Arrow Film Corporation.

More Americans Will Go Abroad

Wyndham Standing and Marguerite Marsh have contracted to star in several feature pictures in Holland for the Hollandia Film Company and will sail for that country Saturday, August 26th, on the s.s. Rotterdam. Wyndham Standing played opposite Norma Talmadge in many productions and more recently starred in "The Isle of Doubt" and "The Jellyfish" for the Syracuse Motion Picture Company. Marguerite Marsh has appeared as co-star with Dustin Farnum and Herbert Rawlinson. She also appeared with Lionel Barrymore in a super production.

Mr. Standing and Miss Marsh will start work immediately upon their arrival in Holland on "The Lion's Mouse," the famous book by C. & N. Williams. The American rights for "The Lion's Mouse" will be handled by Producers Security Corporation.

Pisano to Film

General Pisano, the international rifle champion, and the big time vaudeville artist, will shortly appear in a series of short reels.

"Jungle Goddess" Gets Good Buyers' Prices

Sam Grand, the enterprising Federated member for New England, made a trip to New York this week to close negotiations with the Export & Import Film Company on the latter's Selig serial, "The Jungle Goddess."

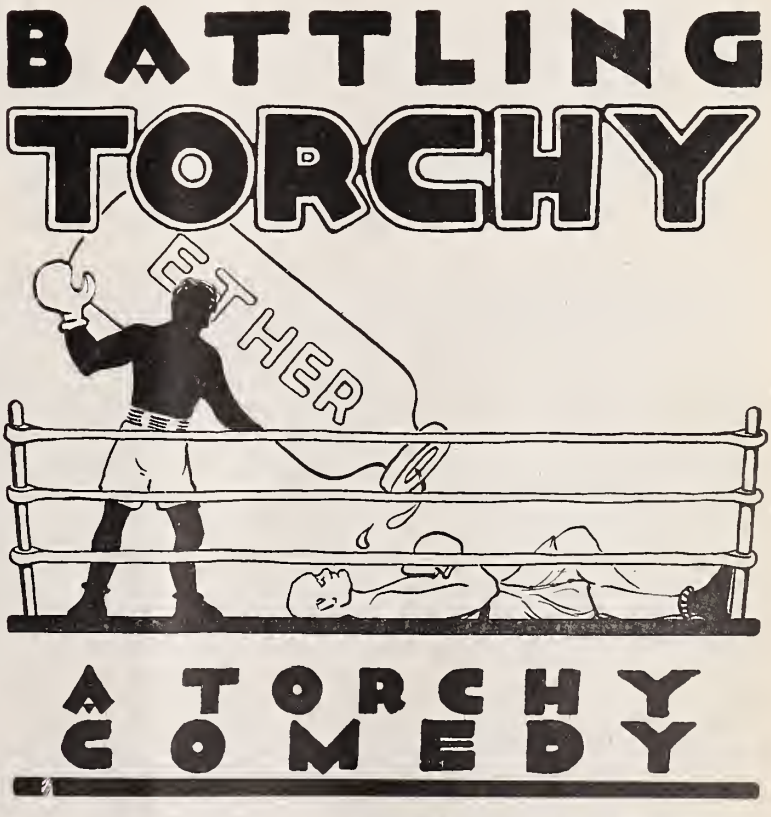
Grand had been dickering for this wild animal serial ever since its completion. No figures are mentioned in the announcement of the sale by Export & Import, but it is understood to have been a big price. Grand will release the chapter picture September 1 and intends to start an extensive exploitation campaign.

Louis Auerbach also announced that following the signing of the contracts on this deal, Sam Grand got in touch with Bobby North, whose Apollo Exchange bought the Greater New York and Northern New Jersey rights on the serial some time ago, and who has reported unusual heavy bookings thereon, and together the two film men closed for the Upper New York State rights on "The Jungle Goddess."

It is said that within the next thirty days several of the country's biggest independent exchangemen will close on the Selig serial for September first release.

Weiss Brothers Astor Theatre

Weiss Brothers' Artclass Pictures Corporation are negotiating for either the Astor Theatre or Metropolitan Opera House in New York, for a special engagement of their big Old Testament feature, as announced exclusively in this department several weeks ago. They have offered $8,000 a week for the Astor, where the picture will in all probability be shown, following Metro's "The Prisoner of Zenda."



MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.
BOOK AT EDUCATIONAL EXCHANGES

In Personal Touch

By FRITZ TIDDEN

MEMBERS of the Screen Writers Guild of the Authors' League of America in Los Angeles tendered Tom Geraghty a farewell dinner last week. Tom is leaving the Coast to assume charge of the reopened Famous-Lasky plant on Long Island. According to reports, there was high doings and Tom got a fitting and proper sendoff.

* * *

William Fox is spending several weeks of his European trip in Karlovy Vary, Carlsbad.

* * *

Monte Katterjohn has returned to the Lasky studio in Hollywood after a somewhat protracted absence.

* * *

"It's a stirring world we are living in," said Owen Moore, starting for his cellar.

* * *

Harry M. Berman has returned from a tour of F. B. O. exchanges.

* * *

Will Hays has gone to Minneapolis to attend the convention of the M. P. T. O. of Minnesota.

* * *

Ned Hay, formerly an assistant director at Paramount's Long Island studio, has been appointed casting director. His predecessor, Arthur Cozine, becomes location manager.

* * *

Harry Gibbs, who has been a member of the Fox field forces, is to remain permanently in the New York office.

* * *

Bruce Mitchell, of the T. R. Coffin Productions, arrived in New York from the coast with the prints of the first four of a series of twelve comedies, which he directed and starring Jack Richardson and Helen Darling.

* * *

Evelyn Greeley has returned from London, after finishing her work as star in the Hollandia Films' production of the New York stage success, "Bull Dog Drummond."

* * *

Hi Speed says that "Saturday Night" is not a bathing girl picture.

* * *

"Forget Me Not," the photoplay now being shown at the Criterion Theatre, was successfully presented to six hundred blind people recently, under the auspices of the New York Institute for the Blind, at the New York Theatre Roof. The photoplay was described in detail, scene by scene, and sub-titles were read in order that the audience might fully understand the picture. A varied entertainment preceded it, consisting of musical and comedy acts. Hope Hampton, who was hostess for the afternoon, also offered a vocal number. The "showing" was so successful that it will be repeated throughout the country. This is believed to be the first time a photoplay was projected for a blind audience.

* * *

Louis Baum, who was recently appointed vice president of Equity, is making a trip to close territory on "What's Wrong With the Women."

* * *

Leon d'Usseau, Universal's Eastern scenario editor, packed his grip with a bunch of recently purchased stories and entrained for Universal City.

Marcus Loew is expected back on the temperance side of the Atlantic within a short time.

* * *

Stephen W. Grow, of the Southern Publicity Association and formerly branch manager in Atlanta for the W. W. Hodkinson Corporation, was married August 19 to Mrs. Elizabeth Tyler, one of the executives of the Ku Klux Klan.

* * *

Jules Mastbaum has gone to Maine for a vacation.

* * *

Max Graf arrived in town this week from San Francisco.

* * *

Jimmy Grainger has left New York for a tour of exchanges, to be gone five weeks.

* * *

Ralph Block is expected in New York soon.

* * *

J. Irving Greene, director of advertising and publicity for Associated Exhibitors, packed up his golfing outfit last week and left for a fortnight's outing at Stamford, N. Y. Mrs. Greene, who is also an enthusiastic and accomplished golfist, is with him, and the trip is really in the nature of a honeymoon, as the couple were married only two months ago.

* * *

S. Y. Freeman, vice-president of Southern Enterprises, is in New York on a trip to close contracts for the distribution of productions in eleven Southern States.

* * *

John S. Robertson, director of Paramount, who has just completed Mary Pickford's new production, "Tess," is due to arrive in New York shortly. Robertson's contract with Famous Players-Lasky has expired and he is not considering signing up with this company again just at this time. His plans include several big propositions which will be boiled down to one when he arrives in the city to give them his personal attention.

* * *

Sig Schlager, orchid colored fedora, pearl grey tinted cane and all, has left Paris for Oran, on the North African coast, to go on location with Louis Mercanton and Hervil, the well known French directors. Following that he will start for America and, as Bugs Baer says, the bronze decoy in New York Harbor, the Statue of Liberty.

* * *

M. Komroff, whose first name seems always to have been kept a deep secret, and who for some time has been on the staff of Film Daily, resigned his position to join the book publishing firm of Boni & Liveright. Komroff will be in charge of technical production.

* * *

Jack Pickford and Marilyn Miller will arrive in New York on the 20th Century Limited, August 28.

* * *

"When Satan Sleeps" would be a mere nap according to some authorities.

* * *

Carey Wilson, author of Goldwyn's "Passions of the Sea," says blonds are "very popular in the South Seas."

Humph! Who has found where they're not popular?

* * *

Jack Holt has gone back to the Coast.

Three Song Tie-ups for Paramounts

Three important song tie-ups for forthcoming Paramount pictures have just been effected by the Paramount publicity department. The first of the pictures to be thus popularized is the Fred Niblo production, "Blood and Sand," starring Rodolph Valentino. The well-known music publishing firm of Watterson, Berlin & Snyder has published the song, "You Gave Me Your Heart (So I Give You Mine)" and has dedicated it to the Paramount picture.

Another song recently issued is "The Old Homestead," which, according to the cover, is based on the Paramount picture, with Theodore Roberts, George Fawcett, T. Roy Barnes, Harrison Ford and Fritzi Ridgway. This is published by the Philip Ponce firm.

Out in Los Angeles, Aubrey Stauffer, well-known as a Paramount scenario writer, has composed a song for the exploitation of "The Young Rajah," another picture in which Rodolph Valentino is starred and which is adapted from the play by Alethea Luce and the novel, "Amos Judd," by John Ames Mitchell.

"The Masquerader" Big Attraction

Guy Bates Post in "The Masquerader," a First National attraction, opened to big crowds in Chicago and proved a sensation, according to a telegram received by J. D. Williams, general manager of First National, from Balaban & Katz. The message is as follows:

"Masquerader opened to biggest Monday in history of Chicago Theatre, with thermometer registering ninety-four and terrific heat all day. Crowds lined up one hour before opening of box office. When we started to sell tickets we had at least one thousand people waiting in line. First time this happened in history of any of our theatres in Chicago."

Lon Chaney Engaged

Lon Chaney has been engaged by Universal to star in "The Hunchback of Notre Dame," that company's forthcoming Jewel production of "Notre Dame de Paris," Victor Hugo's immortal novel.

Well Welcomed

Following up its representative first run bookings in New York, Los Angeles and Detroit, "In the Name of the Law," the Emory Johnson police drama now being distributed by the Film Booking Offices of America, will soon be seen in many of the largest first run houses in the country. A flood of contracts proves that its exploitation possibilities have been fully appreciated. In every theatre booked there will be an effective tie-up with the police departments.

Among the first run houses to show it in the near future are the Apollo in Indianapolis, the Walnut in Cincinnati, the Strand in Buffalo; Loew's State in Cleveland, Fay's Theatre in Rochester, the State in Pittsburg, the Columbia in Dayton, the Colonial in Richmond, the Strand in San Francisco, the Pantheon in Toledo, the Walnut in Louisville and the Columbia in Erie, Pa.

Mary Pickford Wins

Another chapter has been added to the story of "Dorothy Vernon of Haddon Hall." The picture rights had been secured for Madge Kennedy, but Mary Pickford and others who wanted to picturize the Charles Major story continued to raise their offers in the hope of landing the plum.

In the end, Mary Pickford has won. The Kenma Corporation, the Madge Kennedy company, has sold the rights to Miss Pickford for a figure said to be the largest paid for a film story this year.

Much Company

Katherine MacDonald is finding "The Lonely Road," the newest Preferred Pictures' production, in which she is starred, anything but lonely. The famous Associated First National beauty has the company, on this celluloid journey, of such pleasant and accomplished companions as Orville Caldwell, Kathleen Kirkham, William Conklin, James Neill, Frank Leigh, Charles French, Eugenie Besserer, Vera Lewis and others, with Victor L. Schertzinger as their directorial chaperon.

Goldwyn's List Pleases Showmen

Hardly had last week's trade papers got off the presses when Goldwyn began receiving letters and telegrams from prominent exhibitors congratulating the producing firm on the line-up of eight super-features for release between October 8 and December 31. And a few days later the twenty-two Goldwyn branch exchanges began sending in the messages received by them.

Judging from the tenor of exhibitor comment so far received, Goldwyn has struck a responsive chord with its new policy of fewer pictures, but big pictures, and also with its first releases. Many of the messages received state that the writers expect to show every picture that Goldwyn puts out for the entire new season even though they are to be sold individually.

There has been special satisfaction expressed that the first of the releases is to be a new Rupert Hughes picture, "Remembrance"—one that can be classed right along with his "The Old Nest." Frequent mention is made of the John Barrymore picture, "Sherlock Holmes." The combination of Barrymore and Conan Doyle's immortal detective arouse the utmost confidence before the film is seen.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Fred Hathaway's Newspaper Matinees Gain Space and Publicity for House

NOT content with hooking the largest local paper to his classified advertising stunt, recently described in these columns, Fred Hathaway, of the Alhambra Theatre, Utica, has revived an old idea for a new angle in his newspaper matinee.

Mr. Hathaway knows the publicity and moral value of the children's matinees, and has used the kid matinee in a number of forms, but purely as a house issue.

During the white paper shortage during the war he offered admissions to all children bringing copies of any newspaper. Now he has reformed the scheme into a circulation stunt, to which he has tied the News-Observer.

Simply Worked

All children under twelve are admitted to special performances on Mondays and Thursdays until school opens on presentation of ten complete copies of the News-Observer of any date. The papers must be flat and clean, and folded only once, to permit them to be inspected with ease.

Between three and four hundred children attend these bi-weekly performances, and they scour the neighborhood for copies of the one paper which is required, which advertises the paper to everyone, and helps the circulation.

It brings at least a half column story twice a week on the announcement of the performance and smaller stories on the day following.

Pays Expenses

The matinee last given before Mr. Hathaway wrote brought in 3,200 pounds of paper, which is baled and sold at 65 cents a hundred pounds, or $20.80. It brought in a column of smartly written publicity and it brought in a lot of parents for later performances, who had been sold on the show by the children.

There is also advertising value in the queue formed by the kiddies well in advance of the opening hour.

The shows are started at eleven o'clock and the house is cleared and cleaned in time for the opening for the regular matinee.

Used Flowers, Too

Mr. Hathaway adds that for a long time he made a clean-up with flower matinees. Free admission was given all who brought flowers and a prize was awarded the largest bonquet.

After taking what he wanted for the lobby, Mr. Hathaway had the rest made into small bouquets which were distributed to the hospitals with cards reading: "With best wishes for a speedy recovery from the Alhambra Theatre and its juvenile friends."

Naturally the recipients were pleased with this thoughtful attention and they and their friends were favorably inclined to the Alhambra at no greater cost than printing up the cards, since the bouquets were made up by the ushers.

Both schemes are good. Try them out. They will make business for you just as they did for Mr. Hathaway.

A Two-Way Stunt

A. C. Cowles, of the Rex Theatre, Spartanburg, S. C., made a deal with a florist, whereby the latter decorated the lobby for "The Wonderful Thing" in return for a credit card and slide. On the second, and closing, day of the run the lobby display was presented to the women patrons, one flower to each visitor.

Yashmaks for Pola

Telling the town with a street worker is not new, but the Gilbert Theatre, Beatrice Neb., was not too small a house to give a new kick to the idea when it put out a woman in Oriental dress for Pola Negri in "One Arabian Night."

A First National Release

THE YASHMAK

The Yashmak, or face veil, which usually hides the face below the eyes, was carried straight up to the forehead, wholly concealing the features, and the title of the production was painted in big black letters across this most prominent feature of the costume.

That's the idea, and it is a useful one in these days of desert stories.

"Pinched into a Job" has been delayed in the mails. Next week.

Fountain of Pearls Got All the Public

J. B. Robertson, of the Palace theatre, Ft. Smith, Ark., worked a good one on The Man Unconquerable, using an old, but seldom used idea.

The exploitation department of Southern Enterprises suggested that the managers keep away from the South Sea angle and use the pearls, instead. Robertson got some small artificial pearls and put them into a jar of carbonated water. As the gas separated from the water it would attach itself in small bubbles to the pearls until the buoyancy of the gas offset the weight of the pearl and it would float to the top of the fluid, where the gas bubbles would break, permitting the pearl to sink again and repeat.

If you have never seen the trick worked, the effect is uncanny, and while the water will need frequent renewal, its use about starting times will well repay the cost of a tank of soda water. It caught the crowd and people who came just to see the mysterious pearls remained to see the picture. Be careful not to get pearls too large, or the gas may not be able to raise it.

It is a simple stunt, but you can tear a small town loose from its foundations if you work it right. We used to carry a small jet cross in pre-prohibition times which, when introduced into a glass of beer and properly entreated, would rise to the surface to the bewilderment of more than one superstitious barkeep.

A First National Release

THE CROSSROADS OF NEW YORK MUST BE UP-STATE

This window show for the California Theatre, San Francisco, surely does not show Broadway at Forty-second Street. Still it put the picture over, and you can see the crossroads with the near auto smash just as in the Sennett Comedy.

Made Fan Interest Sell His Paramount

In many sections Rodolph Valentino is so popular that he is featured above the star he supports.

Ross Rogers, of the Mission Theatre, Amarillo, Tex., capitalized this feeling by working it into a contest. He advertised heavily that he wanted to know which was which, and he phrased the talk so as to arouse the fan interest.

Each purchaser of a ticket was given a slip stating that "I have come to see" and the name of the favored player was checked off.

The result was that "Beyond the Rocks" was played to about one-third more business than was logically to be expected at very slight expense for extra advertising and the voting slips.

Rogers' lobby showed an urn on either side of the opening. In the centre were pictures of the two players, framed with a kewpie reading in a book bearing the title of the picture. This, too, was inexpensive and yet effective.

Car Not a Jaunter But It Helped Film

Coney Island is a place where exploitation is particularly needed to put a picture over against the myriad attractions of Surf avenue and the Bowery, and when Henderson's Theatre gets a film it can exploit, it goes to it as strongly as possible.

For the Vitagraph production of "My Wild Irish Rose" they started in a week ahead with a 24-sheet on the drop, which was used several times during each performance, for in spite of the fact that this is a beach resort theatre, they play to considerable of a permanent clientele. The poster was nicely framed in gilt and was used for the olio drop.

For the showing they dressed the lobby in green lights and drapes, with a cutout three sheet. Outside American and Irish flags were dropped from the cornice to the marquise, and a cafeteria next door was hitched to a painting with a surrounding of green pickles and red beets and cherries in bottles, with green and red wax paper, shredded, in between. It was gaudy as well as neat.

For street work an odd looking cart was rechristened a jaunting car and dressed as shown in the cut. This was kept up and down the street. As there is only one traffic street, it was a simple matter to keep the few blocks well stirred up.

A Vitagraph Release

A MISGUIDED PRESS AGENT'S JAUNTING CAR

That's what the Vitagraph man says they used to put over "My Wild Irish Rose" at Henderson's Theatre, Coney Island. It is most distinctly not a jaunting car, but it got attention.

A First National Release

ANOTHER EXAMPLE OF THE OVERSIZE AUTO CUTOUT

The Hope Theatre worked this for Jackie Coogan in "Trouble," and tied all of Dallas to the old clothes stunt, getting a pick of choice municipal locations as well as columns of free newspaper work on this capital publicity idea.

Nice Language

Jimquin is back in Los Angeles and writes that the West Coast theatres are using his "Park Your Cares" with his permission, but adds that any exhibitor is welcome to adapt it.

This is relative to a story sent out by First National publicity recently, in which Harry Arthur was given credit for the line. This department was the only one, apparently, which knew that it was Quinn's line, though all of the papers mentioned the stunt at the time.

Then Jimquin adds that we should not refer people to the dictionary for definitions as we did in the case of "replica" lately. He went to his Webster the other night, and this is what he pulled out:

"ARISTOPHANIC: A logaœdic tripody acatalectic beginning with a dactyl; called also the first Pherecratic."

Jim thinks the board of censors should get after the dictionary and leave the pictures alone for a time. What we want to know is what got Jim interested in Aristophanic?

Free Heralds

Because a shoe store in Marysville, Tenn., was staging a mark down sale, J. H. Everett, of the Palace Theatre, got three thousand heralds free. He persuaded the merchant that people are interested in pictures and would be more interested in heralds which made connection with a picture attraction. The copy was changed to read:

"Help your good provider by taking advantage of this sale, then see 'The Good Provider' at the Palace Theatre."

Even that did not satisfy Everett, so he put out a thousand stock heralds on his own account. It all helped to hoist business about twenty per cent.

Timely

It cost Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., just eleven dollars to elect Tom Meighan "Leading Citizen" of his town.

It was primary election and he put the money into propaganda cards which were distributed at the polls and around town generally. Autos, with banners, were shot around town and the lobby of the theatre was turned into a headquarters. All through the South the primary elections have helped the Paramount production.

A First National Release

A SIMPLE DERRICK STUNT FOR WORK ON "GAS, OIL, WATER"

This simple profile was planned by the Criterion Theatre, Atlanta. It does not make the flash of erected derricks, but it provides a means of getting some effect where the cost of built-up structures would take too much off the profits on this Charles Ray offering.

"All Wet"

Hugo Plath, of the Queen Theatre, Abilene, Tex., is one of the very few managers who did not erect a school room in his lobby for "School Days." He figured that it was vacation time and the school would not interest the kids, so he built a swimming pool with real water for a Wes Barry cutout to swim around in. It cost only two dollars.

He also organized a parade of freckled kids, giving each a dunce cap and a free admission, and getting a hundred dollars' worth of publicity out of it.

Convinced

Most persons like to have their worst suspicions confirmed. The Allen Theatre, Stratford, Ont., landed a hook-up page. Their contribution was: "'Is Matrimony a Failure?' Go to the Allen Theatre and find out."

The house was crowded with married folks. Leon J. Bamberger did it. The Paramounteer knows.

Summer Gives a Kick to "Silent Call" Lobby

During the winter the pictures of Strongheart were made the chief appeal on "The Silent Call," but with the hot weather here Abe Levy, of the Strand Theatre, Waco, Texas, figured that "made in the land of ice and snow" would be a better appeal. So he frosted his lobby and used that line twice. The lobby was not very elaborate, but it was cool and inviting, and it drew them in out of the Texas sun.

He used a flat painting which covered half the front of the lobby and provided a shade which fans augmented, while cool blue illumination inside the enclosure heightened the mental suggestion. In this case the flat worked better than would an open lobby with the usual foliage. The patrons wanted real shade.

Broken Ladders: "Watch Your Step"

There was a particularly apt adaptation of stunt to title for "Watch Your Step" when the Goldwyn played the Imperial Theatre, Charlotte, N. C.

Manager Ray Beall built a ladder out of lath stock and spaced the steps to fit a cutout of Cullen Landis from the three sheet, getting the spacing so that Landis, who is looking over his shoulder, seems about to step upon a broken rung.

A Goldwyn Release

THE BEALL BALLYHOO

The ladder reached up to a disc on which the title had been painted, and at the bottom was a watchful dog. Beall could not find a pup in the proper attitude on any paper, so he painted his own.

Economical Eddie

It cost Eddie Collins, of the Rialto Theatre, Dennison, Tex., most all of five dollars to put over "Across the Continent." He spent this for two mounted twenty-four sheets which the local Ford dealer carried all over town. The same agency also advertised a contest, did newspaper advertising and window work, and receipts went up forty per cent.—which is some shoot.

A First National Release

COOLING OFF STRONGHEART GETS BUSINESS IN TEXAS

Abe Levy, of the Strand Theatre, Waco, took the show angle for a summer approach on "The Silent Call" and got a shaded lobby that reached out and pulled his patrons inside because it looked so cool.

This Lindlar Lobby Cost Seven Dollars

Oscar White, of the Rex Theatre, Sumter, S. C., is developing into a lobby expert. He gets more lobby for less money than any man in Southern Enterprises, and he gets some peaches, in spite of small costs.

He adapted the Lindlar suggestion, with the changes suggested by this department, for "Over the Border," and obtained a very sightly effect for seven dollars. The lobby frames for the feature are held in the cold storage section, but the comedy is put over with the potted plants which are used to suggest the United States.

The arrangement suggests an entire front, but if you will analyze the effect you will find that comparatively little work has been done to gain the result, though you have to look closely to realize that Mr. White did not spend the better part of a day building his effect.

That's how he keeps costs down and results up.

He had a heavy rain the two days this picture ran, but in spite of that he managed to get better business by a third than the average records for the house.

A Paramount Release

IT COST OSCAR WHITE SEVEN DOLLARS TO BUILD THIS LOBBY

He followed the Lindlary lobby on Over the Border, using the changes suggested in this department, and in spite of heavy rain it put business at the Rex Theatre, Sumter, S. C., some thirty per cent over the usual "book."

Thirteen in Family Paid One Admission

Jazzing up summer business, F. L. Koppelberger, of the Rialto and Majestic Theatres, La Crosse, Wis., foregathered with his press agent and decided to have family nights when entire families could enter the Rialto for 55 cents and the Majestic for 28 cents. There was no limit placed on the number to be admitted.

It's old stuff, but it was new in La Crosse and it got out the entire family, with the result that the house was packed on those nights and some of the family dropped in at other times when a "per each" price prevailed.

Koppelberger, who is a First National franchise holder, started off the stunt for "My Boy," and the first crack out of the box he drew thirteen people, the parents and eleven children. They all went in on a single ticket, but they came around and posed for a photograph which brought the house more publicity than the best straight advertising could have given.

If you want to get a lot of excitement in your neighborhood, put on a family night, and have a photographer on the job.

Make 'Em Big

Down at Coney Island, the other evening, we ran into Clive Hartt, one of the most adroit ballyhoo men who ever rubed the streets. He was working straight for one of the Luna Park concessions, but told us that he had been stunting for Harold Lloyd at a Bowery house, and showed us the glasses he wore with the sailor suit.

They had been made by a blacksmith from 3/16 iron rod and weighed about a pound, but Hartt explained that the regular tortoise shell rims did not give a sufficiently pronounced effect. It did not catch the crowd.

He absentmindedly left the glasses on while he chatted, and though he was making no effort to collect a crowd at the time, he had them lined up inside of five minutes, waiting around to see what he was going to do. There is a suggestion here for exhibitors. Have big rims made up.

A First National Release

AND THEY PAID FIFTY-FIVE CENTS TO SEE MY BOY

F. L. Koppelberger, of the La Crosse, (Wis.), Theatres, offered to let the entire family in one night a week for a flat payment of 55 cents. This shows what he got one night. He lost money but he gained a lot of advertising.

Real Glass Windows Help McAvoy Title

Real, for-sure glass in the window was the big angle of Ollie Brownlee's advertising for May McAvoy in "Through a Glass Window" at the Palace Theatre, Muskogee, Okla.

He copied the stunt from another house, but he had real glass set into a flat and back of this set a three sheet for the feature instead of setting up a real restaurant interior, as did the original. The window took up but a small part of the flat, the rest having the star and title lettered on the attention-getting red brick wall.

Off to one side was an awning, in profile, and a sign stating that this was "Jennie's Place."

It cost only $15 to build and brought a fifth more business than usual.

Paid in Space

Joe Cahill, of the Strand Theatre, Brockton, Mass., used a girl raffles for First National's "Sonny." You had to tell her that she was "Sonny's" girl, and if she was, she led you down to the newspaper office, where you received fifty dollars.

The stunt ran for about three days and brought in 290 inches of space—which is the interesting part of the story.

Phone Numbers

Just to be a little different, when the Regent Theatre, Galt, Ont., got a hook-up page for "Beyond the Rocks," instead of printing in the co-operatives spaces the names of those entitled to tickets, they used telephone numbers instead. Not much different, but sufficiently so to make new interest in an old stunt.

Girls WHICH TYPE WOULD BE YOUR CHOICE—THE MAN OF THE OUTDOORS OR THE MAN OF THE CITY?

"The Man of the City"
Lover of the tea dance—the gay cafe Broadway's Arabian kingdom—a gay deceiver and a heart-breaker.

After You See
"THE STORM"
AT THE CENTRAL THEATRE
Write a 300 Word Answer on this Question and Win "Cash Prizes"
READ THE
EVENING MAIL
FOR DETAILS

A GIRL — TWO MEN — TROUBLE.
What would you have done?

In "The Storm," now showing at the Central Theatre, Manette, the heroine of the story, faced such a situation. Alone with two men in a lonely cabin, both desperately in love with her—which would be her choice—"THE MAN OF THE GREAT OUTDOORS"—or the "MAN OF THE CITY".
Girls, what would you have done? Answer the question and participate in Great "Cash" Conteest.

24 CASH PRIZES

First Prize - - - $50.00	3rd Prize - - - $15.00
2nd Prize - - - $25.00	4th Prize - - - $10.00
5th to 24th inclusive - - - - $5.00 each	

"The Man of the Great Outdoor World"
Fisher—Hunter—Sportsman—Sincerity itself— honest with himself and big as his great outdoors.

House Peters, Virginia Valli, Matt Moore, the three stars of "The Storm" will judge answers

A Universal Release

GETTING THOUSANDS FOR AN INVESTMENT OF TWO HUNDRED

Universal tied the Evening Mail to a contest on The Storm when that played the Central Theatre and not only got the publicity in the paper but commanded the fleet of delivery automobiles which covered the entire greater city each day.

Newspaper Contest Brought Publicity

During the run of "The Storm" at the Central Theatre, New York, the Universal hooked the Evening Mail to a contest with $200 worth of prizes and for that small investment obtained nearly three pages of publicity, and the sides of all of the delivery fleet which covered the greater city daily.

In addition the Mail plastered the town with 11 by 14 cards with announcement of the contest and pictures of the two men, the contest hinging on the best 300 word letter on a choice of the two men.

There were 24 cash prizes and for the small sum Universal obtained publicity worth thousands of dollars.

The beauty of the scheme is that it puts over the idea of the story and makes for interest in the play. It is adaptable to all towns playing this super-Jewel and will make for interest wherever it is used.

Blowing Its Horn

There is a good suggestion in the stunt worked by the Rialto Theatre, Omaha, on "One Clear Call." It was announced that the champion bugler of the army would give the regulation calls from the marquise of the Rialto just prior to each presentation, and large crowds gathered for each showing.

You may not be able to get army champions, but there are always the Boy Scouts, and if there is more than one troop you can stage a contest for the buglers, and substitute local interest for championship honors.

Cruelty

It was plain lowdown mean of Earl Haas, of the Midland Theatre, Hutchinson, Kans., to revive long dead memories by sending a sprig of mint in his mailing pieces. The text read: "In Lotus Land they eat leaves like this to win soothing peace and dreamy delight. John Barrymore inspires that in 'The Lotus Eater,' coming to the Midland."

The strong odor of the mint penetrated the envelope and led the recipient to open and read, and he went to see the show because it sounded so interesting in these days when they use mint only in chewing gum.

It was clever, but cruel.

Hooked to Drive

Down in Tacoma they think that the reason people hustle back to Seattle is because they lack hotel facilities there; in spite of the fine Tacoma Hotel, so there is a drive on for $2,000,000 for a new hotel.

When Norma Talmadge played there in "Smilin' Through," the Ad Club was permitted to string a banner across the street reading: "Come 'Smilin' Through' on the new hotel."

Then they put sashes on the ushers and enjoyed quite a comfortable week.

At 'Em Again

Now that the Navy is again recruiting in the inland towns, the First National is tying "Hurricane's Gal" to the scenes in that production made with the aid of the Navy.

The Des Moines Theatre, Des Moines, was the first to use the idea and got posters in all sorts of prohibited places which read: "See the Navy in action, all this week, in 'Hurricane's Gal,' at the Des Moines Theatre."

This gave the Navy a chance to jazz up the recruiting campaign, and helped both sides to the contract.

Coals of Fire

Pomeroy, Ohio, is a closed Sunday town, largely through the efforts of the clergymen.

Lately the churches had to close because the coal strike had cut down the electric current available.

A. W. and R. T. Kasper conduct the Electric Theatre, the First National franchise holder, and they have their own gas generator set and are independent of local conditions.

They offered the house for a joint service Sunday nights, and the offer was gladly accepted. It probably will not open the town on Sundays after the strike, but it is going to create a feeling of good will that will last for a long time.

Added a Lantern

There is nothing new in a street walker who is looking for the subject of a photoplay, but Litchfield, Conn., added to the stunt. The Unique Theatre used an old man in tattered clothes and a long beard to perambulate the streets with a sign on his back announcing: "I am looking for 'My Boy.'"

The kicker lies in the fact that at night, when the man can do the most good, a lantern carried on a stick over his shoulder, illuminated the sign.

A Paramount Release

SPELLING THE TITLE IN BUILDING BLOCKS HELPS

Barry Burke, of the Palace Theatre, Fort Worth, Texas, borrowed a set of building blocks and worked out the title in conjunction with the cutout from the six sheet. With a few other toys this made an effective and selling display.

Finds a New Idea for "School Days"

We supposed that all of the ideas had been worked out on "School Days," but A. H. Cobb, Jr., of the Alamo Theatre, Griffin, Ga., found a new kink for putting over Wesley Barry.

He made a slate about the size of a six sheet and used this for his chief lobby display. Across the top was the offer of $5 for the best comment on the play in ten words or less. A cutout of the back view of the youngster was placed as though looking at the comment.

A Warner Bros. Release

The Cobb Blackboard

The comment was to be written on the board, and the name signed to the line. So many used the board that Mr. Cobb had to blacken the rear of the board to get them all on. Each time anyone stopped to write, a crowd would gather.

At first only the children used the board, but after Mr. Cobb had persuaded a couple of well-known persons to add their comment, the others came in and all of the leading citizens were finally represented.

The stunt cost $8.50, including the prize, and can be adapted to a large number of titles.

A Pathe Release

THIS MUSIC STORE BROADCASTED ZORDA SONG

Grubb's Music Store, Toledo, not only made a fine display of the sheet music, but it painted up the window and broadcasted the song through a magnavox, feeling that what was worth while doing was best done as thoroughly as possible.

Beat Speed Laws

T. B. Noble was substituting for Charles Sasseen, of the Queen Theatre, Galveston, while the latter took his vacation, and he felt that it was up to him to do something real.

Most of the crowd was going to the beaches, so he sent a Ford car down to ballyhoo for "Across the Continent" and got the authorities to permit the chauffeur to exceed the speed limit. The car shooting up and down the street got twice the attention a slower motion would have commanded.

Horseshoes and Jockeys

Besides tying the book-store to Wildfire, the novel from which "When Romance Rides" was developed, A. L. Snell, of the Imperial Theatre, Gadsden, Ala., used a little boy and girl, each dressed as a jockey, riding in pony carts. When not on the streets, they hitched in front of the house.

The lobby was simply, but effectively dressed with three horseshoes of compoboard, one for each entrance and one in front of the box-office, along the lines of the original sketch shown in this department.

It was not a heavy drive, but it sufficed to get a good business for the Goldwyn.

Shoeing Them In

Hugo Plath, of the Queen Theatre, Abilene, Tex., seems to have figured that getting fitted with shoes was an ordeal. At any rate he tied a shoe company, which was having its annual sale, to Agnes Ayres in "The Ordeal."

They gave a pair of shoes of the size worn by Miss Ayres to the woman who could wear them, and in return, Plath gave each customer a ticket to the show, getting painted signs and cutouts in the window and store.

The cash outlay was one dollar and the business gain was ten per cent.

On His Job

Manager Johnson, of the Isis Theatre, Augusta, Kans., does not doze at his desk while Opportunity knocks vainly at his door. He is out on the street, looking for her.

So it happened that Johnson noticed a ballyhoo for a shoe polish working on Main street and getting a crowd with daredevil stunts. It got a larger crowd than Johnson could pull, because it was a free show, so Johnson interviewed the manager.

Next time they stunted, the display banner read: "Use Blank's shoe polish and you'll go 'Smilin' Through' 1922." At the same time heralds were released to the crowd.

It cost Johnson the banner, the heralds and passes for the stunters.

A Pathe Release

COOLING THE PHILADELPHIA PEDESTRIANS

The Palace Theatre made a display of suggestively cooling scenes from "Nanook of the North," and the appeal was so strong that it pulled a lot of business right off the hot sidewalks. The box office was framed to suggest a snow hut.

Gordon Agent Sends Some Good Displays

Dann Finn, of the Gordon theatres, in Lynn, Mass., sends along a couple of displays to show that while Boston may be slipping in its advertising quality, the surrounding towns are holding to the traditions created when Boston was doing well. The best of the lot is for "One Clear Call," which is displayed in a 125 by 5. This is a comparatively large space and gives room for a clear title in so large a letter that reverse helps instead of hurting as is too often

GORDON'S
4 DAYS SUNDAY - MONDAY - TUESDAY - WEDNESDAY
Unanimously the Greatest
TO THE COURAGE OF A COWARD—
ONE CLEAR CALL
TO THE HEART OF A MOTHER
NOT ITS HUNDREDS OF MYSTIC MIDNIGHT RIDERS—
NOT ITS COLOSSAL SCENES WHICH DWARFS ANYTHING GONE BEFORE
VAUDEVILLE
SUNDAY—Billy Glason, Alexander and Elmore, Adams and Thompson, Brooks and Sprin.

A First National Release

NICELY LAID OUT

the case. In only one point does Mr. Finn fail to put it over. He does not avail himself of the star cast and his only reference is: "Six great stars with 'the little Colonel' in his greatest role since his contribution to the fame of 'The Birth of a Nation.'" This scarcely identifies Walthall to a large body of theatregoers who connect his fine work with more recent successes. "Henry Walthall, the 'Little Colonel' of The Birth of a Nation" might have been better, but we believe that naming all six stars would have constituted a stronger appeal. Doubtless this was carried over in the text of the reading notices, but the appeal is too good not to be used in all printed matter, on the

A First National Release

SMALLER, BUT AS GOOD

principle that too much use cannot be made of a strong selling point. On the other hand, there is some strikingly good sales talk near the bottom of the space, where the sumptuous mounting is claimed merely as the background for the stirring story. Evidently Mr. Finn knows that the play is the thing, and that a story will sell better than a costly production. Anyone can hire a corps of extras, but patrons want plot rather than processions, and Mr. Finn makes it patent that he has this to offer. The second display is only 120 by three, calling for a nicer handling to achieve the same effect. The shorter title makes possible the same reverse display for the offering, but here the star is made clear, both in letter and portrait, and you know just what you are being offered. Here, too, the idea of story is put forward over the star or the title. It is "Dedicated to every mother's son and every son's mother," which sounds as though it might have come from the press book, and it is also "a rare film flower; more striking than Flanders poppies." Even better, in a way, is his handling of "Nanook of the North," which starts off with a heavy "For heaven's sake," and runs into a smaller: "Don't you tire of seeing the same old characters?" Nine tenths of the readers are sold right there and read the rest merely for the information they seek as to the play. There is a good cut layout and this title is not displayed in reverse because there is too much of it to go well on a black ribbon. Mr. Finn sends his stuff in without comment, but we think he knows that he is decidedly better than the average; particularly in the writing of sales copy. Mr. Finn sends in a sample of his layout, with a portrait taken from some advertisement. Many engravers will argue that a good line cut cannot be made from a half tone, though we never could understand why they should cherish such a belief. In any event, Mr. Finn's layout for "Sonny" is done with a minimum of art work. The signature is clipped from an old advertisement, the portrait is made from a printed half tone, slightly, but very skillfully touched up by his artist, the tableau sketch is another paste-up, and the date, the title ribbon and the two lines just below are all the art work required outside of the border. The saving in cost is probably considerable, and the result speaks for itself.

—P. T. A.—

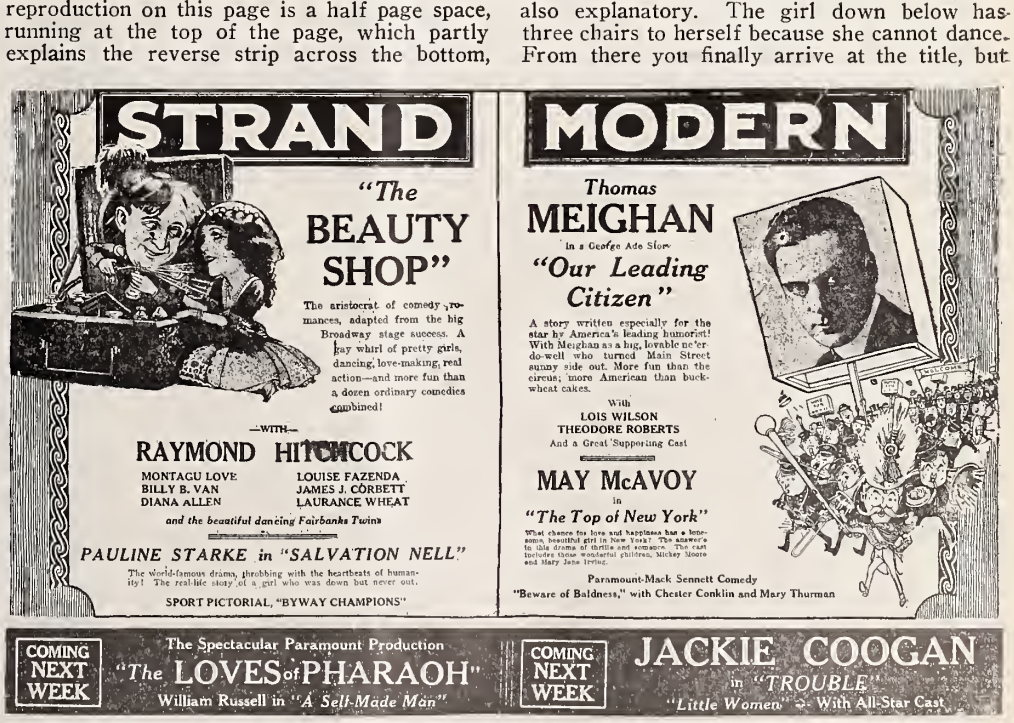
Providence Splash Is Mostly in Type

Providence used to run to hand lettering and obscure lines, but the Strand and Modern theatres have set a good example the others seem to be following. These houses realize that type is better than the best work their studios can put out, so their artist is confined to the frames and attractors and the idea seems to be to get as much room as possible for the type and then to give this room for display. The reproduction on this page is a half page space, running at the top of the page, which partly explains the reverse strip across the bottom, which not only gives the underline, but which also serves to cut this off from the advertisements appearing below. This rather heavy space not only dominates the amusement page, but it gives the impression that there are two classes of picture theatres, these and the others, since none of the other houses uses a proportionate space. This is the only reason for taking the space, since the house could make as good a display in fewer lines were it not for the moral advantage a dominant space always gives. The sketches and layouts are better than the copy writing, for the description is rather cold. It is not easy to enthuse over pictures you have not seen, but it is possible to convey the suggestion that the pictures are worth while. Jazz writing would help a lot. For example, the Hitchcock copy might have read: "You know Hitchcock—Raymond Hichcock—'Hitchy.' If you don't it's time you do, but of course you do know him. And you remember his success in 'The Beauty Shop.' The part was written to fit him like a glove, and when it was brought to the screen it was felt that he alone could play it as it deserved to be played. And, of course, 'Hitchy' would be only half complete without a bevy of pretty girls and more girls and some more yet. You'll see some of the prettiest girls you ever met off a magazine cover, you'll see one of the funniest men on the American stage in one of his most lasting successes, and you'll see a better production than you saw in the musical comedy, for the camera can tell what the play could only hint at. You can't tell a story like 'The Beauty Shop' in three acts. You have to jump all over America and Europe to tell it right, and this is just what the producers have done. If you like good comedy, come. If you like pretty girls, come early. If you like a really jazzy sort of play, come and you'll come again. Once won't enough." That takes a little more space, but it will get the idea over.

—P. T. A.—

Ohio Theatre Sells Right to the Limit

One of the best displays we have come across since the hot weather began to get in its work comes from the Ohio theatre, Indianapolis, on "The Wall Flower." You are not sold on the title first off. You are caught by the gawky girl and the eloquently empty chairs. You know that she is a wall flower before you get the half buried title. The top sketches get half your attention next. They are funny, but they are also explanatory. The girl down below has three chairs to herself because she cannot dance. From there you finally arrive at the title, but


STRAND
"The BEAUTY SHOP"
The aristocrat of comedy romances, adapted from the big Broadway stage success. A gay whirl of pretty girls, dancing, love-making, real action—and more fun than a dozen ordinary comedies combined!
—WITH—
RAYMOND HITCHCOCK
MONTAGU LOVE
BILLY B. VAN
DIANA ALLEN
LOUISE FAZENDA
JAMES J. CORBETT
LAURANCE WHEAT
and the beautiful dancing Fairbanks Twins
PAULINE STARKE in "SALVATION NELL"
The world-famous drama, throbbing with the heartbeats of humanity! The real-life story of a girl who was down but never out.
SPORT PICTORIAL, "BYWAY CHAMPIONS"
MODERN
Thomas MEIGHAN
in a George Ade Story
"Our Leading Citizen"
A story written especially for the star by America's leading humorist! With Meighan as a big, lovable ne'er-do-well who turned Main Street sunny side out. More fun than the circus; more American than buckwheat cakes.
With
LOIS WILSON
THEODORE ROBERTS
And a Great Supporting Cast
MAY McAVOY
in
"The Top of New York"
What chance for love and happiness has a handsome, beautiful girl in New York? The answer is in this drama of thrills and romance. The cast includes those wonderful children, Mickey Moore and Mary Jane Irving.
Paramount-Mack Sennett Comedy
"Beware of Baldness," with Chester Conklin and Mary Thurman
COMING NEXT WEEK
The Spectacular Paramount Production
"The LOVES of PHARAOH"
William Russell in "A Self-Made Man"
COMING NEXT WEEK
JACKIE COOGAN
in "TROUBLE"
"Little Women" With All-Star Cast

Paramount Releases

A CAPITAL HALF PAGE DISPLAY FOR TWO PROVIDENCE THEATRES

that is merely so you can know what it is you are going to see. The chances are that you have already decided to see it. You are only mildly interested in the title. In this case it is merely a handle. But if you have the slightest fear that the picture will not live up to the sketches, there are eight lines of sales talk that alone could sell you, even though you had not already begun to wonder how Colleen Moore could be a wall flower. Even the placement of the figure in the bottom sketches calls

A Goldwyn Release

A STRONG SELLER

for comment. If the girl sat in the middle chair, it would only break into the text space, but the drawing would be too formal to catch the eye. It would look too patently an appeal to curiosity, and also you would get less the impression of a long row of chairs from one on either side than you do from the two empty chairs side by side. The artist may not have figured it all as closely as this. He may have done his work instinctively, without stopping to reason it out, as a good artist will. The space comes closer to being a good selling advertisement than anything we have shown on this page for a number of weeks. At the same time it is a distinctly attractive space.

—*P. T. A.*—

Artistic Lettering Does Not Sell Seats

This 105 lines by three from the Circle, Indianapolis, is rather ineffective because there is nothing strong in the entire display and so it does not suggest a strong program. The program itself is attractive, but the mental suggestion is lacking, and the space falls. In the first place the cut is too small; not the space occupied by the cut, but the cut itself. It is beautifully done, but it is not striking, and it is further overshadowed by the figure of "Justice" in the background. The picture of Miss MacDonald alone might have gotten over, but here each detracts fom the other and the display looks dwarfed. Even alone, the cut would be too small for the space. A large head, forcefully drawn, with a mysterious arm holding the scales would have carried the same idea and would have heightened the display value. But the lettering and the handling of the program is the real failure of the space. It is very pretty lettering; as good as the work we get from Eddie Hyman, but there is no color to back things up. The title in an eighteen point bold could have run in the same space and would have been more pronounced. The display value of bold type as compared to this fancy letter would have been in the same proportion as the relative value of a three and a 24-sheet. The smaller features should have been displayed in about a fourteen point with a few lines of selling talk. Here it is all announcement. The Overture is that to "The Merry Wives of Windsor," there is a "roaring comedy," there is an organ solo and a natural color picture, but there is nothing to get you interested in any one of these items, because they are all merely announced and not sold. It all suggests something rather less than nothing, where the same bill, played up in type *and talked about* could have been put over. The

A First National Release

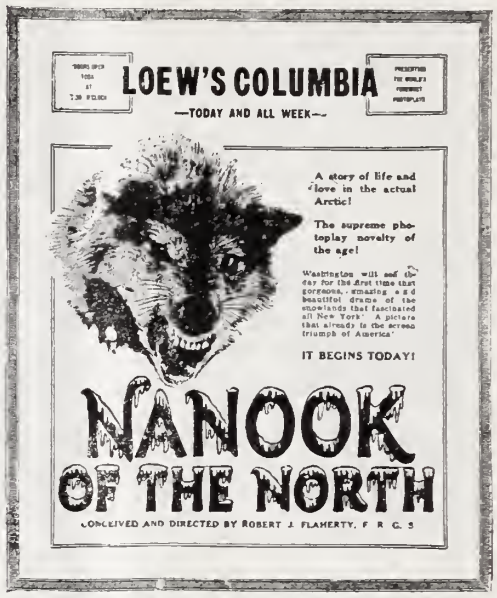
TOO WEAK TO ATTRACT

general effect is to tell you that there is a show at the Circle, but you are not given the slightest desire to see it. If you are determined to go, that is what you will see, but no one seems to care whether you come or not, and you include yourself in that category, if you are an amusement seeker and are not thoroughly sold on the Circle idea. Make a noise about your show whether you have a first run or a year-old subject. At least act as though you were proud of it, and the newspaper column is not the place to be artistic.

—*P. T. A.*—

"Nanook" Advertising Suggests the Snows

Most exhibitors who have played "Nanook of the North" have been quick to use the snow angle for the appeal. Loew's Columbia theatre, Washington, uses the snow-clad lettering for the title, but makes the animals the cut appeal, the layout suggesting the advertising for 'Strongheart.' It is simple and effective, but puts all of the real selling over to the type, since the cut serves only as an attractor to the space. It performs this office very well, but it does not do more. However, the frozen letters and the well-written text complete the sale to most persons; a sale which might have been made more directly through the use of the Eskimo figure instead of the dog. As a rule, this head would have been capital—it is for that matter—but where there is available a stronger appeal, that bid should be used to make selling the more complete. Doubtless this sold as well but it took a longer time, since the patron had to be argued with, and it leaves a better effect when you can get him in without a struggle. This seems to be the case where a good idea has been represented, because it was a good idea originally and without reference to other angles. The use of Strongheart for "The Silent Call,, was indicated because the dog was more than half the show and because that was the chief thing to make the sale with. Here the attractor is as strong, but not as strong as other angles, for which reason it is not the best possible means of getting attention to the play. The most interesting thing about this advertisement is the exceedingly neat layout; which is even better than the average


LOEW'S COLUMBIA
—TODAY AND ALL WEEK—
A story of life and love in the actual Arctic!
The supreme photoplay novelty of the age!
IT BEGINS TODAY!
NANOOK
OF THE NORTH
CONCEIVED AND DIRECTED BY ROBERT J. FLAHERTY, F. R. G. S.

A Pathe Release

A GOOD ATTRACTION

of this house. Nanook is selling a lot of tickets these hot days, and the sale is largely in ratio to the emphasis given the Arctic locale. To this end every effort should be made to explain that "of the North" does not refer to the region inhabited by mounted policemen and their quarry, but to a land still nearer the pole. The more stress given the Arctic Circle, the better the sales.

—*P. T. A.*—

CHRISTMAS IS COMING

Probably you know that, but

DO YOU KNOW

that in Picture Theatre Advertising you can find a lot of schemes to hold up your business in the dead two weeks before the holiday?

And not only that—

you can find other schemes for the holiday season, any one of which will bring in many times the two dollars the book costs and you will get

FREE

all the other schemes in the book for midsummer and in between; both ways from July 4. Not theory. Not Guesswork. Tried and tested ideas. By mail, postpaid, for two dollars the copy.

MOVING PICTURE WORLD
516 Fifth Avenue New York, N. Y.

A Hyman Novelty

One of the recent productions by Eddie Hyman at the Mark-Strand, Brooklyn, is a drop painted in a neutral color with a large circular opening. This opening occupies about two-fifths the width of the drop.

In the circle stands a singer against a brightly lighted painted ground, while in front dancers in white robes interpret the song being sung. This makes a production of a simple song number and greatly increases the appeal. With a change in the backings, the set can be used repeatedly. An iris effect can be worked with wings to slide across the opening, each half being cut to match the radius of the circle, or the opening can be covered with scrim and the lights dimmed out, if desired. Played straight it made a decided hit with the Strand audiences.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

BELLE OF ALASKA. Picture is very good. No exhibitor need be ashamed to run it. I did not do very well, but it was due to warm weather and dull times. No fault of the picture. Benj. William Fey, Madison Theatre, Seattle, Washington.

MAN'S LAW AND GOD'S. Fair picture of Northwest Mounted Police. Stars (Livingston and Shannon) not known. Advertising; newspapers, lobby. Patronage; mixed. Attendance; fair. King Solomon, Bijou Theatre, Clarksburg, West Virginia.

Equity

WHERE IS MY WANDERING BOY TONIGHT? This picture made box office history for us. Seven reels of showmen's hokum, but it pleases and gets the business. Ran two days; big second day. Advertising; everything, cards, heralds, posters all over town, lobby display and slide campaign. Patronage; mixed. Attendance; extra good. Alfred N. Sack, New Dreamland Theatre, San Antonio, Texas.

F. B. O.

GLORY OF CLEMENTINA. Just gets by. Pauline Frederick's admirers, and they are legion, will be satisfied, but not enthusiastic. Pleased 60 per cent. Patronage; high class. Attendance, fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

First National

CROSSROADS OF NEW YORK. Excellent entertainment from beginning to end. For four and a half reels the audience applauded and laughed heartily; then, wow! —one and a half reels of thrills and real melodrama that caused one to hold to the seat, and a climax that sent them out chattering and praising the show. All seemed well pleased and if they had not been I would have felt like calling the coroner. I ran a Buster Keaton, "My Wife's Relations" with the feature. This class of features will put the motion picture back on the map. Characterization good; photography good. In all, a dandy show. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

GOLDEN SNARE. Average Curwood picture to very poor business. No fault of picture as Curwoods always pull fine. Advertising, usual. Patronage, small town. Attendance, poor. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

MY BOY. Personally I thought this much better than "Peck's Bad Boy," but several of my patrons told me that they did not think so. Advertising, twenty-four sheet, ones, photos, etc. Patronage, small town. Attendance, good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

MY LADY FRIENDS. Nothing to it for me. Patrons walked out before it was finished. All reported it the nearest to nothing they had ever seen. Advertising, ones and photos. Patronage, general. Attendance, fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

ONE CLEAR CALL. Good in many respects. A picture worth while booking. Scenario good, acting superb. J. Carbonell, Monroe Theatre, Key West, Florida.

POLLY OF THE FOLLIES. One that will make you forget your worries. Pleased 100 per cent. Advertising, photos, ones and dodgers. Patronage, general. Attendance, extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

R. S. V. P. Rather slow. Not up to the Ray standard, but it's much better than the ordinary picture. Advertising, newspaper, twenty-four sheet, photos. Patronage, first class. Attendance, good. J. Kenrick, Strand Theatre, Ithaca, New York.

SEVENTH DAY. Not exactly up to patrons' expectations. They expect more from Barthelmess. Not bad, however. Advertising, extra. Patronage, better class. Attendance, fair. K. H Sink, Wayne Theatre, Greenville, Ohio.

TOL'ABLE DAVID. Great! A perfect picture. One of the best we ever played. One hundred per cent. Advertising, extra campaign. Patronage, high class. Attendance, good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

TWO MINUTES TO GO. Best Ray picture we have had, and our people seemed to like it. Has a college football spirit that is most pleasing all the way. Patrons seemed to like it and came out good for it. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

WOMAN IN HIS HOUSE. This is a wonderful picture. Lots of truth. The baby is a wonder. Advertising, three sheet, posters. Patronage, mixed. Attendance, fair. D. D. Purcell, Muse U Theatre, Cortez, Colorado.

THE WOMAN'S SIDE. Good beginning; bad ending. Seemed as though it was chopped off. Too abrupt. Advertising, papers and posters. Patronage, small town. Attendance, poor. J. Carbonell, Monroe Theatre, Key West, Florida.

Fox

ARABIAN LOVE. If Fox will send you a good print on this, you can step on this one harder than you did on "Sheik." My patrons told me they liked this one better than "The Sheik," although Gilbert doesn't wear any patent leather hair. Advertising, did not advertise this half enough. Patronage, small town. Attendance, very good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

BAR NOTHING. The best Jones we have had. Advertising, ones, slide. Patronage, small town. Attendance, fair. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

JACKIE. This pleased the majority. Touches of humor overcomes weak tendencies. Fourth spoiled the crowd. Advertising, ones, slide, cards. Patronage, small town. Attendance, fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

LAST TRAIL. Extra good picture; also good star. Well directed. Book it; it's a money getter. Advertising, paper and posters. Patronage, small town. Attendance, good. J. Carbonell, Monroe Theatre, Key West, Florida.

ONE MAN TRAIL. A very good Buck Jones' Western, but the film was in such terrible shape that there was not much left but a few grease spots. Patronage, small town. Attendance, good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

QUEEN OF SHEBA. From looks of the press book I imagined it would be mainly an excuse to show some beautiful women with as few clothes on as possible; but I find that it has a real plot. The chariot race is exciting. Advertising, ones, threes, twenty-fours, slide and program. Patronage, neighborhood. Attendance, fair. H. L. Fox, Tokio Theatre, Morehouse, Missouri.

ROAD DEMON. Excellent attraction; plenty of speed and action. Our first Mix. They are asking for more. Advertising, three and ones and lobby cards. Patronage, mixed. Attendance, good. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

SHAME. Overdrawn. Pretty colors in the film. It was a "shame" to call it a special. Advertising, posters, etc. Patronage, best rural. Attendance, fair. R. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

SKY HIGH. Pronounced by Mix fans to be poor but contains beautiful scenery of Grand Canyon. Patronage, small town. Attendance, fair. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

STAGE ROMANCE. Not the kind of a picture fans like to see Farnum in. Result, after hard plugging to get them in, your audience is disgusted with it. Why don't Fox get next to himself and give us Farnum in some more like the old-time "Spoilers" and leave "If I Were King" and so on over in the old country? Advertising, billboards, heralds, newspapers and windows. Patronage, mixed. Attendance, fair. J. S. Kallet, Strand Theatre, Rome, New York.

UP AND GOING. Good Tom Mix picture but not as satisfactory as "Trailin'" as a production. Patronage, general. Attendance, fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Goldwyn

BRANDING IRON. I thought the morals of the picture were a little hazy in places, but for a town that is not too critical it will go over nicely. The heat was something awful on the night that I played it but they came out just the same. Advertising, used special card with mailing list, also usual ones and slide. Patronage, small manufacturing town. Attendance, good, considering hot weather. M. V. Cousins, People's Theatre, Pineland, Texas.

COME ON OVER. You tell the world that this picture will please as nearly all of them as anything ever made. It certainly is a peach of a picture. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

GODLESS MEN. It had a moral but that did not pay my expenses. I could not get them out on this. Advertising, lobby, slide, one sheet. Patronage, mixed. Attendance, poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

JUST OUT OF COLLEGE. Absolutely fine. A little old; but it will please any audience. Advertising, nothing special. Patronage, mixed. Attendance, fair. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

NORTH WIND'S MALICE. Another good Rex Beach story that pleased. Patronage, small town. Attendance, fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

POVERTY OF RICHES. A 100 per cent. picture; pleased everyone who saw it. Awful hot. Advertising, lobby, newspaper and billboards. Patronage, mixed. Attendance, poor. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

WATCH YOUR STEP. Cullen Landis, star—for this picture, says it all for us. One of the very best comedy dramas of the year. Pleased just about all of them. It has class written all over it. If this fails to please, you had better shut up your show shop and do something else. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Wid Gunning, Inc.

GIRL FROM GOD'S COUNTRY. Plenty of outdoor action and thrills. Advertising, usual. Patronage, better class. Attendance, fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Hodkinson

KING SPRUCE. A good north wood picture, good story. Pleased. Advertising, ones, slide. Patronage, small town. Attendance, fair. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

Metro

DON'T WRITE LETTERS. Our people go to our competitor's theatre whenever we show a Gareth Hughes' picture. Somehow or other he does not take with the masses who patronize the movies. Picture a program offering, nothing more. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

FOUR HORSEMEN. As every exhibitor knows it's a wonderful picture, but didn't make money for me. Patronage, small town. Attendance, good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

I CAN EXPLAIN. Not much to this one. Many walked out on it, saying it was stupid, silly, etc. Advertising, usual. Patronage, neighborhood. Attendance, poor. J. A. Emery, Star Theatre, Bar Harbor, Maine.

Between Ourselves

A get-together place where we can talk things over

This incomplete film "crime" has a lot to it. Dave Seymour leaves his Pontiac Theatre Beautiful auditorium long enough to dash in a note about it, admitting it's too big to handle hastily, but giving some straight stuff just the same.

"It has many interlocking angles," he says, "'Bum' equipment in the cheaper houses, and all that stuff, which tends to put a comparatively new film on the fritz. The little theatres have an alibi; the producer or distributor has an alibi; and it looks to me like when they send the film to the very small towns that they don't care whether their product is in good shape or not—it's the last drop out of the lemon and they should worry, and the rentals are not sufficiently large to keep the film in shape."

Truth, sure enough! But the exhibitor owes it to his fellows to see that the picture is treated white. As for the distributor, does he SELL THE PICTURE AS DAMAGED GOODS?

Let's get rid of this incomplete show thing. It hurts business!

VAN.

THEY LIKE 'EM ROUGH. Step on it, boys. It's a corking good one, and will please 100 per cent. Different from usual run of Dana's and will please all classes. Price was right on this one, but they want a 50 per cent. advance on the next. Don't we small town exhibitors catch the old Nick? Advertising, heralds, mailing list, threes and ones. Patronage, small town. Attendance, good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

TURN TO THE RIGHT. Contains all the charm and humor that made the play so successful. Did not draw well, but would call it a thoroughly pleasing picture. Advertising, rather heavy campaign. Patronage, high class. Attendance, poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

WITHOUT LIMIT. Good picture. A trifle too heavy for our people. Laboring men here for season walked out on this. No favorable comments from patrons. Advertising, newspaper and lobby display. Patronage, general. Attendance, poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

Paramount

BEYOND THE ROCKS. A good picture of its kind, photography is splendid, but the story is of the calibre that our patrons do not care for, except the women; they like it. The pictures which they rave over in the cities many times fall flat in the small towns. Advertising; two columns, twelve inch, two papers. Patronage; country town. Attendance poor. Columbia Theatre, Columbia City, Indiana.

BEYOND THE ROCKS. This pleased 100 per cent. If you have a town that likes Gloria Swanson and Valentino be sure and grab this one; it will get you the money and please them mostly all. Patronage; small town, all classes. Attendance; good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

CALL OF THE NORTH. Plain, ordinary "pitcher." Couldn't call it bad, yet it's not good enough to recommend to your patrons. Advertising; newspapers, photos, posters. Patronage; small town. Attendance; poor. A. La Valla, Community Theatre, Bethel, Connecticut.

FOREVER. Too intricate; dream pictures don't go. Star's work, as usual, very good. Advertising; posters and papers. Patronage; small town. Attendance; fair. Juan Carbonell, Monroe Theatre, Key West, Florida.

GREAT MOMENT. Very good picture. Swanson at her best. Pleased the patrons. Advertising; extra. Patronage; small town. Attendance; good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HEART SPECIALIST. Mary Miles Minter was well liked by our patrons. Advertising; lobby, newspaper and photos. Patronage; mixed. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

HELD BY THE ENEMY. If you don't know the Civil War is over, play this. Nearly everyone else in the picture wore whiskers except the hero, and he looked as if he had a massage just before rushing into the conflict and saving the day. Patronage; small town. Attendance; fair. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

HELIOTROPE. Very good program picture. It pleased my audience. Advertising; heralds, one sheet, photos. Patronage; town. Attendance; fair. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

IS MATRIMONY A FAILURE? Very, very rotten; for me, no better than junk. Advertising; six, three, ones, slide, photos. Patronage; small town. Attendance; very poor. R. Marsden, Jr., Noble Theatre, Marshfield, Oregon.

IS MATRIMONY A FAILURE? Fair. Not much of a story. Good comedy and cast. Not the picture I thought it was. Advertising; posters, programs, newspaper, window display. Daniel Buss, Star Theatre, Tonawanda, New York.

LAW AND THE WOMAN. A pleasing picture, well acted and produced. Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LOVE'S BOOMERANG. Very clever little picture. Pleased all who saw it, but weather was bad. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

LOVE SPECIAL. A good picture that is sure to please. Advertising; small town advertising. Patronage; all classes. Attendance; fair. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

MORAN OF LADY LETTY. Everything a real picture should have. Good box office attraction and one that will please. A real melodrama. Book it, advertise it, and make some money. Advertising; street banner, lobby, newspaper. Patronage; mixed on this one. Attendance; good. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

NORTH OF RIO GRANDE. Good Western picture. Pleased everyone. Advertising; regular. Patronage; mixed. Attendance; good. F. S. Widenor, Opera House, Belvidere, New Jersey.

TOO MUCH SPEED. Very good Reid picture; went over big in my town. Good

story and plenty of action. This is the kind we want in this bum season. Advertising; six sheets, threes, ones, heralds, slide, newspaper. Patronage; small towns. Attendance; good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Pathe

SAGE HEN. Fairly good picture. The fellow who took part of Lieutenant was too young, too stagey. Advertising, one sheet. Patronage, small town. Attendance, fair. D. W. Strayer, Monarch Theatre, Mount Joy, Pennsylvania.

Playgoers

ACROSS THE DIVIDE. This is a good clean Western, good enough for any house. Did very good business for a two day showing. But the night scenes are too dark; give us more light. Wm. Thacher, Royal Theatre, Salina, Kansas.

BUTTERFLY GIRL. Must have been asleep when they booked us this one. Marjorie Daw, King Baggott, and Fritzi Brunette in five reels of misery. No laughs, no action, no story—nothing. Patronage, mixed. Attendance, regular. Alfred N. Sack, New Dreamland Theatre, San Antonio, Texas.

HILLS OF MISSING MEN. Very good Western and will please all. And they don't try to rob you. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

TRACKS. Picture ordinary. Did not appeal. Regular advertising with good lobby. Patronage, mixed. Attendance, poor. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

Selznick

AFTER MIDNIGHT. Nothing to it. Reels very short. I can do nothing with Select pictures, although some of them are very good. Advertising, sixes, threes, ones, slide. Patronage, usual. Attendance, poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

EVIDENCE. A very fine picture, at the right price. Had more favorable comments on this picture than on some we paid ten times as much for. Advertising, newspapers and billboards. Patronage, high class. Attendance, good. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

REPORTED MISSING. Made them laugh plenty, and they came in goodly numbers. Play this; if properly exploited you'll do well—I did. Advertising, mailing list, heralds, ones and threes. Patronage, health seekers and tourists. Attendance, good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

REPORTED MISSING. Very good comedy and drew good houses. Well bolstered with short stuff. Advertise as comedy and you'll do good business. Advertising, newspaper, lobby, slide. Patronage, city. Attendance, good. L. O. Hoover (viewing as spectator while on trip), at Princess Theatre, Denver, Colorado.

United Artists

LITTLE LORD FAUNTLEROY. Mary Pickford playing both parts was wonderful and it will suit admirers of Mary Pickford, but is more suitable for churches or schools than the average audiences; there is not enough action. It isn't worth a boost in price, but you have to at price they ask. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

THREE MUSKETEERS. Very good. Fairbanks' best yet. Did not draw as well as "Way Down East." Did not make any money on it. They ask too much for it. Audience was well pleased. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

WAY DOWN EAST. One of the finest we have had this season to show. Rental too high for us and we lost money. Attendance, fair. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

WHEN THE CLOUDS ROLL BY. Picture fine. Star very popular; business good. Advertising, regular paper order. Patronage, everybody. Attendance, very good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

In the Corner

Down yonder in the corner of this page is a report blank. Fill it in—tear it out—send it on. MORE REPORTS MEAN BETTER BOOKINGS.

Universal

THE BEAR CAT. A good picture from any angle. Advertising, newspaper and posters. Patronage, family. Attendance, good. Arthur G. Pearson, Melrose Auditorium, Melrose, Massachusetts.

CONFLICT. Good action picture. Story not connected as it should be. Part missing. Too big a price for rental. Advertising; special. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

FALSE KISSES. A very good program picture. Photography very poor in close up scenes and in interior of lighthouse. Advertising; one sheets. Patronage; small town. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

FOOLISH WIVES. It's a money getter and pleased 100%. Don't fail to book it. It's great medicine for the box office. Patronage; small town. Attendance; extra good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

THE FREEZE OUT. Harry Carey in a pleasing role and we did fairly good. We are well pleased with Harry's pictures. Advertising; newspaper. Patronage; general. Attendance; fairly good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

HEADIN' WEST. A knockout western drama. Hoot Gibson running a close race with Tom Mix. Great paper. Advertising; sixes, threes, ones, slide. Patronage; usual. Attendance; good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HER NIGHT OF NIGHTS. Not up to expectations on account of title misleading, otherwise the picture was good. Advertising; slides and posters. Patronage; small town. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

KISSED. Cracker-jack society comedy. This little star is gaining favor fast, and this picture knocked them for the count. Many situations that had a punch worth while. Pleased the folks. We say it did. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MAN UNDER COVER. A bum picture; no good. Advertising; ones and threes. Patronage; regular. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

OUTSIDE THE LAW. Bucked chautauqua in neighboring town and played to a fair sized, well pleased audience. Dean and Chaney are a good combination. Advertising; ones, window cards, photos, stickers. Patronage; small town. Attendance; good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

STEP ON IT. My first Hoot Gibson and one of the best westerns I have had at any price. Full of action and comedy. Patronage; small town. Attendance; very good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

STEP ON IT. Good as all of Hoot's, but this one didn't please as much as some of his others. Business only fair on a two-day showing. Wm. Thatcher, Royal Theatre, Salina, Kansas.

THE TRAP. Only a fair picture which did not seem to go over here. It's better to leave it alone. There is, however, some very fine character acting, especially on the part of Chaney. Patronage; fair. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

TRIMMED. A breezy Western comedy drama which never lacks for pep and action. Measures up to the usual Hoot Gibson pictures. Hoot sure is well liked. He has a pleasing smile. Will more than please a real human audience. Patronage; general. Attendance; fair. Harold S. Clouse, Hollywood Theatre, Highwood; Minnesota.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Vitagraph

PRODIGAL JUDGE. A good program picture, but no special by any means. Advertising; newspapers, photo, etc. Patronage; first class. Attendance; fair. J. Kenrick, Strand Theatre, Ithaca, New York.

PRODIGAL JUDGE. Put it on as a big special and got by pretty good. People liked it. Advertising; lobby, slide, newspapers. Patronage; high class. Attendance; fine. Thomas Clark, Electric Theatre, Maryville, Missouri.

SILENT VOW. A dandy picture, as all of Duncan's are. This pleased 100%. Acting, scenery and story good. You can't go wrong on Duncan's, all good action in them. Patronage; middle class. Wm. Thatcher, Royal Theatre, Salina, Kansas.

Comedies

CARTER DE HAVEN COMEDIES (Paramount). "Teasing the Soil," "Never Again," "Spirits." Two reels of good clean fun, much better than the average. Best Paramount comedies we have shown. Patronage; rural. L. P. Frisbee, Community Theatre, Meredith, New York.

CIRCUS CLOWNS (Universal). Very good. Features Baby Peggy and Brownie. Advertising; usual. Patronage; small town. Attendance; poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

DOGGONE TORCHY (Educational). A comedy that is a comedy. Made them laugh. You can't go wrong on a "Torchy" comedy. Advertising; slide and poster. Patronage; better class. Attendance; poor. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

CURED BY RADIO (Universal). Few laughs in this one. The timeliness of the subject matter, however, puts it over. Advertising; one sheet, newspaper. Patronage; general. Attendance; good. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

Tell About It!

Jack W. Ogilvie, Dixie Theatre, Wynona, Oklahoma, says: "I think every exhibitor, when he gets a bad one or a good one, should tell the other boys about it. It means a greater and better industry."

MR. OGILVIE DOES IT. DO YOU?

COPS (First Nat'l).—Here's a great Buster Keaton comedy. The rental is high, but it's worth it if you compare it with other comedies. Not good for us, because it didn't get the crowd for certain reasons. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

HARD LUCK (Metro). Have run four of Metro Buster Keatons and they are all good. "Hard Luck" is a knockout. They laughed so hard, that it brought them in off the street. You can advertise this one big. Patronage; middle class. Attendance; good, for two days. Wm Thatcher, Royal Theatre, Salina, Kansas.

LADIES PETS (Educational). All kinds of animals used in this one, and it makes one of the best comedies that could be asked for. Advertising; regular. Attendance; fair. A. La Valla, Community Theatre, Bethel, Connecticut.

Short Subjects

THE GETAWAY (Universal). Started out wrong and finished wrong; not completed. Wm. Thatcher, Salina, Kansas.

SELZNICK NEWS NO. 1054 (Selznick). This issue is crammed with most interesting events and offers plenty of variety. There are two or three items which can be featured in advertising and figured on drawing some business. Advertising; paper, newspapers. Harold Wendt, Opera House, Defiance, Ohio.

State Rights

THE HELL HOUND OF THE WEST (Western Pictures Exploitation). This is an action picture, but nothing else. Plot shallow, but thrilling situations and good acting pleased the followers of this type of play. The title and lobby display undoubtedly accounted for the big business. An old time Indian play goes well occasionally. Advertising; one sheets, 11x14s, newspapers, electric sign. Patronage; general. Attendance; good. Harold F. Wendt, Rivoli, Defiance, Ohio.

LONE HAND WILSON (Federated). Cuneo good. The company very bad and the story suffered from a poor producer. Advertising; newspaper and poster. Patronage; family. Attendance; good. Arthur G. Pearson, Melrose Auditorium, Melrose, Massachusetts.

LOTUS BLOSSOM (James B. Loeng). Wonderful spectacular production, in fact, the best Chinese picture I ever booked. Had good comments on this one. Give me more pictures of that calibre, with a modern story. Advertising; lobby and six sheets. Patronage; mixed. Attendance; good. R. Covella, Cine Mexicali, Mexicali, Mexico.

TEN NIGHTS IN A BARROOM (Arrow). A wonderful production, much better than the play or book. I lost money on it on account of having the first tent show of the season for competition. Advertising; lobby, heralds, banners, one sheets. Patronage; best. Attendance; poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma,

TEN NIGHTS IN A BARROOM (Arrow). This would be a class A for melodramas, if a little more care and money had been put into production of interior scenes, and a few more prominent players had been used. Went over O. K. No complaint on attendance. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

Hurricane's Gal

(Dorothy Phillips—First National—7,944 feet)

M. P. W.—One of the most picturesque sea subjects that has been provided.

F. D.—One of the few current releases that are well worth seeing and anyone who appreciates a good picture will surely want to see "Hurricane's Gal."

T. R.—A picture that is sure to win well deserved popularity among the myriad admirers of melodramatic "punch" and sizzling action.

N.—It's a stirring and graphic picture.

Married People

(Mabel Ballin—Hodkinson—5,200 feet)

M. P. W.—Mabel Ballin's beauty, personality and acting are the chief assets.

F. D.—Splendid production makes story more interesting than it would be ordinarily.

N.—Hugo Ballin has done pretty well by this story—a story which might have been easily ruined had he not embellished it with deft touches here and there.

T. R.—The play concerns itself with incident that is fundamentally undramatic and presents its episodes in a loose and disorderly fashion.

The Ladder Jinx

(Featured Cast—Vitagraph—5,068 feet)

M. P. W.—High-class comedy that will make 'em laugh heartily.

T. R.—Guaranteed to charm away the blues and keep an audience on the broad grin from beginning to end.

N.—The story is a wild one, somewhat drawn out and at times ludicrous, but, withal that, it's entertaining, and inasmuch as it has been made for fun purposes only, one can overlook the impossible parts.

E. H.—Quite good entertainment.

The Worldly Madonna

(Clara Kimball Young—Equity—6 reels)

M. P. W.—Clara Kimball Young has furnished exhibitors with many box-office pictures this season, but "The Worldly Madonna" represents her best work.

E. H.—While story is not particularly strong, nor convincing, the work of Miss Young and other members of cast is pleasing.

N.—The appeal of the picture is problematical.

F. D.—Lots of good acting, strong drama, contrast and all the other elements that go to make an appealing production, but the story fails to convince and the star gains little sympathy for herself.

Up in the Air About Mary

(Louise Lorraine—Associated Exhibitors—5 reels)

M. P. W.—As a whole it will serve as a good, light entertainment if too much is not expected.

E. H.—A light and pleasing program entertainment.

N.—For those who like to go to the "movies" to laugh and not to use their brains, this production will do very nicely.

T. R.—A light and breezy comedy which provides fairly good entertainment for sultry weather.

Colleen of the Pines

(Jane Novak—Film Booking Offices—4,738 feet)

M. P. W.—However familiar the plot material may be, it is produced interestingly and there is a twist toward the end that gives the story a fresher appearance just before the climax.

F. D.—A good picture, but the same old mounted police slogan story.

N.—In territories where melodrama is popular, this picture should meet with favor.

T. R.—The entertainment values of this picture are very much above the average.

Newest Reviews and Comments

FRITZ TIDDEN, Editor of Reviews

"Rich Men's Wives"

Al Lichtman Hands Exhibitors Tornado in This Great Picture

Reviewed by Roger Ferri

Al Lichtman made certain promises to the exhibitors of the country that he would strive to give them pictures that would fatten box office receipts. And he has wasted no time fulfilling that promise for in the first release of the Al Lichtman Corporation, "Rich Men's Wives," he has a picture that will compare favorably with the best in the business. It's sure-fire material that he has given the theatre owners in this production, which is luxurious in settings, and valuable in cast and story. Whatever superlative claims you make for this feature will be substantiated by the picture itself for it has everything, pathos, humor, thrills and romance. There are sighs and smiles and tears and laughs. It is a picture built on what can be rightly advertised as "the story of the greatest kiss the world has ever known," a broken-hearted baby's kiss for a wronged mother. And if you can utilize your imagination right here you can get a fairly comprehensive idea of what this story is all about; it has possibilities and Gasnier overlooked nothing. This picture can be shown at the "blue blood" houses and the so-called small town theatres, and go over like a tornado. And this the writer says after seeing that picture applauded at the Capitol in New York and in the U. S. Theatre in Paterson, N. J. This writer saw it twice in two nights and it's that good that one can enjoy seeing it a dozen times. It's worth that much.

As a production it looms up like a million dollars, elaborate, pretentious and extensive in every way. The story, gripping with heart interest that will bring tears to your patrons as it did to those who saw it in New York and Paterson, is powerful and inspires exploitation. The cast is consistent with the bigness of settings and story, for in "Rich Men's Wives," Claire Windsor and House Peters do their best work. Particularly splendid is Miss Windsor in the role of the wronged woman; is charmingly sympathetic and knows what she is doing all the time. Her scene with clever little Richard Headrick, as Jackie, where both struggle on either side of a window pane, both making desperate efforts to kiss the other, is the one of the most soul-stirring episodes ever incorporated into any picture. Gaston Glass is another player who is deserving of mention for his meritorious work as the "heavy." The cast as a whole is good and convincingly strong, individually and collectively.

The lighting adds to the superlative entertainment value of this feature, while the direction is flawless and a credit to Gasnier and Ben Shulberg, who produced the picture.

Go after this one tooth and nail.

The Cast

John Masters.....House Peters
Gay Davenport.....Claire Windsor
Mrs. Lindley-Blair.....Rosemary Theby
Juan Camillo.....Gaston Glass
Mrs. Davenport.....Myrtle Stedman
Jackie.....Baby Richard Headrick
Estelle Davenport.....Mildred June
Mr. Davenport.....Charles Clary
Maid.....Carol Holloway
Nurse.....Martha Mattox
Reggie.....William Austin

Story and Scenario by Frank Dazey and Agnes Christine Johnston
Directed by Gasnier
Length, 6,500 feet.

IN THIS ISSUE

"In the Days of Buffalo Bill" (Universal)
"Moonshine Valley" (Fox)
"The American Toreador" (Anchor)
"The Door That Has No Key" (Model)
"A Girl's Desire" (Vitagraph)
"When Husbands Deceive" (Associated Exhibitors)
"Eustace in Africa"
"Rich Men's Wives" (Al Lichtman)
"Insinuation"
"Bulldog Courage" (Russell)
"Sage Brush Trail" (Western Pictures Exploitation Co.)
"Jan of the Big Snows" (American Releasing)
"Easy Pickin'" (T. R. Coffin Company)

The Story

Gay Davenport, child of wealthy, but neglectful parents, is wooed by John Masters, who marries her. They have a child, Jackie. Piqued by her husband's neglect of her Gay flirts outrageously but innocently. Juan Camillo follows her to her cabin, where the two are found by Masters, who condemns his wife and sends her away from home. Alone and virtually penniless, Gay finds work, makes vain trips to her home to see her son, who is made to believe his mother is dead. Masters, still loving his wife, but stubborn, takes to drink and neglects Jackie. One night, during the height of revelry at the Masters home, Gay forces her way to Jackie's room where she finds him ill. During the revelry, one of the "butterflies" suggests the election of sickly Jackie as Cupid. She mistakes Gay for a nurse, rushes downstairs with the child, undresses him and is about to place him in the basin of a fountain, when the motherly instinct in Gay rebels. She rushes to her son's aid, rebukes the guests and her husband. The latter is brought to his senses ultimately and a happy reconciliation is affected in a most entertaining and logical way.

Exploitation Angles: If you can't tear things loose with "the greatest kiss" appeal you can't ever make money, but you can pull holiday business on a Monday night if you even go halfway. Bat it over to the limit.

Complete Guide to all Current Film Releases will appear in Next Issue

"The Sage Brush Trail"

H. H. Van Loan Prepares a Thrilling Story for Western Pictures Exploitation Company—Has Splendid Cast

Reviewed by Mary Kelly

With the three-fold advantage of fine authorship, cast and directing, "The Sage Brush Trail" has the essentials that make a solid box office success. It reaches a standard far above what is called an average Western. In the successful handling of material that is not new, it indicates that the popularity of a picture depends not nearly so much upon novelty as upon clever workmanship and a convincing cast. The action is so interesting that hardly once does the spectator stop to remind himself that he is watching the development of one of the most familiar of plots.

H. H. Van Loan is responsible for the script and the use of his name in exploitation will inspire confidence in the picture with the many who are aware of his skill. He has moulded the scene with fine suspense. The co-operation of an unusually strong cast and a faithful director makes his efforts doubly secure.

Roy Stewart and Marjorie Daw play with a reserve that is not typical of the usual western and will be appreciated by the better class of patrons. In the scene where the girl plays with the truth to prolong her brother's safety, Miss Daw shows a subtlety that is fascinating. Wallace Beery as the Mexican braggart has a scene which he does so cleverly that one almost forgets to hate him, as the part demands. The other important role is played by Johnnie Walker, a perfect type for the brother.

There are several scenes that stand out. The search in the girl's home for her brother is ingeniously managed and the fight between Roy Stewart and Wallace Beery is realistic almost to a harrowing degree. The camera too, comes in for its share of credit as the desert and mountain scenery has been photographed with beautiful effects. A decided improvement could be made by shortening the subtitles.

The Cast

Larry Reid.....Roy Stewart
Mary Gray.....Marjorie Daw
Neil.....Johnnie Walker
Jose Fagaro.....Wallace Beery

Story and Scenario by H. H. Van Loan
Direction by Robert Thornby
Length, 4470 feet.

The Story

Larry Reid as the Sheriff of Silvertown, has established a disarmament law. When he finds a gun in the hands of Neil, a stranger, right after a continued shooting, he chases him out of town, following him as far as the home of Mary Grey, the schoolmistress with whom Larry is in love. Mary evades his questioning but Larry suspects that she is sheltering the man. He leaves with the threat that he will pursue Neil to the last. He brings him back to Mary and learns that he is her brother. Meantime Mary has an unwelcome visitor in Fagaro the Mexican bandit and Larry arrives in time to save her. Neil explains that he was framed by Fagaro in the beginning and that he had no real part in the shooting. Fagaro is arrested and Larry believes once more in the pretty schoolmistress.

Program and Exploitation Catchline: A Splendid Cast That Will Entertain You Every Minute—A Story With Fine Suspense,

Exploitation Angles: Play up the cast and talk about what players of their standing can make of a western drama. Make a drive for those who usually avoid this type of production. They will like it, too.

"Insinuation"

Margery Wilson Production Wholesome in Theme and Faithful in Detail

Reviewed by C. M. Inman

It is absolutely refreshing to review a picture like "Insinuation," whose real value and appeal lies, at the outset, in its naturalness and which does not have to rely upon artificialty or luxurious props to aid in the telling of the story. In reality, "Insinuation" is a page taken bodily from the book of life itself, in fact several pages, and the story they tell is natural, wholesome and absolutely faithful in detail and delineation. The plot of the picture-story is laid amid magnificent mountain scenery that is even more beautiful when covered with a mantle of snow.

In her delineation of the stellar role, Miss Wilson displays an elusive charm and delicate loveliness and in the important supporting roles she has surrounded herself with a coterie of players that are ideally cast. Percy Holton is among these. He is absolutely the type for the weak brother, for whom the sister would sacrifice even home and happiness themselves. Bradley Barker, as leading man, has a part in the village doctor who marries the stranded player, that gives him ample opportunity for the display of some excellent emotional acting, and Agnes Nielsen, who portrays the village gossip and self-appointed censor of the public morals, also is excellently cast. For the highly important role of the little daughter of the couple, a local child, Virginia Rumrill, was chosen. Her part is presented in a manner that is not only natural but absolutely devoid of self-consciousness.

It is not too much to say, however, that in the last analysis "Insinuation" will be classified as among the top-notchers, and that the exhibitor who is fortunate enough to obtain it for his patrons not alone is going to be able to please those patrons, but is sure to add to his own reputation as a picker of the worth-while.

Releasing plans have not yet been announced.

The Cast

Mary Wright.....Margery Wilson
Jimmie.....Percy Holton
Dr. Crabtree.....Bradley Barker
Prudence Crabtree.....Agnes Neilsen
Baby Crabtree.....Virginia Rumrill
"Spike" Henderson.....A. K. Hall

Story, Scenario and Direction, by Margery Wilson

The Story

Mary Wright, specialty artist with a troup of barnstormers is made critically ill by the news that her brother has robbed the box-office. Dr. Crabtree a narrow-minded village physician takes care of her and falls in love with her. His maiden aunt, Prudence, fears that a marriage between the two would prove unwise. They marry anyway but Mary is unhappy except in the love for her baby girl. Dr. Crabtree receives $1000 to keep in custody for an old miser, but Mary takes this money from the safe to pay for keeping her brother out of jail. Her husband discovers her guilt and divorces her. Finally Mary goes insane. Soon the news of her brother's innocence comes to her and this is followed by a reconciliation with her husband who brings the sick child to her mother.

Exploitation Angles: Play up the stranded troupe story unless you have had one of this type very recently, and get a ride on the interest most playgoers feel in theatricals. Don't tell too much of the story, but play up the fidelity of the atmosphere.

Starland Revue No. 10

The tenth of the Starland Revue series has a distinct feminine appeal that exhibitors will find will please the male portion of their audiences. Principal exponents of this are the scenes surrounding the casting of a Broadway musical show and the episode in which Phyllis Jackson and Josephine Head perform the "Three Waltzes" number from Michie Ito's "Pinwheel Revue." Other interesting scenes are shots at the recent Lights Club Circus; back stage bits with Eddie Cantor, showing him making up for his various characters in his latest show; parts of musical numbers from the all-negro show, "Strut Miss Lizzie," and an amusing little bit enacted by William Kent, of "Good Morning Dearie," and his wife, depicting the troubles of a married man locked out of his home. (Released by F. B. O.)—F. T.

In bringing interesting and intimate scenes of stage people before screen onlookers, Starland Revue is making a fine addition to the increasingly important short subject side of picture entertainment programs. These chatty one-reelers, released weekly by F. B. O., will fit in any bill.—F. T.

'The Door That Has No Key'

Evelyn Brent Starred in Modern Picturization of an Interesting Theme—Produced by Alliance Film Company

Reviewed by Mary Kelly

Cosmo Hamilton's story on an intimate theme has been treated here with a striking frankness without any touches whatever of sensation or vulgarity. There is nothing in it to displease the fastidious and much that will be of interest to those who find enjoyment in the more modern methods of handling an age-old theme.

The conflict, which is of a subtle nature, is expressed in two opposing feminine characterizations—the mother type and the social star—a study that is universally interesting and promise entertainment for both sexes. This is the most important but by no means the only angle of interest. With even sequence, each incident and situation is constructed to make a production that measures up, artistically.

Evelyn Brent courageously tackles a character that cannot possibly be attractive to anyone. It is a cold, inhuman part, and she seems to have read into the author's purpose with keen understanding. Agnes Southwick is a beautiful type for the contrasting role and the sincerity of George Relph in the leading masculine role wins approval.

The dignified English country places make charming exteriors for the action. The interiors, too, are a point of satisfaction, as they have beauty without tawdry display.

The Cast

Jack Scorvier.....George Relph
Claude Scorvier.....A. Harding Steerman
Joan.....Agnes Southwick
Violet, Jack's Bride.....Evelyn Brent
Pat Marlow.....Richard Garrick
"Little Clive".....Gordon Craig
Vicor.....J. H. Newman
Verne Waveney.....Miriam Cathcait

Adapted from the novel by the same name by Cosmo Hamilton.
Scenario by Adrian Johnson.
Directed by Frank Crane.
Length, 4,853 Feet.

The Story

The story deals with the marital misunderstandings of a young lawyer and his ultra modern wife. The wife aspires to social advancement and cannot afford to take the time to fulfill what her husband thinks is her part of the marriage contract. She plainly tells him that she cannot find time to give him children, as her social duties would suffer. He strives in every way to find the key to her better womanhood, but in vain, for it is a door that has no key.

Surrounded by false friends, a wife who is false to her duty and by a hard world, he struggles upward to fame, thinking to fill his empty heart with the hollow plaudits of the crowd. At last in the love of a simple daughter of a country minister he finds the ideal womanly perfection, and is united to her by marriage after the first wife in her folly casts him off.

"In the Days of Buffalo Bill"

Universal's New Historical Serial Has Wide Appeal and Strong Interest

Reviewed by Fritz Tidden

"In the Days of Buffalo Bill," the most recent of the chapter plays to be distributed by Universal, promises, from a view of the first five episodes, to be a serial that not only will be a tremendous success in theatres where serials are the custom but will also meet with approval in houses that do not make a practice of showing the continued-in-our-next form of entertainment. It is a decidedly worth while achievement and at the same time is engrossingly interesting. It is entertainment with a purpose and Universal may justifiably be proud of releasing it and an exhibitor in showing it is giving his clientele amusement that has a vivid background of educational value.

A story that has all the elements of popular appeal, what with love interest, excitement, suspense and drama, is closely linked with historical interest. The latter feature is so prominent that it should be but a simple matter for an exhibitor to obtain the co-operation of local educators in exploiting the serial, which is in eighteen episodes of two reels each. The historical angle is so definite that the entertainment value is increased a hundred fold and will more than assist in building up and retaining the interest of the spectator to the end that it will keep him attending throughout the eighteen chapters.

The tale is woven around the construction of the original iron trail that connected the East with the West—the Union Pacific Railroad—in the time during and just after the Civil War. Over one hundred and fifty characters from history are said to be included in the progress of the story, and this may be substantiated by the fact that the initial episodes include more such noted figures than can be enumerated here. The principal of these is, of course, William F. Cody, later known as "Buffalo Bill," who was at that time a noted scout and agent of the celebrated Pony Express. Lincoln, his famous cabinet, war generals and famous plainsmen heroes are some of the others that are faithfully depicted and furnish a thrill of interest. These characters are not dragged in merely for their historical value but are logically worked into the story or are prime figures in the movement of the plot. The scenes are historically correct, and for this, among other things, including well staged action, Edward Laemmle, the director, is to be heartily commended.

Art Accord plays the role of Buffalo Bill's intrepid companion and gives a fast riding, courageous and capably acted performance. Duke R. Lee gives a graphic picture of Cody in his younger days. The feminine appeal lies in the hands of Dorothy Woods, who fulfills all requirements. The historical character are played by excellent types.

"In the Days of Buffalo Bill" has tremendous drawing powers, and when they are in the theatre each episode will entertain and portray a page from the history of our country during one of its most romantic periods.

Scenario by Robert Dillon
Directed by Edward Laemmle

"A Pair of Aces"

Jane and Katherine Lee provide excellent entertainment in this comedy, released by Fox. It is a sparkling number, featuring the two children to good advantage and lending a spontaneity to their actions that makes the effect doubly pleasing. While they possess unusual talent, nothing beyond their years has been required of them and the director has handled them so as to bring out what appears to be a perfectly natural mischievousness. The poor-house nightmare in the second reel is a grand and glorious comedy in itself. "A Pair of Aces" is a composite of several previous releases so that it is practically a new production with the advantage of including only the best features of the earlier pictures.—M. K.

"The American Toreador"

Anchor's Comedy Drama Is Breezy and Entertaining

Reviewed by Roger Ferri

Bill Patton may have his own aspirations, but from the viewpoint of this reviewer he would find it to his advantage to continue depicting just such a snappy, breezy, Cohanesque role as he enacts in "The American Toreador." This is a picture out of the ordinary, for it has a story that is different with enough action to satisfy those who crave excitement, drama to meet the requirements of the more serious-minded element, and comedy that furnishes fifty laughs to the reel.

Anchor Film Distributing Corporation need have no fear of its future if it continues giving the State rights market pictures like "The American Toreador." Every role is well handled, but it is the ease and the natural work of Patton that holds one's attention. Here is a production that should be exploited to the limit, for it's the brand that bids fair to be popular this coming season. The background is laid in that romantic land of Spain, with types that are ideal, a bull fight that is a whirlwind, a half dozen fights that pull you out of your seat and a brand of romance that has never been known to fail with an American audience.

Two promising players, in addition to Bill Patton, are introduced in "The American Toreador," which is excellently directed, and these are Virginia Warwick, as beautiful a brunette as there is on the screen today and particularly suitable to the Spanish senorita role that she so aptly portrays, and Sam Turner, a colored gentleman, who is an Exalted Ruler of the Merry Order of Laugh-makers. Sam Turner should be an excellent subject for two-reel comedies, for he has a style of comedy that looks like sure-fire. Miss Warwick, who first attracted attention in "The Four Horsemen," never did better work. She is splendid in "The American Toreador." The rest of the cast is equally good. The lighting is satisfactory.

You can't fail with this one, Mr. Exhibitor, it's sure-fire hoakum, full of action, with enough drama and comedy to satisfy any kind of audience.

The Cast

The Girl.....Virginia Warwick
The American Toreador.....Bill Patton
Mose .....Sam Turner
The Champion Toreador.....Charles Guyton

Story and Scenario Not Credited.
Directed by Walter De Couroy.
Length, Five Reels.

The Story

Bill, a husky Western cowboy, determines to visit the land of romance and bull throwing and vamping senoritas—Spain. Bill finds the wild and woolly West tame in comparison with the Spanish everyday life, but he finds no hardship in acclimating himself. He runs into Mose, a high brown from the home of prohibition, who was a member of his regiment during the recent war. Mose elects himself Bill's valet, more for protection than anything else. So Bill finds himself given every attention, but unconsciously assuming the role of bouncer for this darkie. Bill falls in love with a senorita who spends most of her time trying to persuade a greaser, who admits he's the champion bull thrower of Spain, that the place for bull throwing is inside the ring. But then bull throwers are bull throwers, and Bill has the time of his life trying to propose to the senorita, for whom he falls hook, line, sinker and all. But toreadors are not to be cast off, and in time Bill finds himself fighting the greaser. Of course, he wins. But the climax is staged at the arena, where the supposed champion is pinned to the ground by a rushing bull. Bill rushes into the affray and shows the greaseball how cows, bulls, and such are tossed in America—and he does it and saves the champion himself. That's the beginning of the end for the champion, who is licked at a duel, kicked around like Jim Casey's dog, and otherwise made to understand that his business is bulling the bull.

Exploitation Angles: Play this up for the novelty angle for what you can make out of it. You can make this go over like big money if you work it hard enough.

Big game hunting in Africa is reproduced with many thrills and with splendid picturesqueness in the film which Col. Eustace is now exhibiting in America. "Eustace in Africa" depicts in five reels the beauty and dangers of living in the heart of these wild regions. Where first shown it proved beyond all doubt its power to hold the interest.—M. K.

"Bulldog Courage"

Tense and Dramatic Action in Picture Made by Russell Productions

Reviewed by C. M. Inman

To those who are fond of action and the great outdoors, the rolling fields, the rugged mountains, galloping horses, fighting, and with a love story intermingled that proves anew the old adage that the course of true love never runs smooth, "Bulldog Courage" will interest and entertain and, cause some thrills. The thrills are there, all right, and at times the action in tense and very dramatic.

"Bulldog Courage" pictures the advent of a young Easterner into the cowboy country of Wyoming and shows how he made good, incidentally winning a reward of $50,000 and a bride, and ridding the country of a band of "rustlers" when he himself was under suspecion of being a member of the band.

"Bulldog Courage" is well cast, with Bessie Love and George Larkin in the leading roles, and it affords opportunity for the display of some excellent horsemanship and the attainment of some dramatic values that in both instances are well done. High-class photography adds to the picturization and, as a whole, the picture is one that will appeal strongly to the average audience.

The Cast

Gloria Phillips.....Bessie Love
Jimmy Brent.....George Larkin
John Morton.....Albert McQuarrie
Smokey Evans.....Karl Silvera
Big Bob Phillips.....Frank Whitman
Sheriff Webber.....Bill Patton
Mary Allen.....Babara Tennant

Story by Jeann Poe.
Directed by Edward Cull.
Photographed by Harry Mueman.
Length 4900 feet.

The Story

Jimmy Brent, college athlete and ward of his uncle, John Morton, is sent West by his uncle to seek out a former rival for the hand of Mary Allen, Bob Phillips by name, who is a ranch owner in Wyoming. Having nursed resentment for years, Morton offers young Brent $50,000 if he will find Phillips and "beat him up." Brent finally reached his destination and falls in love with Phillips' daughter, Gloria. One of the Phillips' cowboys Smokey Evans, also in love with Gloria, as well as being a secret member of a band of "rustlers." He hands Phillips a note, purporting to show that Brent is a "rustler" and Brent is sent away in disgrace and under suspicion. Later Brent meets and bests Phillips in a rough and tumble fight. Brent finds the hang-out of the "rustlers" and after much fighting they are turned over to the sheriff. In the meantime Smokey Evans attempts to kidnap Gloria, but Brent arrives back at the ranch in time to trail them and to capture Evans after a thrilling fight among the cliffs. Big Bob Phillips learns of Brent's quest and the fact that he has won his uncle's $50,000, and the story ends with Gloria and Jimmy for matrimony in a gallop.

Exploitation Angles: Play up Bessie Love for your best bet and hang the story on the $50,000 offer. Also give some space to George Larkin in your advertising.

SUMMER days are *dancing* days, and the best of all dancing pictures is "FRENCH HEELS," in which IRENE CASTLE comes back to the screen with the most fascinating array of new gowns and novel steps ever thrown on the silver-sheet.

"The kind of picture," says *Film Daily*, "that your women patrons will 'eat up.'"

Give your audiences a summer program of light, cheerful entertainment. It's too hot to get worked up over heavy, sensational-pictures.

"FRENCH HEELS" takes us from Fifth Avenue to a lumber camp in the North Woods. The lake shots alone will bring a breath of the cool out-of-doors into your house, and IRENE CASTLE'S dancing will reflect what is in the minds of nine tenths of your audience.

"Her admirers," says the *Motion Picture News*, "will find plenty over which to enthuse. Says the *New York Evening Journal*: "Even without Mrs. Castle, 'FRENCH HEELS' would prove an interesting offering."

In other words, in "FRENCH HEELS," the Exhibitor has *star value* PLUS! If you haven't played it, Book it this Summer, while its appeal is greatest.

The Showman

5

HODKINSON PICTURES

"Easy Pickin'"

First of Crescent Comedies Has Unusually Good Plot

Reviewed by Fritz Tidden

The first of a series of two reel comedies produced by the T. R. Coffin Company, under the brand name of Crescent Comedies, gives high promise of some excellent material at the disposal of exhibitors who wish to augment the entertainment value of their programs with short, snappy stuff. "Easy Pickin'," the initial release of the series of six, functions as a comedy should, in that it makes you laugh, sometimes in chuckles and often deeper.

Basing judgment upon "Easy Pickin'," the Crescent comedies are clean, wholesome and different. But they are not too different to be immediately accepted as typical farce comedy material, as they strike a popular note in that form of screen entertainment. Their chief difference lies in the fact that they have far more story value than the usual run of farces and the gags are a part of the plot and not just glued on with no relation to what preceeded or that which is to follow. "Easy Pickin'" has been dressed up in feature fashion with lavish sets and unusually beautiful exteriors, and the cast includes some well known names.

Bruce Mitchell, the director of the series, deserves great credit for the excellence of the first issue, and probably for the others. He has been given an idea to work with and he handles it intelligently and like a showman.

"Easy Pickin'" is a laugh maker of the low comedy type, but with an idea behind it.

Incidentally, one of the principal roles in the comedy is played by a comedian that has never appeared on a screen earnestly watched by this reviewer. The actor's family name is Karr, with "Fat" as a first name, which is a complete characterization. But Karr can act, has the valuable combination of a winning personality and a low comedy appearance, and seems to be a good trouper. He is well worth featuring in a series of farces of the type formerly made famous by Fatty Arbuckle.

Film Folk

Producers, Distributors, Exhibitors

in the confusion incident to erecting and equipping

The Eastman Theatre

Rochester, New York

it has been physically impossible to reach all with invitations to the professional opening,

Saturday, September 2

an afternoon of inspection with informal dress rehearsal in the evening.

"Take the will for the deed."

If you can be with us on this occasion it will be a pleasure to forward cards of admission upon request.

Address Charles H. Goulding, Manager
The Eastman Theatre will open for the public

Monday, September 4

Al Lichtman franchise holders have every reason for congratulating themselves, for if the initial product of Preferred Pictures, Inc., Ben Schulberg's "Rich Men's Wives," is any criterion, exchanges and exhibitors handling Lichtman pictures are in for a clean-up.

Al Lichtman has scored a bull's eye with the first release and no exhibitor need be timid over this one, for it's a tornado from any angle, everything to play with, a splendid cast headed by Claire Windsor and House Peters who appear at their best, luxuriously elaborate settings and a story replete with pathos, humor and thrills. Grab this mint.—R. F.

"Eustace in Africa"

Picture Presenting Travels of Colonel and Mrs. Eustace Is Rich Subject—Superb Animals and Scenery

Reviewed by Mary Kelly

Twenty-seven years in the heart of Africa has given Colonel Eustace an almost unmatchable knowledge of the best that the country offers in scenery and game-hunting. Consequently this descriptive film which he has made represents more than a cursory tramp through the wild region. It reveals an interest in the subject-maatter that because of its very intensity will create enthusiasm anywhere, and an understanding of what will appeal to the uninformed that makes the picture unusually valuable.

If for no other feature than the scenes of the Victoria Falls, the film is well worthy of appreciation. These are magnificent shots, beautifully photographed. But the cast of the picture is the important thing and the lions, antelopes, pithons, zebras, rhinoceres, elephants and hippopottomae who are seen in prominent roles are wonderful specimens. The star of the picture is easily one of the lions, a superb, rare creature of the maneless species who displays the greatest interest in his unseen photographer. Col. Eustace has made a special effort to get unfamiliar specimens, as for example, the white rhinoceros.

While by far the greatest attention has been given to the animals, there are a few glimpses of the natives that will be generally interesting. Col. Eustace was accompanied by his wife on all the expeditions and personal acquaintance with her suggests the question as to why the Colonel did not insert a few close-ups of her. She is shown at a rather unsatisfactory distance taking part in some of the most thrilling hunting scenes.

It can be definitely stated that "Eustace in Africa" will be much enjoyed by the average audience. When first shown in New York it brought an unusually fine class of patrons to a theatre in one of the older commercial sections, and the showing was followed by long applause.

Releasing plans for the feature have not yet been made. The length is 5,500 feet.

"The Alphabetical Zoo"

This Urban picture takes one on a trip through a zoo where the spectator is given views of the different animals in alphabetical order, with a stanza of jingles accompanying each. For instance, first is shown the alpaca, and the accompanying verse runs: "A—for alpaca, near bursting with pride, because of the soft, flossy hair on his hide."

The bison comes next, and so on down to the last on the list, the zebra.—T. S. daP.

"A Girl's Desire"

Alice Calhoun Proves a Versatile Actress in Vitagraph Picture with Wholesome Theme

Reviewed by C. M. Inman

Alice Calhoun, the Vitagraph star, in "A Girl's Desire" once again makes truly evident the admitted fact that she is an actress whose talents are not circumscribed by any particular type of role or acting, and that whether in comedy or in emotional acting she is equally efficient.

In this, the latest vehicle for her versatile talents, and surrounded by an all-star cast in which practically every important role brings to the fore some name famous on the "legitimate" stage, she has a whimsical role of the type in which she excels.

"A Girl's Desire" is a production in a light and frivolous vein that makes strong appeal to the average audience and is rife with complications that make for laughter and forgetfulness and afford the "tired business man" an opportunity to relax. And yet, withal, there are a number of exciting moments during which thrilling and dramatic scenes enliven the comedy flashes and add vastly to the zest of the entertaining story as depicted.

The photography throughout is clear cut and in many instances the picturization is far above the average. In fact, as a whole, there is an appeal to this picture that will make it of more than ordinary value as an attraction that may be relied upon to please the larger part of any audience. It is wholesome throughout, just frivolous enough to keep the audience in constant good humor, and with sufficient satire regarding the nouveau riche to please the ordinary citizen.

The cast chosen to support Miss Calhoun is truly representative and includes such well-known players as Lillian Lawrence, mother of Ethel Grey Terry, Warner Baxter, Victory Bateman, James Donnelly and Lydia Yeamans Titus. While these may be said to head the list, the others in the supporting cast are all that could be desired to make the ensemble a noteworthy one.

The Cast

Elizabeth Browne.....Alice Calhoun
"Jones" (Lord Dysart).....Warner Baxter
"Lord" Cecil Dysart.....Frank Crane
Lady Dysart.....Lillian Lawrence
Mrs. Browne.....Victory Bateman
H. Jerome Browne.....James Donnelly
Miss Grugges.....Sadie Gordon
Perkins .....Charles Dudley
Cook.....Lydia Yeamans Titus
Solicitor .....Harry Pringle

Story and Scenario by C. Graham Baker.
Directed by David Devar.
Length, 4,950 Feet.

The Story

Elizabeth Browne, daughter of H. Jerome Browne, who has been brought up as "Lizzie" until her father struck oil and became enormously wealthy, is sent to a finishing school, while her mother, with an ambition to break into high society, goes with her father to England in search of a family tree and a coat of arms. In the meantime the girls at the school refuse to admit her into their secret organization, membership in which necessitates the possession of a family crest.

While Elizabeth is undergoing this ostracism, Papa Browne and his wife have succeeded in obtaining an ancestral tree and a family portrait gallery belonging to the late Lord Dysart. The present Lady Dysart, an adventuress who had married Lord Dysart just prior to his death, has a son by a former marriage and seeks to have him wed Elizabeth. The appearance of the real Lord Dysart upon the scene, after advice from his late father's solicitors regarding the plot underway, and his success in becoming the secretary to old "Hank" Brown, initiate the complications that give play for the dramatic moments that follow, and the final expose of the conniving mother and son, with the subsequent marriage of Elizabeth and the real Lord Dysart.

Exploitation Angles: After the star, use the title for a hook-up page or windows showing articles which might be a girl's desire. This offers an admirable tie-up.

"When Husbands Deceive"

Intense Drama Marks Leah Baird Production—Associated Exhibitors Release

Reviewed by Fritz Tidden

In her most recent production, Leah Baird chose to be practically the whole works, adding a little oil and fuel for good measure. The result proves unequivocally that her choice was wise. She is largely instrumental in turning out a very good picture of the tensely dramatic type. Miss Baird wrote the story, made the scenario, arranged the continuity and then played the leading role. And she has done everything expertly, also with an eye towards the showmanship angle. The story strikes a popular note and it has been pictorially expressed to good advantage.

Wallace Worsley, the director, was about the only other person concerned with the production except the cameraman and the film editor. He accomplished his part of the finished product with his customary skill. The cameraman and editor also deserve praise for their share of the entertainment value.

The chief appeal of the picture will be found to lie in its intensely dramatic story, it being told in such a way that the drama is enhanced. But there are also many other points of appeal, chief among them being the lavish production, which is all in good taste, and the acting of the cast. Miss Baird gives a sincere and able performance of a difficult role and she is supported by players who contribute greatly to the numerous dramatic moments. Special mention should be made of William Conklin's delineation of one of the rottenest, meanest villains that has been encountered in some time. Teddy, the dog, and Darwin, the monkey, should not be neglected in the credits. Both of them figure prominently in the exposition of the plot.

"When Husbands Deceive" is a perfectly safe bet when strong drama is desired.

The Cast

Viola Baxter.....Leah Baird
Marshall Walsh.....William Conklin
Richard Fletcher.....Jack Mower
Madge Eller.....Eulalie Jensen
Lulu Singleton.....Katherine Lewis
Andrew Tarleton.....John Cossar
Teddy.....Teddy

Story and Scenario by Leah Baird.
Direction by Wallace Worsley.
Photography by Charles J. Stumar.
Length, 5,608 Feet.

The Story

Marshall Walsh, guardian of Viola Baxter, dupes her into believing her fiance, Richard Fletcher, a thief. Her trust in Fletcher gone, she marries Walsh, innocently falling into his trap to secure her fortune. Her married life is a series of discoveries of her husband's treachery. Then Fletcher learns how he was framed, and wrings a confession from Walsh's woman accomplice. He goes to Viola with the news.

Walsh discovers the two in Viola's boudoir and attempts to prove his wife's infidelity. But Viola turns accuser and proves his dishonesty. Later, alone with his wife, he fiendishly plans to commit suicide, and take her with him to Eternity. Her cries for help are answered by her dog, who breaks his leash and leaps to defend her from the murderous intent of her husband. Eventually Viola and Fletcher find their happiness.

"His Own Law"

Pathe has another new series of two-reelers. It is known as the Range Rider Series and Leo Maloney is the star. The initial offering, "His Own Law," should prove a welcome addition to theatre programs and promises well for the success of the series. While following somewhat conventional lines there is no waste footage. There is something doing every minute, with as much pep and action as is found in a good many five-reel features.

The star is congenially cast and looks the part of the character he portrays, measuring up to the requirements for a convincing fighter and horseman. He is seen as a Texas Ranger who resigns his commission to help his sweetheart's brother who is mixed up in a dope smuggling affair. Circumstances cause him to be suspected of having killed the boy, but everything ends happily and the culprits are brought to justice. Leo Maloney is assisted by a satisfactory cast including Leonard Clapham and Chet Ryan,—C. S. S.

Universal's new serial "In the Days of Buffalo Bill" is great stuff. So fine in fact that it might be said exhibitors are neglecting a duty to their patrons if they do not show it.

Carl Laemmle states that it is a serial achievement. It is no vain boast. And Mr. Laemmle is to be complimented for placing it at the disposal of the screens of the country.

"In the Days of Buffalo Bill" is such an interesting amalgamation of real entertainment and desirable education that its success is assured before audiences composed of both young and old. —F. T.

"Jan of the Big Snows"

Curwood Story Well Produced—Distributed by American Releasing

Reviewed by J. M. Shellman

The moral tone of James Oliver Curwood's story "Jan of the Big Snows" is fine and Curwood has worked it out with skill and lucidity, but, when you dissect it to it's fundamental points, you find it resembles strongly the eternal triangle with a true wife, a villain who covets her and an honorable hero. The locale of the story is in the Hudson Bay Country and instead of the Northwest Mounted Police to furnish the law and order element, there is a code of honor called "The honor of the big snows," to keep the peace.

There is a surprise ending that is different from the usual run in that the final clinch is omitted and the hero does not marry the heroine. This may be considered by some an unhappy ending. The photography is well handled; the locations picturesque; the interiors natural; the night effects excellent; the sub-titles beautifully phrased and written and the art title work handled with care.

Warner Richmond's acting is fresh and delightful. He is one of the real leading men on the screen to-day who backs up his pleasing appearance with histrionic ability. His work in "Tol'able David" stamped him as a fine actor. Louise Prussing handled her part in a natural way. Richard R. Neill overacted his part. The other members of the cast were all good.

The Cast

Jan Allaire.....Warner Richmond
Nancy Cummings.....Louise Prussing
Frederick Cummings.....William Pearey
Freddie.....Baby Eastman Haywood
Mukee.....Frank Robbins
Blanding.....Richard R. Neill

Adapted From the Novel of the Same Name by James Oliver Curwood
Scenario not credited.
Directed by Charles M. Seay
Length, 4549 feet.

The Story

All the action takes place at an isolated trading post where Fred Cummings returns with his bride. The entire population consists of seventeen men, including Jan, who has never had a love affair in his entire life till he meets Cummings' wife. The "honor of the big snows" demands protection for the weak—a man must suffer, starve or die before he will take what belongs to another man.

Blanding a New Yorker, arrives at the post, and his attentions forced upon Nancy cause Jan and his comrades to teach him to observe the "honor of the big snows."

Program and Exploitation Catchline: A dramatic James Oliver Curwood story of the Hudson Bay Country with a surprise ending.

"Moonshine Valley"

Fox Presents William Farnum at His Best in a Sympathetic Performance

Reviewed by Mary Kelly

William Farnum's recent appearances in conventional roles only serve to make his return to the out-door picture a more striking success than ever. "Moonshine Valley" is Farnum as he is best known and admired. He is afforded almost unlimited chances of acting, and the result is a performance of unusual strength. This is a feature of importance to the many who have enjoyed his most representative work in the past, and it is significant in planning exploitation.

"Moonshine Valley" makes use of situations and characters that have proven beyond all doubt, their entertainment value. Particularly is this true of the factors that contribute to the heart interest. The stranger who desecrates the hospitality of those who took care of him in sickness, by double crossing his host and stealing his wife; the wife who mistakes infatuation for love; the husband who becomes mad with drunkenness; and the crowning touch in the redeeming influence of the tiny child. There is something generally familiar about the material. But Herbert Brenon, the director, has handled it so as to bring out the most effective situations and with fullest appreciation of the human interest motive.

Dawn O'Day, the three-year-old child, can be counted on to win everyone in the audience. It is the old sentimental appeal of "a little child shall lead them" that has been designed to put over her part, but the impression prevails that Dawn O'Day is adorable enough personally to make any kind of a part successful. Another attractive member of the cast is Sadie Mullen, who plays opposite the star.

"Moonshine Valley" is not what its title suggests. There is no hint at the prohibited traffic unless it might be derived from one short drunken scene, included to show the change that has been brought about in the character of the hero.

The Cast

Ned Connors.....William Farnum
His Wife.....Sadie Mullen
Dr. Martin.....Holmes Herbert
Aancy, a Child.....Dawn O'Day
Jeane, the Dog....."Jean Bronte"

Story by Mary Murillo.
Scenario by Mary Murillo and Herbert Brenon.
Directed by Herbert Brenon.
Length, 5,619 Feet.

The Story

Ned Connors is a hard-working gold prospector with bad luck. His wife, believing him killed, elopes with a doctor. Farnum becomes a "bad man" and a drunkard. After four years his wife returns to the section where she formerly lived with her present husband and their little daughter.

The man with whom she had eloped sees her husband and quickly leaves town. Their child is lost. Farnum finds her and she works his reformation. Later he finds his wife's illegal husband and in a thrilling fight kills him. His wife's penitence softens him and they are reunited.

Program and Exploitation Catchline:

William Farnum In a Role That Will Thrill and Move His Many Admirers—A Man Who Is Deserted by His Wife, But Saved From Ruining His Own Soul by His Wife's Child.

Exploitation Angles: Make Farnum, back to the blue shirt roles, the chief appeal of your campaign, particularly if you have had him in some of the dress clothes plays lately.

"Fearless Fido"

This is an average number of the Paul Terry cartoon comedies distributed by Pathe. It tells of the experiences of a smart little dog that after several vicissitudes with ducks and bears finally invades the big bear's cave and drags him out by the tail marching all the little bears before him. There is the usual clever animation and several humorous touches.—C. S. S.

PROJECTION

By F. H. RICHARDSON

Biggest Question

(Continued from August 19 Issue.)

The question, propounded by a San Francisco projectionist is:

IF YOU WERE CALLED UPON TO DESIGN AND EQUIP A 2-PROJECTOR PROJECTION ROOM IN A HIGH CLASS MOTION PICTURE THEATRE, AND TO ADVISE AS TO THE LOCATION AND CONSTRUCTION OF SAME, AND TO ADVISE AS TO THE SELECTION OF A SCREEN, WHAT WOULD YOU DO WITH REGARD TO EVERY ONE OF THE ITEMS CONCERNED AND WHY WOULD YOU DO IT?

We now come to a much more serious objection to the long projection distance, no feasible method of avoiding which has as yet been devised.

In figure 4 we see the projector optical system with the face of the converging condenser lens sixteen inches from the aperture—which is not far from the average condition where high amperage is used. The diagram is drawn to scale. The broken lines indicate what governs the diameter and shape of the beam after it passes through the aperture. Line A indicates a 2-inch diameter lens, which just covers the beam at about 3⅜ inches working distance. Line B indicates a 2-inch diameter at six inches working distance—about the minimum working distance found where the projection distance is long.

You will observe that whereas the lens covers the entire beam at A, it does not nearly cover it at B, and there is loss of light. Under the condition shown a lens of 2½ inch free diameter would not cover the beam and admit all the light, and many theatres have a very much worse condition than this.

The Least Evil

But loss of light is the least evil. The real damage is done through unevenness of illumination. If you will examine the cone passing through a central point in the film, figure 4, you will discover that it all enters lens A; also it all enters lens B. But examine the cone passing through a point of the film near its edge and you will find that while it all enters lens A, it does not and cannot possibly all enter lens B.

This represents conditions exactly as they are with the equipment indicated, placed as indicated. Under these conditions figure 4 illustrates precisely what actually takes place. But the practical effect of it is something very few understand. You see a production projected in one theatre and it "stands out" wonderfully well. It seems to have perspective—depth—stereoscopic effect. You see the same print of the same subject projected in another theatre, and it lacks those qualities. It is "flat." UNEVENNESS OF ILLUMINATION CAUSED BY CONDITION B IS THE REASON. The lens in one theatre "picks up" all the beam, while the lens in the other theatre does not.

I could give you still other reasons why an over-long projection distance is objectionable, and seriously objectionable too, but these already enumerated seem ample and sufficient.

Limits Hard to Define

It is hard to say just what the limits of projection distance should be, but one hundred feet certainly is as great a distance as we may expect to provide conditions enabling the projectionist to produce the best possible results. I do not wish to be understood as saying that 100 feet should never be exceeded, because there may be conditions where it is not practical to keep within that distance. I do, however, most emphatically say it will pay to so locate the projection room that the projection distance will be such as will admit the use of a projection lens working distance not less than four inches or more than five inches, provided it can be done without a too-great sacrifice in other directions.

I also say, and say most emphatically, that the best results will NOT be obtained if the distance be such as will force a working distance too great to allow the lens to admit the entire beam from the aperture.

We may sum up the matter of location by saying that one should try and get the lenses as nearly as possible central with the screen center under no conditions approving a location which will increase the height of the picture by more than five per cent.

If friend boss wants a location giving a greater projection pitch, let him do it on his own responsibility, after you have explained the various effects to him. Try to keep the distance within the limits I have indicated, which in practice would mean, roughly, between 60 and 100 feet. Knowing the size picture friend boss wants you can readily, by the aid of the handbook, figure out exactly what focal length lens will be required for any distance he proposes.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

The Handbook at Last

Thanks be to Isis and Osiris, and to any and everything else I can think of, the Fourth Edition of the Handbook is here at last.

It has been just one "# : * ; % thing after another in the way of delay," until I've been driven about half mad with the strain. I am unable to even think of a printer in decent language!

I have no apology to offer, because I don't owe any. I have done everything humanely possibly to get the book out sooner, but it just seemed as though it could not be done. We've been promised and promised and promised books, until I've felt like a fool because, depending on those "printer's promises" I've promised you.

Worth the Wait

Well, anyhow I think you will agree that the book is worth the wait, and it is ready for you now. Its color is blue, and and we shall call it the BLUE BOOK OF PROJECTION. There are a great mass of orders in already. As I told you the United States Government ordered one hundred copies for its navy alone. You will find the question list, with answers indicated by page number, of great value as an aid to study.

And now I am anxious to know just what you think of the book, so let me hear from you as soon as you've given it a thorough examination.

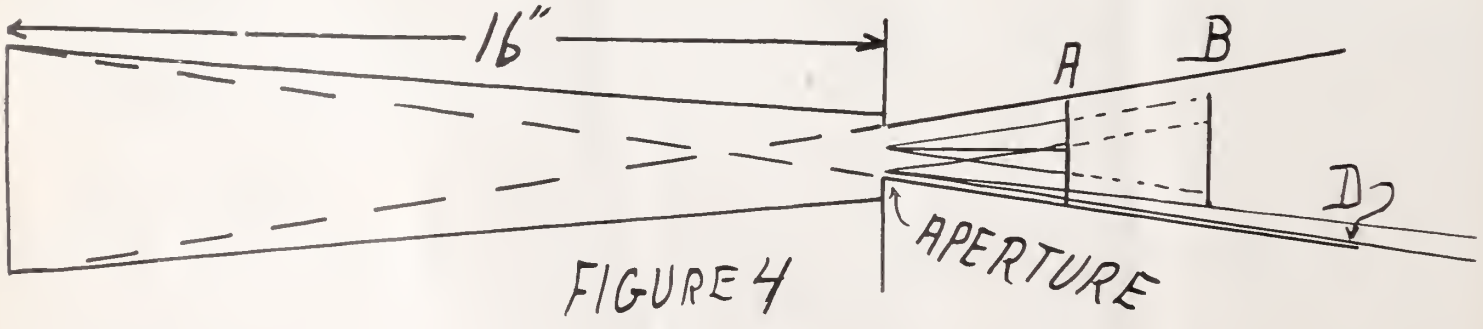


FIGURE 4
Illustrating an Answer to "The Biggest Question."

Interested Reader

T. H. Whittemore, formerly Projectionist and Manager Select Picture Theatres, Newcastle, California, writes:

Dear Mr. Richardson:—Have been an interested reader of the department for some time. Inclosed find check for $6.00 for the new Handbook.

Until a few months ago, when my theatre was destroyed by fire, I was one of those small-town exhibitors who act as projectionist, manager and everything else physical ability will permit of. And right here let me say that I was proud of the results obtained, both as manager and projectionist.

Am anticipating the erection of a new theatre soon, and would appreciate an expression of your opinion as to the best equipment to install in the projection room, at a minimum cost.

The size of the town does not justify the installation of a mercury arc rectifier or other device to rectify the current. What do you think of Mazda? Am figuring on a projection distance between fifty and sixty feet and a twelve foot picture.

Not "Cheap" Equipment

When I say "minimum cost" don't get me wrong and think I favor installing cheap equipment, for I most emphatically do not!

What do you think of attached clipping? Some example of Pacific Coast progressiveness, what?

The clipping reads as follows. It speaks for itself. Ten years' experience and still is only the operator of a mechanism!

> MOTION PICTURE OPERATOR with 10 years' experience, wishes position. Can give references. Will go anywhere. Write Box L-20, Independent Exhibitor, 120 Golden Gate Ave., San Francisco, Cal.

For the conditions as you have named them I certainly would prefer 116 Mazda to A. C. You should be able to get a very excellent twelve foot picture with Mazda and a good screen, and if you are able to get one of the new aspherical condensers you will, I think, be both surprised and pleased at the excellence of results.

Properly handled—or perhaps I might better say intelligently handled, the modern Mazda with an aspherical condenser will give as good a twelve foot picture as any one need wish.

My advice is to install it by all means, provided you are willing to study the Mazda and master it in all its phases, to the end that you get the best there is in it.

From what I saw in Boston I am of the opinion that the new condenser (which I believe is not yet quite ready for the market) will put Mazda very muchly on the map for all small theatres and for some pretty good sized ones also.

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

Film Buckles

S. T. Stanley, Projectionist, Rex Theatre, Darlington, S. C., has trouble as follows:

Am having trouble, and it has corralled my goat for quite a spell. Have two new Power projectors, latest models. My trouble seems to be the buckling of the film over the aperture, which produces an in and out of focus effect.

Have tried tightening and loosening tension springs, readjusting the shoes, and about everything else I thought might help, but there is no improvement. I also examined the lens, thinking it might be loose in its chamber. The queer thing is this never happens with anything but First National Films. I am, therefore, inclined to think it is due to film. If you can give me any help, I certainly will appreciate it. Have been projecting pictures for 11 years. Am a member of the I. A., Local 347, Columbia, S. C. In all my experience, nothing has "got" me like this.

I wish, Brother Stanley, you had told me more about the service. Perhaps your First National is first run and the rest old stuff, or vice versa, though even so I would not be able to diagnose the case from your description.

I have had no similar complaint with regard to First National stock, nor do I know of any reason why such a thing should happen unless there is something you have not told me. I am going to refer your letter to the Power Company and see what they can make out of it; also I would suggest that any of our readers who can suggest anything to do so, preferably through the department though they can write Brother Stanley direct, if they wish.

Carbon Trouble

C. E. Dolan, Mt. Morris, New York, says:

Dear Mr. Richardson: I am projectionist in the Family Theatre, this city. Have two Simplex projectors and use A. C. at the arc. We have a Ft. Wayne compensarc for each projector. We use the white flame A. C. carbons, which come in sets of twenty-five.

The trouble is the small bottom carbons burn faster than the upper, and from the last fifty sets we have twelve top carbons left to one bottom one. Any information you can supply regarding the cause of this will be highly appreciated.

The fault may or may not be with the carbon trim. First, make sure that your lower carbon is making good contact with the jaw, since poor contact would set up abnormal heating in the carbon.

If this is not found to be the case, then I would suggest that you take the matter up with the National Carbon Company, Cleveland, Ohio. Address the manager of the Projector Carbon Department and tell him I referred you to them.

$
THE THEATER
THE PICTURE
PERFECT PROJECTION
Upon the sound foundation of
PERFECT PROJECTION
Rests Picture Success
Rests Theater Success
Rests YOUR Success
RICHARDSON'S NEW FOURTH EDITION HANDBOOK of PROJECTION
Just off the Press!

Order Yours Today!
$6.00 Postpaid

AS A STARTER

The U. S. Navy orders 100 copies of Richardson's New Fourth Edition HANDBOOK of PROJECTION.

That's what you call PRACTICAL ENDORSEMENT!

The new Handbook contains 1,000 pages of necessary projection information; a complete, efficient index; and 842 questions with answers.

Chalmers Publishing Company
516 Fifth Avenue New York City

Better Equipment

Conducted by E. T. KEYSER

The New Castro of San Francisco Has a Unique Decorative Scheme

SAN FRANCISCO has many notable residential district moving picture houses, but none have attracted more attention than the New Castro Theatre, opened on the evening of June 22.

This house, which covers a lot one hundred by one hundred and fifty feet in size, is located on Castro street, near Market, near the eastern portal of the Twin Peak tunnel, the longest municipal tunnel in the world, and one which taps a splendid new residential section. The theatre has a seating capacity of 2,000, and is owned and operated by Nasser Brothers, and represents an investment of about $300,000. Timothy L. Pflueger was the architect.

Nasser Brothers have been associated continuously with moving picture enterprises in the Eureka Valley district since 1907, and six of them have an interest in the new house. William, Elias and George Nasser are actively identified with the theatre, the latter acting as resident manager. The Liberty was their first theatre in the district and later this was supplanted by the older Castro, which in turn, has been succeeded by the new house.

Designed on Daring Lines

The new Castro Theatre has been designed along rather daring lines, and it is this unusual feature that is one of its greatest charms. Influences of the Orient and Occident have been combined, with features of Spanish and Italian origin, resulting in a theatre entirely different from the usual run of moving picture houses.

The structure is of strictly fire-proof construction, being built largely of reinforced concrete, and presents a pleasing appearance. It is the interior which offers such an unusual feast for the eye. The theatre proper is suggestive of a Roman amphitheatre with stone walls, a canopied ceiling suspended from ropes and a cantilever roof of wood over the stage.

The culminating feature of the decoration is the canopy of plaster, which imitates a richly decorated fabric hung on ropes of gold. From the center of the ceiling hangs a Moorish lantern, with shades of colored parchment and fringed with tassels and valances, which produces an effect of Oriental splendor.

Scraffito Panels

For the first time, it is believed, in theatre construction in this country, use has been made of Scraffito work, an old Italian art, two large panels, twenty-six by twenty-nine feet in size being on either side of the auditorium. This work, by the Faggioni Company Studios, has attracted much attention from interior decorators. The process employed is a combination of carving and etching in plaster. Layers of differently colored plasters are applied in thin coats and the design later etched, revealing the desired colors beneath.

The balcony of the Castro projects but a few feet over the rear of the orchestra section and all patrons are enabled to enjoy a view of the ceiling and the splendid side walls. It is reached by short inclines from the mezzanine lounge, which extends the full width of the building. During the matinee hours this floor is available to ladies for bridge, tea or club parties, without any expense in addition to the usual admission prices, and has become quite popular.

The projection room is located at the top of the balcony in the center of the house and is equipped with two Simplex projectors, spot lights and a stereopticon. This room is quite large and its appointments are of a high order.

Ample Ventilation Facilities

The heating and ventilating system was installed by James Nelson, the equipment having a capacity for a larger house than the Castro, thus insuring an abundance of fresh air of the desired temperature at all times. The location of the house in the warm belt of the Mission also simplifies the heating problem.

Music has a prominent place on the program and is furnished by a Robert Morton organ, presided over by Lloyd Carmichael, and an orchestra led by Frank Siegrist, a noted cornetist. A grand piano is a part of the musical equipment.

Special attention has been paid to the seating, all equipment of this kind having been furnished and supplied by C. F. Weber & Company.

A Spencer turbine vacuum cleaner system is another feature of the equipment, every part of the house being reached by this.

The publicity work is handled by W. Harold Wilson, who is making a specialty of such work for district theatres, and patrons are being attracted from all parts of the city.

Ladies' rest rooms are to be found on both the ground floor and on the mezzanine, with a maid in attendance, and a men's smoking room is located downstairs.

The matinees are from 1:30 to 5 o'clock p. m., and the evening performances from 6:15 to 11:00 p. m., with the exception of Sundays and holidays, when the house is opened earlier and the show is continuous.

The prices are 15 cents for the entire house at matinees, except Sundays and holidays, and 25 cents evenings, Sundays and holidays, with five cents extra for the loge seats. The war tax is extra. Admission for children is 10 cents at all times.

Our Compliments to J. F. Collins The Showman of Lyndhurst, N. J.

IN last week's issue we complimented exhibitors who were sufficiently progressive to convert their older houses into 1922 models of comfort and convenience.

This week, we remove our chapeau in honor of J. F. Collins, proprietor of the new Collins Theatre, of Lyndhurst, N. J., which opened in a downpour of rain on the night of August first.

The Collins is not a big house, only 850 seats in fact, and Mr. Collins realized that his competitors could show just as good pictures as himself, that they could and probably did have just as good projection equipment. So, he proceeded to specialize on patron comfort with a capital "C" by installing a seating system which provided two individual arm rests to each and every occupant of the seats.

He also figured out that it was not the late comer who always disturbed the show by cutting off view of the picture, for the latecomer might be thin and walk edgewise. It was the long line of patrons who bobbed up to give the latecomer passage room who actually shut off the screen view in appreciable and unpleasant quantity.

Screened the Instructions

So he installed a seating equipment that would allow any one in the audience to swing sideways, without rising, and let the culprit pass in peace and without doing any damage to shines, corns or chiffon skirts. And, having installed the system, he did not take any chances that the audience might at first, miss the real advantages of the new chairs.

He did not rely upon a note on the program which might never be read, verbal and verbose instructions by the ushers that would be a nuisance to all concerned or to a megaphone orator on the stage. He took his own prescription and showed a moving picture that, in a few feet, showed just how the seats swivelled and why and the audience got it the first hand round and were contented, happy and appreciative.

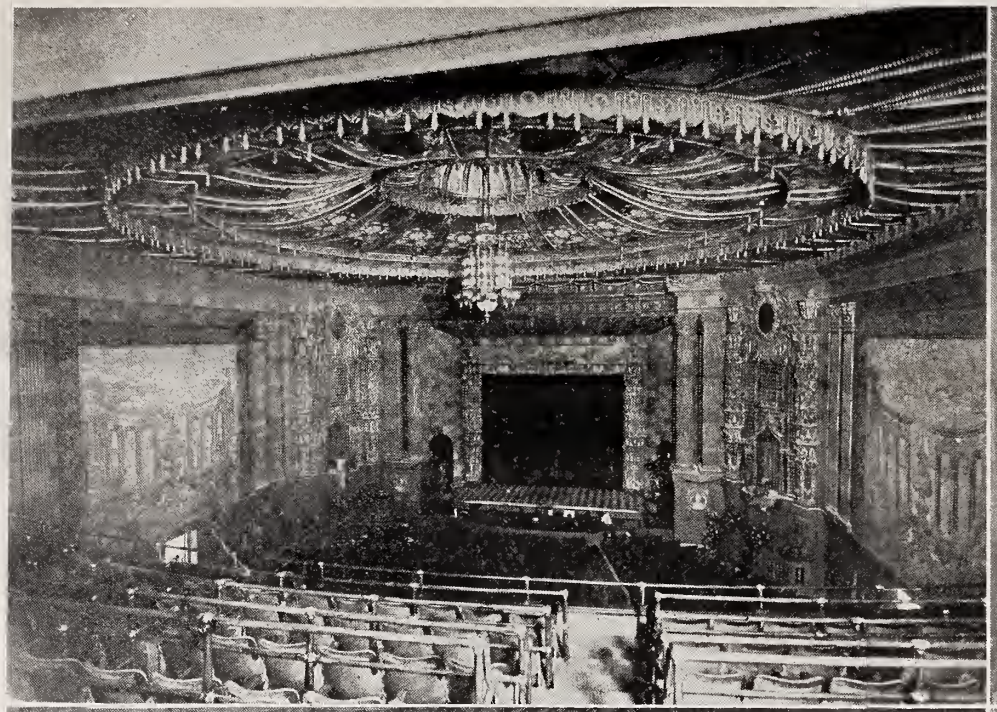
And, when a lady of large diameter and two kids sailed in at one aisle end of a row and ended two seats from the other end there was not a groan or an aching corn in her triumphant wake. Everybody gently swivelled and the lady and her convoy had passage way.

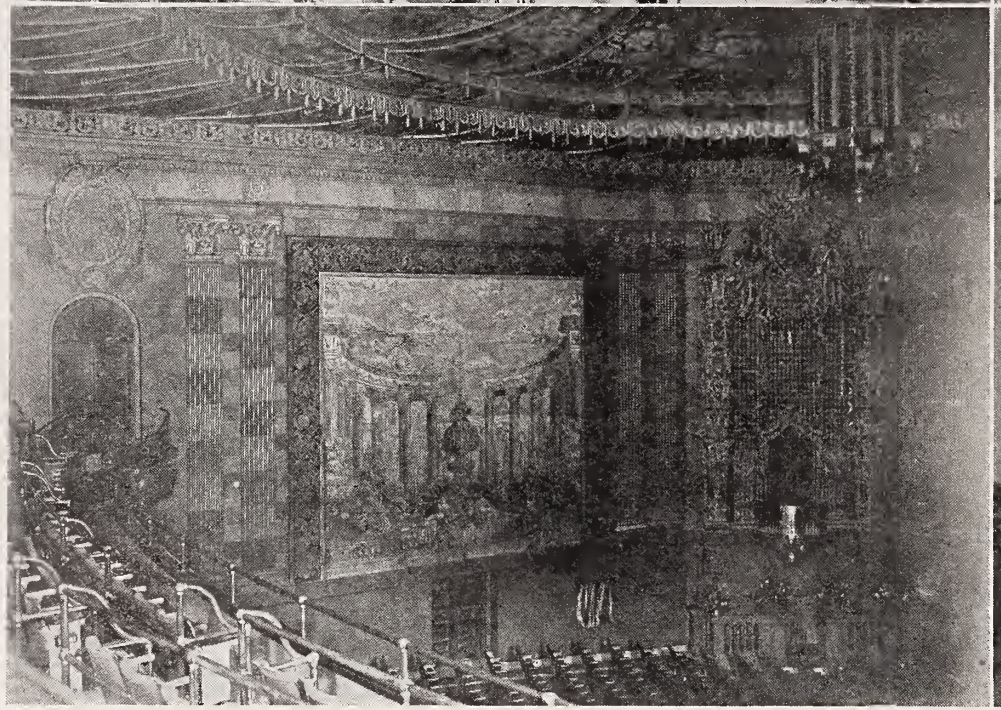
That Collins was progressive enough to pick out a new device and install it in a moderate sized house is to his credit. That he utilized showmanship in advertising it and making it popular from the first, shows genius. It also demonstrated how it is possible for an exhibitor to feature the good points of his equipment from the first jump, and ease his patrons into the proper use of the facilities that he gives them.

And Collins was wise in that instead of laying himself open to a lot of correspondence and telephone calls he explained on the screen that the new chair was the Mov-Ezy built by Josiah Partridge Sons Company, Marbridge Building, New York.

Buffalo's Olympic Re-opens Labor Day

The Olympic in Buffalo reopens Labor Day. The house has been completely remodeled and redecorated. Bill McKenna, formerly at the Miles theatre in Detroit, will be manager. "The Storm" is the opening attraction.





INTERIOR VIEWS OF SAN FRANCISCO'S NEW CASTRO THEATRE

Above, at left, front of house as seen from balcony. At right, rear of house as seen from stage. The canopied ceiling and slight projection of gallery over orchestra are features of the house. Below, at left and right, respectively, are shown one of the Scraffito panels and the mezzanine lounge. The latter extends the full width of the building.

"DURATIZE YOUR FILM"

Add to the life of your film by

Preventing Rain
Strengthening Sprocket-Holes
Reinforcing Splices
Oil-Proofing

DURA FILM PROTECTOR CO., Inc.

220 West 42nd Street
New York City

Allan A. Lownes, Pres.
Phone, Bryant 5576

East Indian Organist Delights Kenosha's Moving Picture Fans

DR. HYLAND ELMAN SLATRE-WILSON now presides at the big three manual Barton Orchestral Organ installed in Saxe Brothers' half-million dollar Orpheum Theatre, Kenosha, Wis.

Dr. Slatre-Wilson is one of the best educated musicians in the United States. His education was begun in the public schools of Syracuse, New York, and continued at the college of the City of New York, the State University of New York and under such masters of music as Leschetizky, Marescalchi, Consolo, Vitale and others in piano, violin, voice orchestration and composition.

From his youth Dr. Slatre-Wilson took up the study of the organ and at the age of fifteen became city organist of the All-India University of Bombay, India, his native land. He organized the 150 piece Emin D'Nalyh Orchestra, named after him. (Emin D'Nalyh is Dr. Slatre-Wilson's family name).

Dr. Slatre-Wilson comes from a long line of great East Indian educators. About ten years ago he returned to the United States with John Alexander Dowie, of Zion City, Illinois. Dr. Dowie at that time was building the Zion City tabernacle and planned to install one of the best pipe organs in the United States to be used in connection with a large choir and extensive musical festivals. Dr. Slatre-Wilson was placed in charge of the organ selection and installation and himself designed one of the best Cathedral Organs in the United States, which even now is a famous feature of Zion City. The organization and establishment of the great Zion City Choir, whose singing has brought pleasure to hundreds of thousands in dozens of cities, was also a work of Dr. Slatre-Wilson.

Founded Conservatory

Moving to Kenosha, Wisconsin, Dr. Slatre-Wilson founded the Conservatory of Music, which he conducted with great success until the opening of the Orpheum, when he took his place at the console of the Barton Orchestral Organ installed there. The combination of Dr. Slatre-Wilson's musical skill and the widely versatile three manual Barton Organ has captivated Kenosha's music loving movie goers, and the Orpheum is crowded daily and nightly. The delicately shaded, thousand-toned melodies pouring from the dozens of throats of the Barton Organ in response to the touch of Dr. Slatre-Wilson's gifted fingers is a revelation both of human skill and instrumental perfection.

In explanation of the marvelously intricate

DR. SLATRE-WILSON
At the console of the Kenosha Orpheum's Barton orchestral organ.

improvisations and minute tonal gradations with which Dr. Slatre-Wilson delights Orpheum audiences, he modestly gives great credit to the Barton Divided Manual. "I was greatly surprised," he says, "to find that in spite of the many tonal combinations and rich expression possible with the Barton, I was able to play it readily on sight, without a minute of study and I find it a constant inspiration in my daily striving to gain further mastery of organ playing."

SHEBOYGAN, WIS.—E. R. and T. M. Bowler, 520 North Eighth street, will erect theatre and office building to be erected on North Eighth street, to cost $150,000.

MANAGERS—
ELECTRICIANS

Do you know that you can get away from the expense and nuisance of dipping by using

RECO

for your sign and decorative lamps and

COLOR HOODS

at the same time get beautiful and lasting effects?

Write for circular.

REYNOLDS ELECTRIC COMPANY
2624 WEST CONGRESS STREET
CHICAGO, ILLINOIS
Also make Flashers, Small Motors, etc.

HAVE YOU PROJECTION TROUBLE?

Almost anyone can plan a picture theatre. Apparently almost everyone does.
But it requires knowledge and experience to insure good projection from the very first show.
We are projection engineers with a long list of satisfied clients as recommendations.
We are tied up with no particular line of equipment and are free to advise that best adapted to each individually arranged house.
We work with your architect and the result is a house of no projection regrets.
We do not cost you money. We save it.
Write us today—we can help you.

ROBIN ENGINEERING CO.
203 West 49th Street, New York City

SATISFACTION By Far the Best and Cheapest GUARANTEED
Trailers on All Features Developing—Printing
Special Title Work
Standard Motion Picture Company
1005-1006 Mailers Bldg. Tel. Central 2347 Chicago, Ill.
Cameramen furnished on short notice.
Immediate Service—No job too small.
GUARANTEED Write Today for Special Prices SATISFACTION

TITLES
FOR ALL PURPOSES—ANY LANGUAGE
10 Years Specializing in This Product
Assures You of the
BEST
Moderate Prices :: Quick Service
PREMIER TITLE COMPANY
356-358 EAST 33D STREET CHICAGO

THEATRE SPECIALISTS
Designers of Over 200 Theatres
C. HOWARD CRANE
ARCHITECT
ELMER GEORGE KIEHLER, Associate
CYRIL E. SCHLEY
Main Office: HURON BLDG., DETROIT, MICH.
Branch Offices: New York, Chicago, Windsor, Ont.

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements.

J. P. REDINGTON, Scranton, Pa.

"Nothing Else Will Do"
NEW STANDARD TYPE
Automatic Ticket Issuing
AND
Registering Machine
UNIVERSALLY ENDORSED
Send for particulars
AUTOMATIC TICKET REGISTER CORPORATION
1780 Broadway New York

EASTMAN POSITIVE FILM

Adds good photography to picture interest —gives that truthful, accurate reproduction that is only possible when the reproductive scale of the positive material parallels that of the negative. That's why Eastman Positive Film carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

Pleasure

is what your audiences pay for. Make it more certain that they get it with a Barton Orchestral Organ.

Write for particulars and the Barton Pays-for-itself Plan.

The Bartola Musical Instrument Co.
59 E. Madison Street
CHICAGO, ILLINOIS

THE Barton ORCHESTRAL ORGAN

"THE BIOSCOPE"
The Representative Weekly Journal of the British Film Industry
Of Special Interest to All Who Buy or Sell Films
OFFICES:
85, SHAFTESBURY AVENUE
LONDON, W. I.
Specimen Copy Free on Request
Foreign Subscriptions: One pound ten shillings (gold)

LA CINEMATOGRAFIA ITALIANA ED ESTERA
Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
Foreign Subscription: $7.00 or 35 francs per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

FOR SALE

Two Powers 6B Machines, good as new; used only 6 months. Will send on approval. **$215.00** each.

H. C. DALEY, Carlinville, Ill.

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

Longer Life for Films by the Dura Process

What promises to be an important factor in economical film production is the process for treating film as operated at the East Orange plant of the Dura Film Protector Company, Inc., of which Allan A. Lownes is president, with offices at 220 West Forty-Second street, New York.

The process consists of chemically treating the emulsion side of the film so as to provide a smooth glass-like surface which it is claimed not only lengthens the life of the film, prevents wear and tear, eliminates scratching and rain but actually increases both depth and brilliancy of screening.

The process is a German invention, the patent rights for which, covering both process and machinery have been secured by the Dura Film Protector Company, which also has acquired the American patent rights which it states broadly cover the various means of so treating films including the patent on the film itself when so treated.

Proven Worth of Formula and Machines

The Dura Film Protector Co. will use in its work the formulas and machines which have been so successfully used in Germany. It has already established one unit at West Orange, New Jersey, where it is beginning to operate commercially. Other units will be equipped as rapidly as machinery can be installed. Its trade-mark is "Duratize" and its trade slogan, "Duratize Your Film."

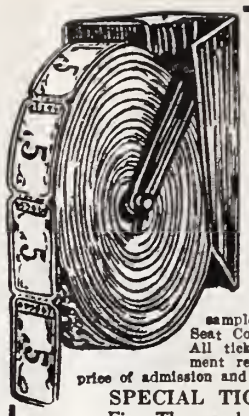
Not the least interesting of the claims which are made for Duratized Films is that old films which have had several months' wear can be Duratized after renovation and made to have the appearance of being like new. This news will be of particular interest to exchangemen who will doubtless wish to save their investments in prints which might otherwise be considered of little or no value.

Niagara Falls' Strand Has Cost One Million

The new Strand theatre in Niagara Falls erected at a cost of $1,000,000 by a company headed by A. C. Hayman, will open to the public Saturday evening, August 26. Hope Hampton and Lew Cody are expected to appear in person. The opening feature will be "The Light in the Dark," starring Miss Hampton. Senator James Walker will also attend as the guest of Mr. Hayman. George Albert Bouchard will play the organ and Albert Greenverg is conductor of the orchestra. The Strand has a seating capacity of 2,200. R. W. Thayer, formerly connected with Paramount's theatre department, is managing director.

Gouverneur's Graylyn Changes Ownership

The Graylyn theatre in Gouverneur, N. Y., has been purchased by James and Harry Papayanakas, who formerly controlled a number of theatres in Watertown. Harry will manage the Graylyn.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $8.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M	$5.00
1219	Film Exchanges, for List	7.50
196	Manufacturers and Studios	3.50
419	Machine and Supply Dealers	4.00
3474	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS
166 W. ADAMS ST. CHICAGO

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

MANAGER—Extensive experience, first-run pictures and combination houses. Exploitation expert, executive ability. Now directing three first-run houses. High-class man, desiring this kind of connection only. One with a permanency, where long experienced hustler is needed. Box 272, Moving Picture World, New York City.

EXPERIENCED MUSICAL DIRECTOR (Violinist) wants position. Union. Competent, reliable. Large library. Expert picture cueing. Stage Prologues. A1 references. Prefer first-class motion picture theatre, in live city. Box 275, care Moving Picture World, New York City.

ORGANIST of exceptional ability and experience desires engagement in first-class theatre. Expert picture player, recitalist and concert performer. Familiar with all makes. Exceptionally fine library. Union. Address Arthur Edward Jones, Box 194, Portsmouth, Virginia.

GEORGE H. LATSCH, theatre organist, wishes to connect with first-class house, where picture interpretation is a great asset. Available September 10th. 4906 North Front Street, Philadelphia, Pa.

HELP WANTED

EXPERIENCED YOUNG CAMERAMAN, scenario writer, wants partner with small capital. Gentile preferred. Bona fide proposition. Write all particulars. Box 274, Moving Picture World, N. Y. City.

SALESMAN ACQUAINTED with buyers and who can obtain orders for sales and order books can make favorable commission arrangements with leading Chicago concern in this line. Chicago Sales Book Company, 337 West Madison Street, Chicago, Ill.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

The Palatial Palace

Keith's Premier Theatre in New York is generally conceded the best in service equipment.

Quite naturally Keith's Palace equipment includes

DIXIE CUP
PENNY VENDING MACHINES

Hotels, theatres, picture houses, railroads, terminals and cars, as well as public buildings everywhere find Dixie Penny Vending Service a public convenience, self-supporting and profitable, highly appreciated by a steady stream of users.

PARTICULARS AND SAMPLE CUPS ON REQUEST.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original makers of the paper cup
EASTON, PENNA.

WITH BRANCHES AT
NEW YORK PHILADELPHIA CHICAGO CLEVELAND
BALTIMORE LOS ANGELES

MOV-EZY

Means Ease at the Movies

WILL IT BE YOUR THEATRE?

One theatre gets the cream of the trade. Is it yours? That's up to you! Give the people a reason for preferring your theatre. Be the first to install the Mov-Ezy chair. It has proven its worth to others. It will mean bigger business to you.

This patented chair has everything any other comfortable theatre chair offers—plus a whole lot more. Each Mov-Ezy is an individual chair with two arm rests of its own. By means of a special device the Mov-Ezy can be turned to either side to allow passage space between rows.

No longer is it necessary for theatre patrons to rise to awkward positions as other people stumble past. The Mov-Ezy also enables each spectator to sit at such an angle as will give him an uninterrupted view of the screen.

Call at show room for demonstration or write for beautifully illustrated catalogue.

Josiah Partridge & Sons Company, Inc.
47 WEST 34TH STREET, NEW YORK
529-541 MARBRIDGE BUILDING
Show Room Sales Office

FIRE!

May result from badly installed electrical equipment or poorly chosen materials.

Hallberg's Motion Picture Electricity

$2.50 *Postpaid*

is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.

CHALMERS PUBLISHING CO.
516 FIFTH AVENUE NEW YORK, N. Y.

QUARTER SIZE
2½ inch
2¾ inch
3 inch
$30

3¼ to 6 inches
$25

HALF SIZE
5 to 8¾ inches
$50

9 to 11 inches
$60

SOLD BY ALL LEADING SUPPLY HOUSES
Send for Descriptive Booklet

KOLLMORGEN OPTICAL CORPORATION
35 Steuben Street Brooklyn, N. Y., U. S. A.

We manufacture "Snaplite Jr." lenses for portable projection machines.

In Answering Advertisements, Please Mention the

MOVING PICTURE WORLD

LA VITA CINEMATOGRAFICA
The Leading Independent Organ of Italian Film Trade

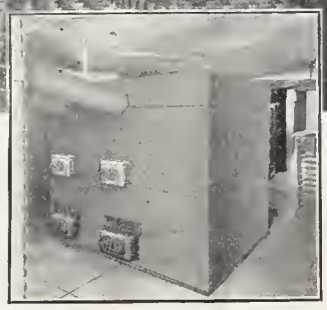
SUBSCRIPTION FOR FOREIGN COUNTRIES **SIX DOLLARS A YEAR**
Advertisements: Tariff on Application

Editorial Offices: TURIN (Italy)—Galleria Nazionale

B. F. PORTER TAKES OVER BIG CENTER

Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emer gency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.

B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK



Top Interior view of the Ozark Theater, Webster Groves, Mo., showing beauty of interior finish permitted by Skinner Bros. System. Dotted arrows show where treated air enters the theater through Louvre Grilles.

Right Basement of Ozark Theater showing complete installation of Skinner Bros. direct-fired Heaters with special sheet-metal enclosure.

A Combined Ventilator and Heater

The Skinner Bros. Direct Fired Heater offers the ideal combination of ventilation and heat in a single unit. No pipes or ducts used—your auditorium remains clear and unobstructed—the heater can be completely concealed from view. In operation it is odorless and practically noiseless.

In the summer time, heater can be used to draw pure, fresh air from the outside and diffuse it through auditorium, where it displaces the impure air and drives it out through the regular ventilator openings in the building.

When used for heating, the air is warmed as it is drawn through the heater. This warm air can be recirculated through the building as often as desired.

Economical—Fully Guaranteed

Even in coldest weather the Skinner Bros. Heater needs to be operated only a few hours daily. Costs little to install and can be operated by anyone. If steam is available we supply our Baetz Type, which uses live or exhaust steam at any pressure.

Every Skinner Heater is fully guaranteed. Should a heater, when installed as directed by our engineers, fail to accomplish the results we specify, it becomes immediately returnable at our expense.

Find out more about the Skinner Heater—we will gladly submit full details, without obligation, of course.

Skinner Bros. Mfg. Co., Inc.

1440 So. Vandeventer Ave. St. Louis, Mo.

Factories: St. Louis, Mo., and Elizabeth, N. J.

Boston, 461 Little Bldg.
Buffalo, 718 Morgan Bldg.
Chicago, 1719 Fisher Bldg.
Cincinnati, Ohio
Cleveland, 628 Marshall Bldg.
Detroit, 324 Scherer Bldg.
Kansas City, 343 Lee Bldg.
New York, 1718 Flatiron Bldg.
Pittsburgh, 24 Wood St.
San Francisco, Monadnock Block
Spokane, 425 First Ave.
Washington, D. C., 730 Evans Bldg.

Skinner Bros.
Direct Fired HEATING SYSTEM

SHOW your films to the best possible advantage by projecting through a

BAUSCH & LOMB

CINEPHOR

The New Projection Lens

The Cinephor sharply defines details, gives *brilliant illumination* with *maximum contrast* between black and white, and shows remarkable *flatness of field*. Made in the great optical shops of Bausch & Lomb, the quality is the best—and *absolutely uniform.*

Write for interesting literature

Bausch & Lomb Optical Co.
St. Paul Street, Rochester, N. Y.

New York Washington Chicago San Francisco London

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers, Automobile Lenses and Other High-Grade Optical Products.

FOR YOUR CONVENIENCE

American Film Company Laboratories will store your negatives without cost to you. This is but part of our service to thousands of satisfied customers. Write for full particulars.

EXPERT FILM PRINTING

Our organization is expert in printing films. Years of careful work and unceasing study enable us to get the very best out of your negatives. Nothing is left to chance. We know and know positively how to get the best results. A trial will convince you. May we have your next order?

Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

A film printing capacity of one million feet weekly.

American Film Co., Inc., Laboratories

6227 Broadway, Chicago, Ill.
and
London, England
Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

Simplex

A FEW WORDS ABOUT MR. HAMRICK

when MR. JOHN HAMRICK
the well-known northwestern
exhibitor opened the

**BLUE MOUSE THEATRE
in SEATTLE**

he bought Simplex

and when he opened the

**BLUE MOUSE THEATRE
in PORTLAND**

he bought Simplex

and when he opened the

**BLUE MOUSE THEATRE
in TACOMA**

he bought Simplex

and he's just opening the

**BLUE MOUSE THEATRE
in ASTORIA**

and again bought Simplex

what does it really mean
when a man

**BUYS and BUYS and BUYS
SIMPLEX?**

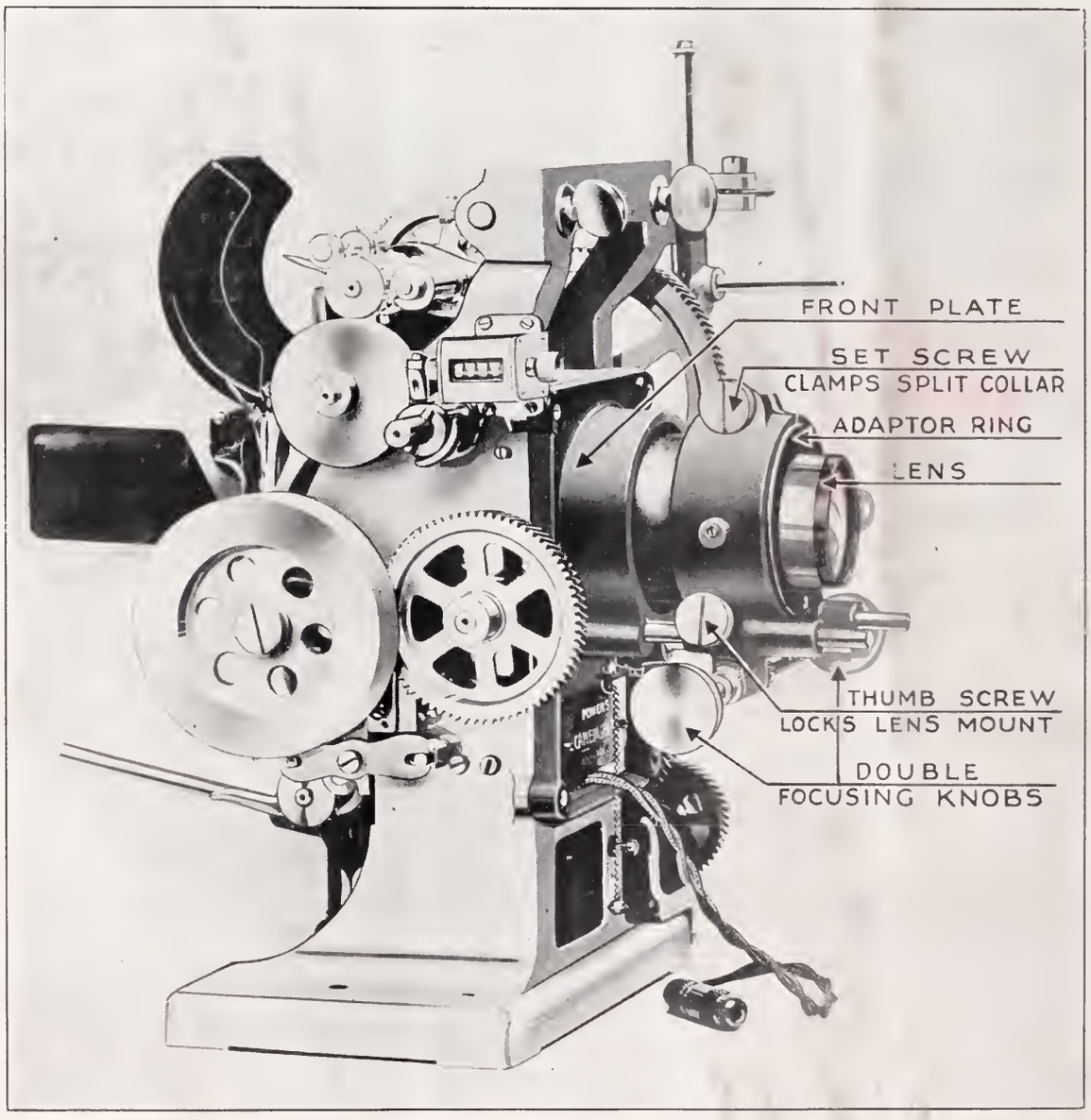
DOESN'T IT INDICATE ABSOLUTE SATISFACTION?

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

NEW FRONT PLATE AND LENS MOUNT FOR POWER'S PROJECTORS

Has a rack and pinion adjustment with double focusing knobs so that the lens may be easily focused from either side of the projector. The front plate is a solid casting which provides a rigid support for the lens mount. A thumb screw securely locks the lens mount after the picture has been brought into accurate focus.

The mount proper consists of a split collar which is securely clamped by means of a set screw, thus holding the lens firmly in position. Adaptor rings can be supplied to hold any projection lens of standard diameter, and lenses may be changed without difficulty or delay.



POWER'S NEW FRONT PLATE AND LENS MOUNT

CAN BE ATTACHED WITHOUT DIFFICULTY
TO ANY MODEL OF

POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST., NEW YORK, N.Y.

Largest PAID Circulation in the Field—10,709

THE NEW YORK PUBLIC LIBRARY

Moving Picture WORLD

Vol. 58, No. 2 SEPTEMBER 9, 1922 PRICE 25 CENTS

For the season of 1922-1923

Goldwyn's First!

Rupert Hughes'

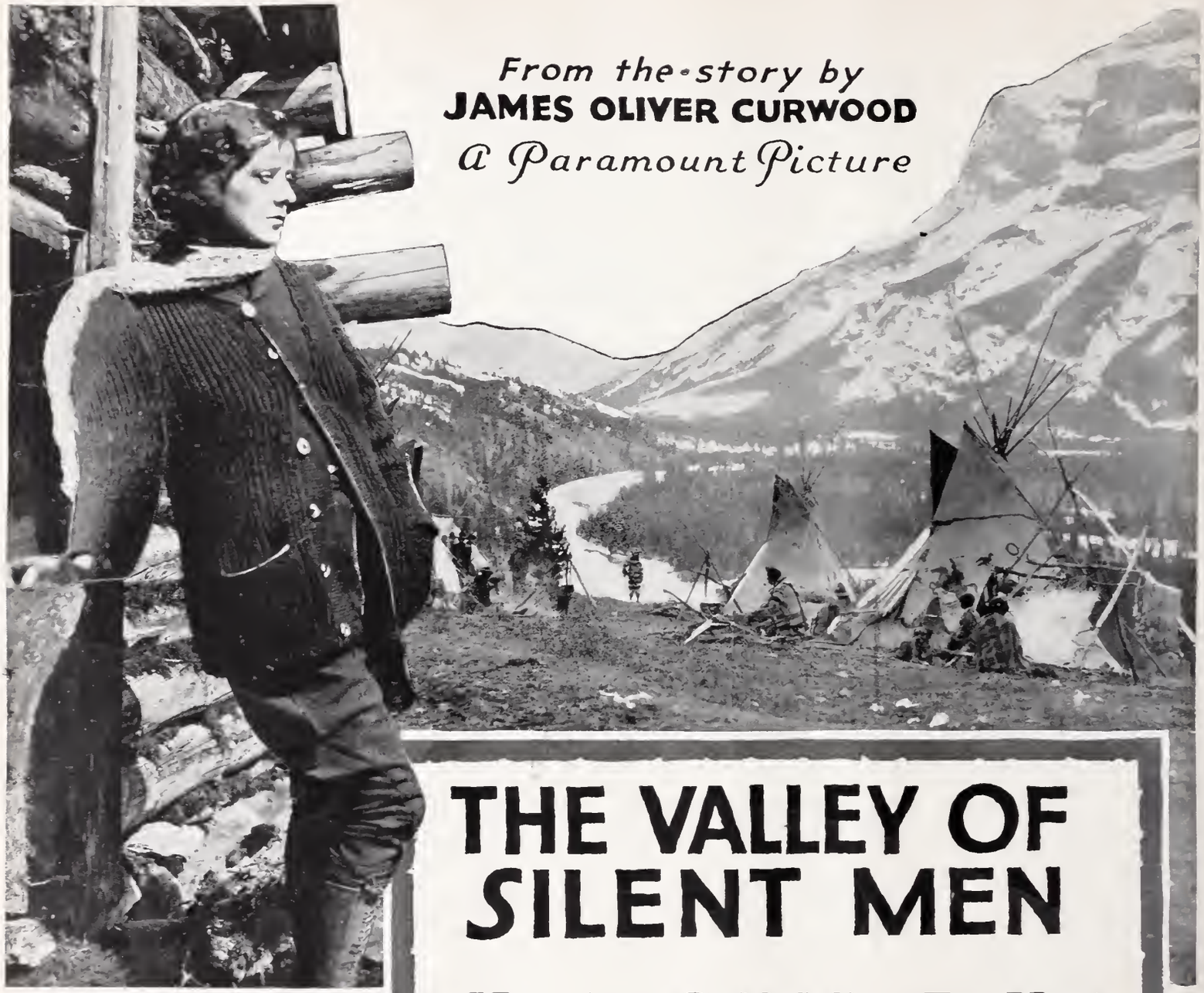
Remembrance

A Great Big Picture, Better Than "The Old Nest"

Book it for Oct. 8th

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.



From the story by
JAMES OLIVER CURWOOD
A Paramount Picture

THE VALLEY OF SILENT MEN

Here is a Gold Mine For You!

Curwood, past master of Northwest country fiction, never wrote a better story than "The Valley of Silent Men."

Borzage, who directed "Humoresque," took his company to the actual location where the scenes are laid and there, amidst the natural surroundings, made his picture. He has created another "Humoresque," the gold medal winner, the picture exhibitors fought for and of which the public never tired.

Alma Reubens does the greatest work of her career. Lew Cody, George Nash and Joe King are included in the all-star cast.

Cash in on this big money maker!

with
ALMA RUBENS
directed by
FRANK BORZAGE

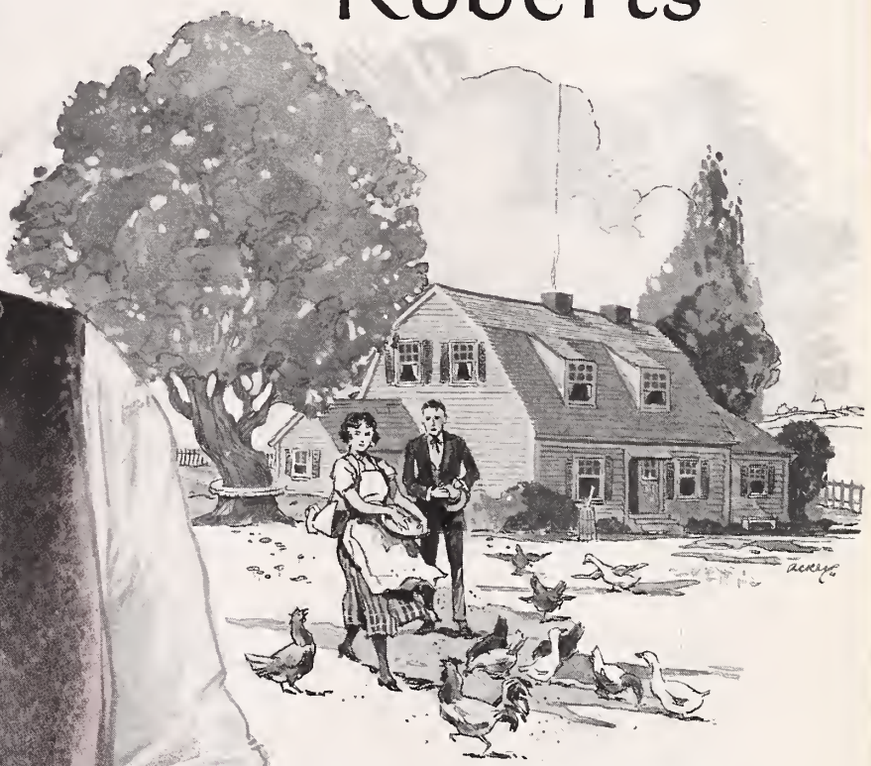
Created by
Cosmopolitan Productions

JESSE L. LASKY PRESENTS A JAMES CRUZE PRODUCTION!

"THE OLD HOMESTEAD"

WITH

Theodore Roberts



George Fawcett
T. Roy Barnes
Harrison Ford
Fritzi Ridgway

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

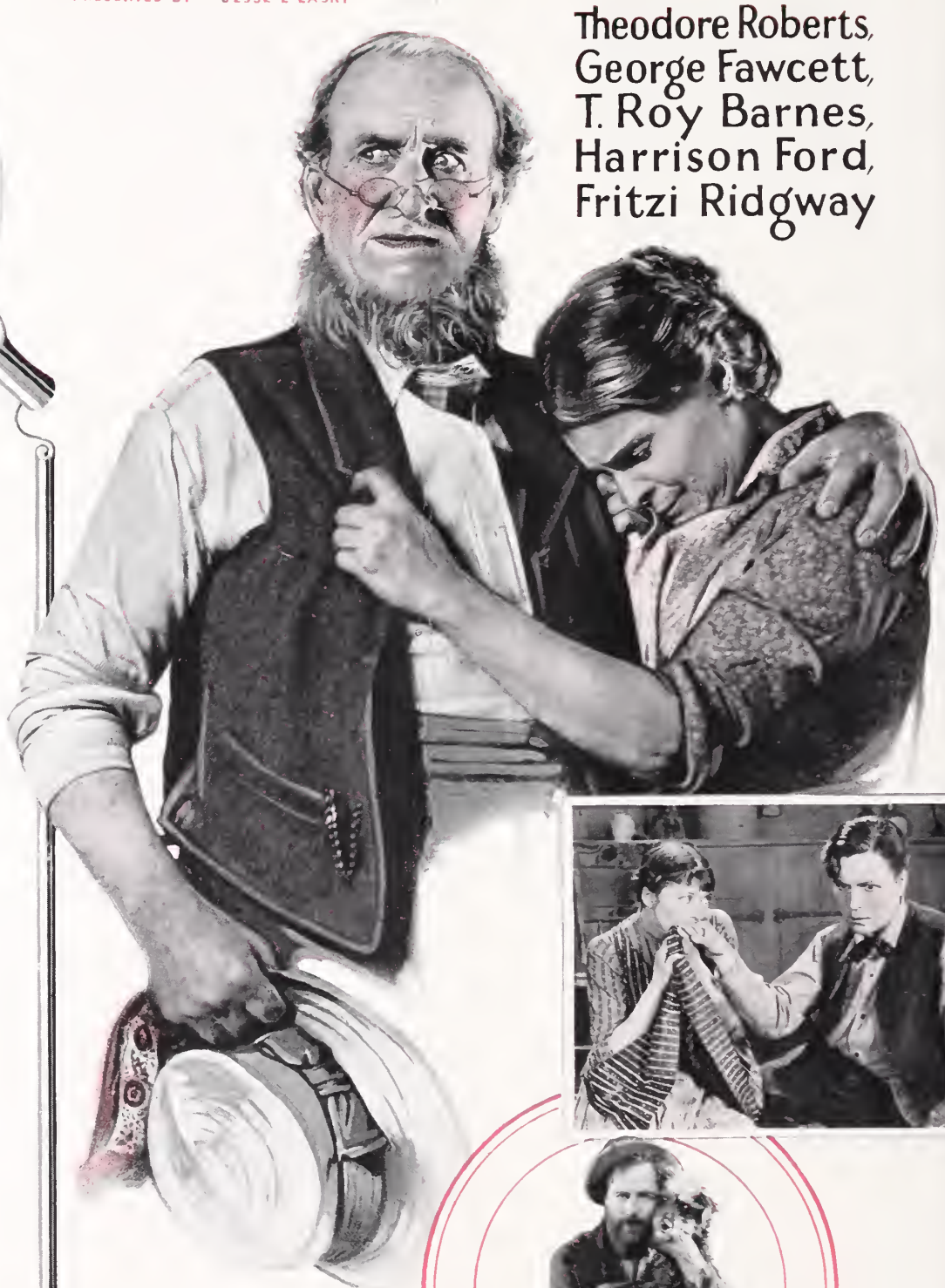
The most beloved character actor in the world in the most beloved role ever written!

"THE OLD HOMESTEAD"

PRESENTED BY JESSE L LASKY

WITH

Theodore Roberts,
George Fawcett,
T. Roy Barnes,
Harrison Ford,
Fritzi Ridgway



"THE Old Homestead" will leave your audiences limp after two hours of laughing, crying, thrilling and a general continual feeling of "Gee, this is a great show!"

The cyclone—the greatest thing of its kind—leaves you absolutely gasping with amazement.

The heart-throbs—well, you know what they are. They've made the American public cry for the past forty years. Now imagine those same scenes intensified by one of the greatest casts in history!

"The Old Homestead" is so big that people will be still talking about it three years from now.

Adapted from Denman Thompson's Play by Perley Poore Sheehan and Frank Woods. Scenario by Julien Josephson

A JAMES CRUZE PRODUCTION

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

MERMAID COMEDIES

Have Earned Your Patronage

BECAUSE their quality has been consistently high and sustained through two successful years of furnishing laughter to millions of theatre-goers.

They are produced under the personal supervision of Jack White, the youngest and one of the most highly regarded directors of screen humor.

They do not depend on so-called "gags" to force a laugh. The director's artistry consists of, an unusual ability to manufacture genuinely humorous situations which at the same time are *possible* situations.

Patrons of motion picture theatres who have enjoyed any of the following MERMAID COMEDIES—

A Fresh Start	The Vagrant
Moonshine	Bang!
For Land's Sake	Free and Easy
Step This Way	Rolling Stones
The Rainmaker	Poor Boy
Treasure Bound	Rapid Fire

Robinson Crusoe, Ltd.

will be glad to know that Educational will release thirteen of these two-part productions for the season of 1922–1923.

MERMAID COMEDIES are always identified by our trade-mark on posters and lobby cards displayed in the entrances of theatres which pay for quality throughout their entire programs.

Ask at your favorite theatre *now* if they have contracted for MERMAID COMEDIES, the great humorous gems of the screen.

Patronize theatres displaying this sign—
It's the Sign of a
WHOLE Evening's Entertainment

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

MERMAID COMEDIES

JACK WHITE PRODUCTIONS

"Get Away to a Strong Start"

SAYS GEORGE BLAISDELL, SHORT SUBJECT EDITOR OF EXHIBITORS TRADE REVIEW

Read this Editorial

"Look Out Below," First of Jack White's New Series, Contains Steady Procession of Mirthmaking Incidents.

"Jack White's opener for the series of thirteen Mermaid Comedies for release by Educational in 1922-3 is *Look Out Below*, slated for regular issue in September. It is up to the average of the immediately preceding Mermaids, and that surely is a statement which does not damn with faint praise. It is 99.44% pure fun. And that is the chief aim of comedies.

"*Look Out Below* is fast. The two reels slip through all too quickly. There is no let-up in following incident. Much of the action takes place on a steamer, and contributing to the excitement are a dog and a monkey. The former alone will put over the picture, but the comedy does not lean on him by any means.

"There are some old stunts with a new twist in this picture, and there are some new ones. By and large, it is a real comedy."

G. B.

and 24,000,000 people who see ← this ad

in THE SATURDAY EVENING POST September 2nd Issue

and LADIES' HOME JOURNAL Later Issue

Will patronize theatres showing Mermaid Comedies because the public, your patrons, always buy products that are nationally advertised.

Contract for 1923 Series NOW!

13 TWO-REEL COMEDIES
Produced by JACK WHITE

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. Hammons, President*

EDUCATIONAL PICTURES

1922 - 1923

A BOOKLET is being mailed this week to exhibitors in the United States and Canada, presenting Educational Pictures for 1922-1923.

Keep this booklet on your desk throughout the year. Every Short Subject presented is a feature in itself.

The products listed will *balance* any program, and you need some of them for *every* program.

If you do not receive your book by September 1st, write us immediately and we will mail another. No exhibitor should be without this Short Subject Guide for 1922-1923.

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

THE SPICE OF THE PROGRAM

1922 - 1923

Christie Comedies
20 Two-Reel Subjects
Supervised by Al. Christie

Mermaid Comedies
Jack White Productions
13 Two-Reel Subjects

Lloyd Hamilton in Hamilton Comedies
6 Two-Reel Special Comedies

The Adventures of Sherlock Holmes
12 Two-Reel Subjects
By Sir Arthur Conan Doyle

Cameo Comedies
24 One-Reel Subjects
Rough-and-Tumble Comedies

Wilderness Tales
By Robert C. Bruce
10 One-Reel Subjects

Tony Sarg's Almanac
12 One-Reel Comedies in Shadowgraf

Earl Hurd Comedies
6 One-Reel Subjects
Humorous Combination of Living Actors and Animated Cartoons
Presented by C. C. Burr

KINOGRAMS
The Visual News of all the World
Issued Twice a Week

AND SPECIALS
Like
"The Radio Special," "The Enchanted City" and "Man Versus Beast"

Educational Pictures

"THE SPICE OF THE PROGRAM"

ALL BACKED BY NATIONAL ADVERTISING TO TWENTY-FOUR MILLIONS OF PEOPLE

For Five Weeks in Los Angeles

This biggest and best Charles Ray feature played to capacity in Los Angeles in spite of mid-summer weather conditions and was still drawing strong. The box-office reports many persons seeing the picture more than once. Unanimous praise from exhibitor, public and critics.

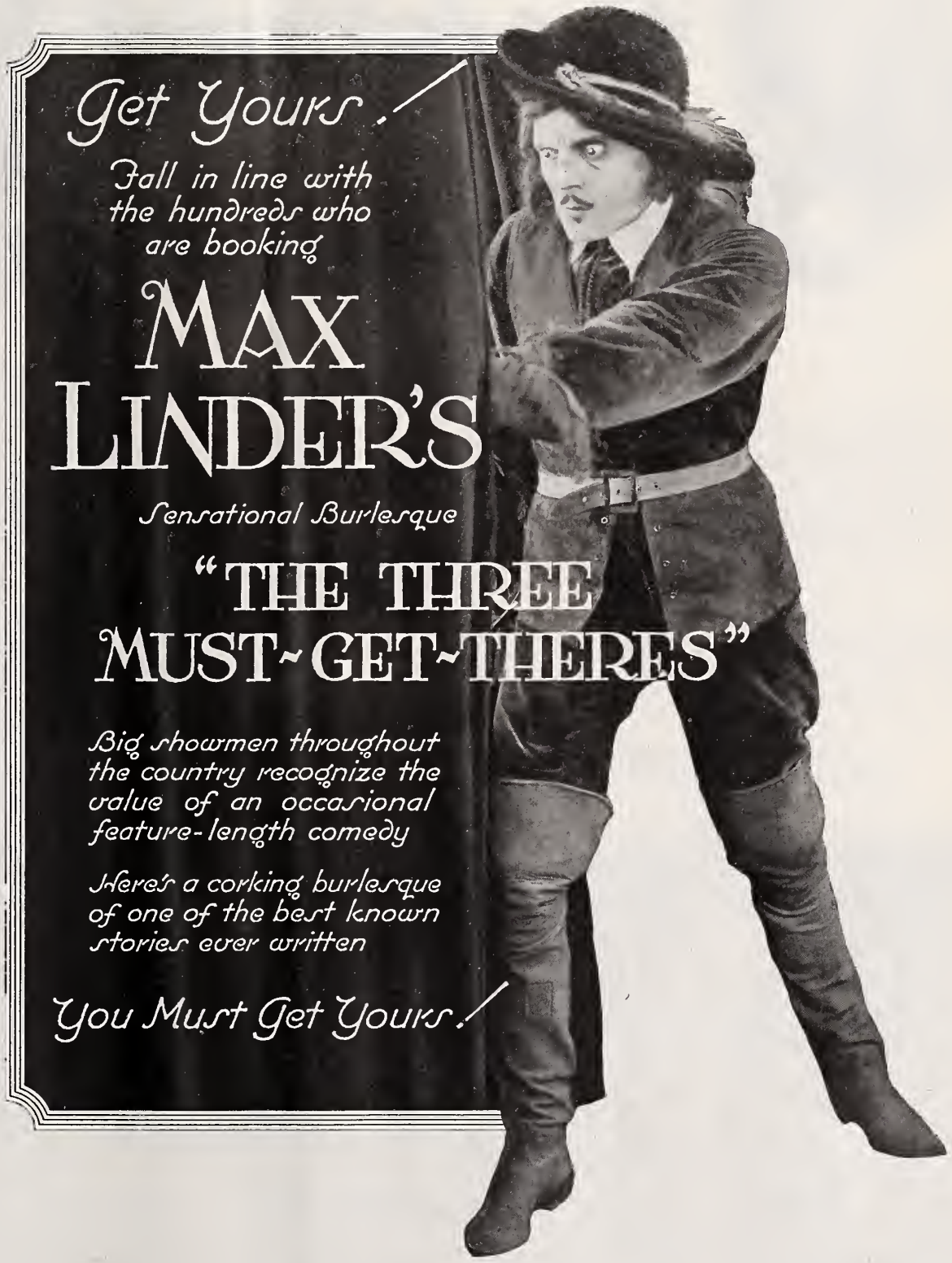
Arthur S. Kane
presents

Charles Ray

in

"A Tailor Made Man"

By Harry James Smith
As produced by Cohan and Harris in the United States of America
Direction, Joseph De Grasse
Released by
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT


Get Yours!
Fall in line with the hundreds who are booking
MAX LINDER'S
Sensational Burlesque
"THE THREE MUST-GET-THERES"
Big showmen throughout the country recognize the value of an occasional feature-length comedy
Here's a corking burlesque of one of the best known stories ever written
You Must Get Yours!

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

Isadore Bernstein
presents

MONROE SALISBURY

in

The Great Alone

Directed by Jacques Jaccard
Personally Supervised by Isadore Bernstein

The final answer on a picture is found in a list of the first run accounts that play it; the number of circuits that play it and in the reports made by the exhibitors who have played it. That kind of answer is the answer of the box-office and it doesn't lie or go wrong once in a thousand times.

In "What the Picture Did for Me" and in the "Exhibitor Box-Office Reports" you find highly favorable reports on the business "The Great Alone" has done in every section of the country. It has won both public and exhibitor favor.

"The Great Alone" is a big, virile, full-of-action romantic melodrama; a snow picture of blinding storms; of heroism; of physical encounter and it contains without question as great a fight scene as ever caught before in a motion picture.

It has story value; a big, well-known cast and extremely powerful direction by Jaccard.

Book it now.

A WEST COAST FILM CORPORATION PRODUCTION

6500 Strong

—and not a foot to spare!

For weeks the Selznick production force has labored tirelessly in an effort to reduce its newest and greatest Owen Moore feature to a maximum of 5,000 feet of film.

Every situation not absolutely necessary has been eliminated--every incident shortened to its limit. Even the titles are confined to a minimum of footage.

And still there remains 6,500 feet of film fun with not a single "frame" to "cut".

That is but one indication of the bigness of

LEWIS J. SELZNICK'S

"Love Is An Awful Thing"

starring **Owen Moore**

by Victor Heerman – A Victor Heerman Production

With a splendid SELZNICK cast including MARJORIE DAW

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

William Fox
presents

THE BIG SPECIAL

A FOOL THERE WAS

From
Porter Emerson Browne's
Dramatic Masterpiece
Inspired by
KIPLING'S Poem THE VAMPIRE

Directed by
EMMETT J. FLYNN

A LIVE WIRE FOR THE BOX-OFFICE

FOX
INDEPENDENCE & STRENGTH

William Fox
presents

A POPULAR STAR IN A WONDERFUL STORY

John Gilbert
in
Honor First

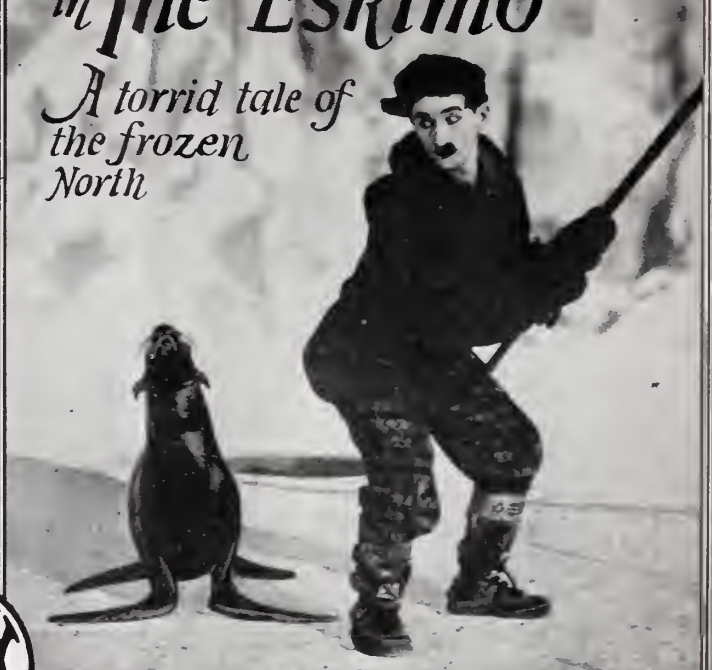
by
George Gibbs
Directed by
Jerome Storm

FOX
INDEPENDENCE & STRENGTH

William Fox presents

LUPINO LANE
in The Reporter
First release of the international comedian

CLYDE COOK
in The Eskimo
A torrid tale of the frozen North



FOX
IN INDEPENDENCE & STRENGTH

William Fox
SUNSHINE COMEDIES
Dandy Dan
He's a detective man

AL ST. JOHN
in All Wet
A comedy in 2 acts
A laugh in every frame

William Fox presents

MONTE CRISTO

THE WORLD IS MINE

Now booked at prominent theatres throughout the country

Hailed everywhere as a GREAT picture

FOX
IN INDEPENDENCE & STRENGTH

Silver Wings

with Mary Carr

Now released to exhibitors

After an all summer run in New York City

We'll tell the World

The reasons why
The All American Pictorial Record

FOX NEWS

IS "MIGHTIEST OF ALL"

HERE ARE THE REASONS

1 It is independent, with no strings attached to it. Its one big consideration is to get the picture that entertains. Expense is secondary.

2 Its camera staff is greater than all the other news reels combined. More than 2000 cameramen in all parts of the world work for it day and night.

3 Its editorial staff is composed of newspaper men of long experience, who know what NEWS is and how to present it.

4 Its methods of shipment, via airplane, etc., makes FOX NEWS the first on the screen with every important news happening.

5 It has the record of more exclusive pictures and news beats than all other news reels. Some of its outstanding exclusive features are:

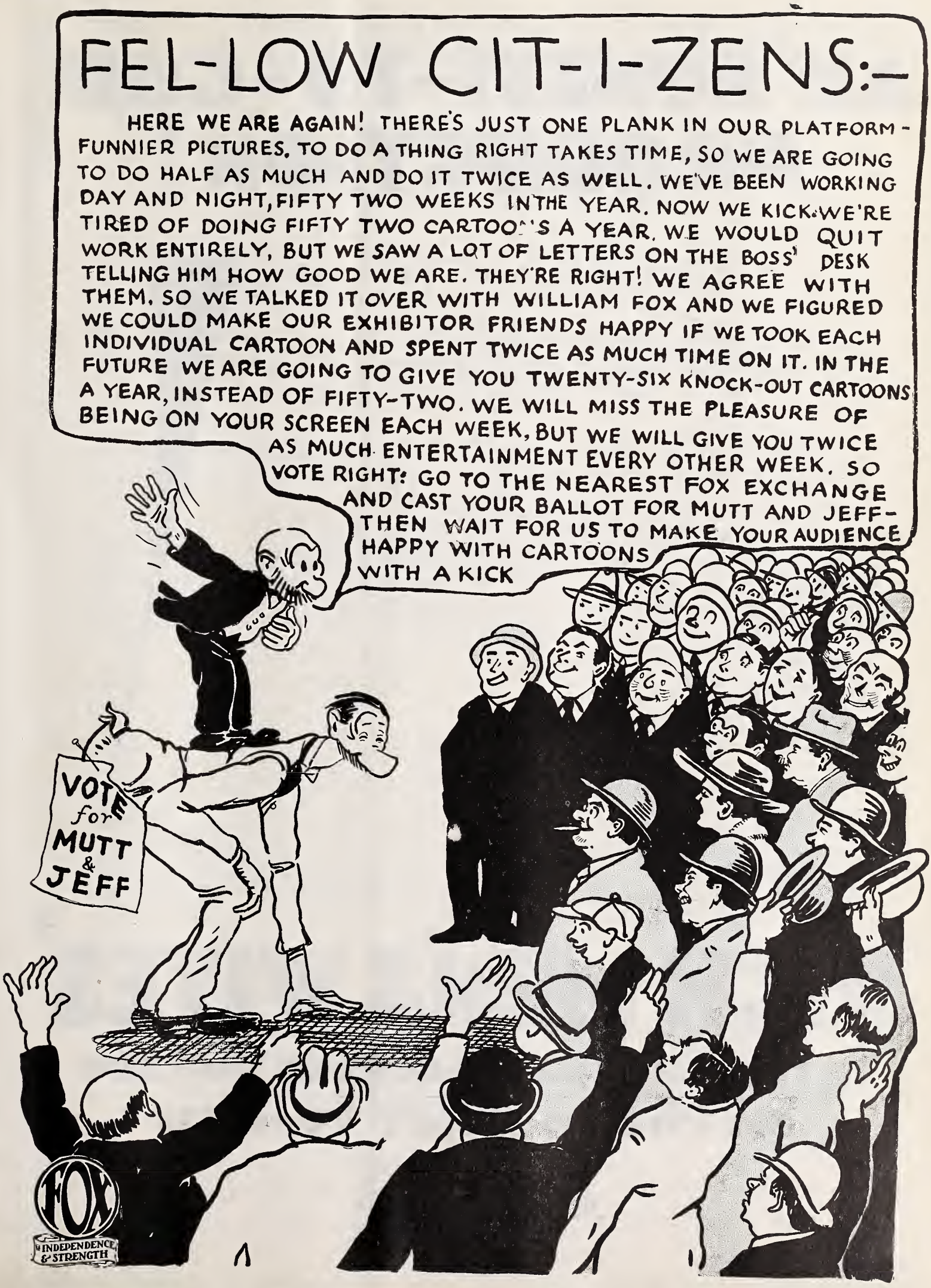
First Flight Over Vesuvius in Eruption.
Pictures of Bandit Villa Back on the Farm.
Air Flight Over the Mexican Volcano Popocatepetl.
Picture of German Crown Prince in Exile.
Pictures of Pope Pius at Eucharistic Congress.
First Flight Over the Grand Canyon.

6 Because of its large and able staff no important news event can escape FOX NEWS.

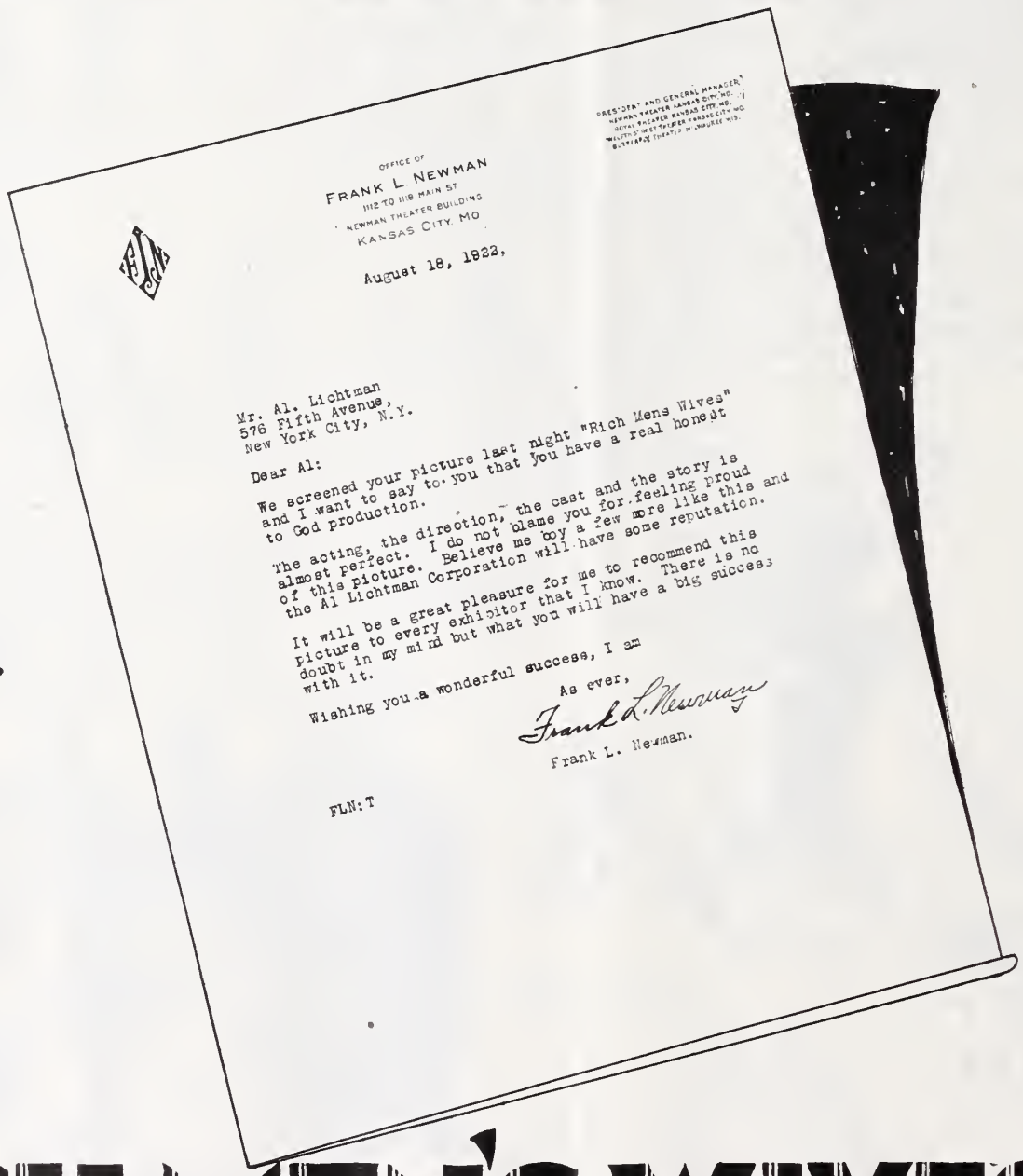
7 It has expert cameramen from the home office looking for the unusual and the unique all over the globe.

RELEASED EVERY WEEK — **FOX FILM CORPORATION**

FOX — INDEPENDENCE & STRENGTH


FEL-LOW CIT-I-ZENS:-
HERE WE ARE AGAIN! THERE'S JUST ONE PLANK IN OUR PLATFORM - FUNNIER PICTURES. TO DO A THING RIGHT TAKES TIME, SO WE ARE GOING TO DO HALF AS MUCH AND DO IT TWICE AS WELL. WE'VE BEEN WORKING DAY AND NIGHT, FIFTY TWO WEEKS IN THE YEAR. NOW WE KICK. WE'RE TIRED OF DOING FIFTY TWO CARTOONS A YEAR. WE WOULD QUIT WORK ENTIRELY, BUT WE SAW A LOT OF LETTERS ON THE BOSS' DESK TELLING HIM HOW GOOD WE ARE. THEY'RE RIGHT! WE AGREE WITH THEM. SO WE TALKED IT OVER WITH WILLIAM FOX AND WE FIGURED WE COULD MAKE OUR EXHIBITOR FRIENDS HAPPY IF WE TOOK EACH INDIVIDUAL CARTOON AND SPENT TWICE AS MUCH TIME ON IT. IN THE FUTURE WE ARE GOING TO GIVE YOU TWENTY-SIX KNOCK-OUT CARTOONS A YEAR, INSTEAD OF FIFTY-TWO. WE WILL MISS THE PLEASURE OF BEING ON YOUR SCREEN EACH WEEK, BUT WE WILL GIVE YOU TWICE AS MUCH ENTERTAINMENT EVERY OTHER WEEK. SO VOTE RIGHT: GO TO THE NEAREST FOX EXCHANGE AND CAST YOUR BALLOT FOR MUTT AND JEFF- THEN WAIT FOR US TO MAKE YOUR AUDIENCE HAPPY WITH CARTOONS WITH A KICK
VOTE for MUTT & JEFF
FOX
INDEPENDENCE & STRENGTH

AN HONEST-TO-GOD PRODUCTION!


OFFICE OF
FRANK L. NEWMAN
1112 TO 1118 MAIN ST
NEWMAN THEATER BUILDING
KANSAS CITY, MO
August 18, 1922.
Mr. Al. Lichtman
576 Fifth Avenue,
New York City, N.Y.
Dear Al:
We screened your picture last night "Rich Mens Wives" and I want to say to you that you have a real honest to God production.
The acting, the direction, the cast and the story is almost perfect. I do not blame you for feeling proud of this picture. Believe me boy a few more like this and the Al Lichtman Corporation will have some reputation.
It will be a great pleasure for me to recommend this picture to every exhibitor that I know. There is no doubt in my mind but what you will have a big success with it.
Wishing you a wonderful success, I am
As ever,
Frank L. Newman.
FLN:T

Frank Newman *knows* pictures

"RICH MEN'S WIVES"

is the fastest booking picture on the market to-day

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

IT'S A BOX-OFFICE TORNADO

Moving Picture World

B. P. Schulberg
PRESENTS

A GASNIER PRODUCTION

"RICH MEN'S WIVES"

While New York crowds of Mid-Winter proportions were storming the Capitol Theatre in Mid-August weather, the Trade Press Critics paid this splendid production the very highest tributes.

One of the Outstanding Attractions

Martin J. Quigley, editor and publisher of the Exhibitors Herald, wrote:

" 'Rich Men's Wives' is a valuable addition to the list of big pictures of the current season. . . . Al Lichtman launches his distributing organization with a Gasnier production which is entitled to recognition as a first rate attraction in every important aspect. It is a lavishly and effectively produced society drama. It is enacted by a singularly fine cast. IT IS ONE OF THE SEASON'S OUTSTANDING ATTRACTIONS."

Head and Shoulders Above Others

From the Exhibitors Trade Review:

"The quality which lifts it head and shoulders above the ordinary photoplay is the tremendous amount of sympathy it creates for the suffering young mother and her pretty baby boy. Has a decided commercial value. 'Rich Men's Wives' is refreshingly free from the slushy striving after effect. The picture gathers force as it proceeds. Such scenes as that in which the baby boy kisses his outcast mother through the glass door brought tears to the eyes of the huge audience which packed the big Capitol Theatre during its initial showing, and there were many moments when the sympathy of the crowd was expressed loudly, a sure test of the heart interest striking right home. Artistically, the picture is a treat."

Looms up like a Million Dollars

Roger Ferri, in Moving Picture World, said:

"Al Lichtman made certain promises to the exhibitors of the country that he would strive to give them pictures that would fatten box office receipts. And he has wasted no time in fulfilling that promise, for in the first release of the Al Lichtman Corporation, 'Rich Men's Wives,' he has a picture that will compare favorably with the best in the business. It's sure-fire material that he has given the theatre owners in this production, which is luxurious in settings, and valuable in cast and story. Whatever superlative claims you make for this feature will be substantiated by the picture itself, for it has everything—pathos, humor, thrills and romance. This picture can be shown at the 'blue blood' houses and at the so-called small town theatres, and go over like a tornado. As a production, it looms up like a million dollars, elaborate, pretentious and extensive in many ways. Go after this one tooth and nail."

A Woman's Picture

Laurence Reid, in Motion Picture News:

"A woman's picture—the mother love theme being developed to stimulate the feminine sex. A good box office title likely attract the eye everywhere, a couple of good troupers in House Peters and Claire Windsor, and a society background charged with real atmosphere—these will be sufficient to make this picture popular wherever shown."

"RICH MEN'S WIVES"

It's a Showman's Picture, an Audience Picture and a Guaranteed Money Maker for Exhibitors whose Patrons Demand the Best—

It's a preferred picture

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

T. R. COFFIN PRODUCTIONS

Announce the completion of releasing arrangements for

STATE RIGHTS DISTRIBUTION

for

A Series of Special Feature

CRESCENT COMEDIES

of two reels each with

ALL STAR CASTS

Produced under the personal supervision of

BRUCE MITCHELL

through

EAST COAST PRODUCTIONS, Inc.

FRANKLYN E. BACKER, Pres.

TERRITORIAL RIGHTS NOW BEING ALLOTTED

First Four Releases Now Ready

"Easy Picking"
"The Colorado Knight"

"Nobody There"
"Follow Suit"

WIRE WRITE PHONE

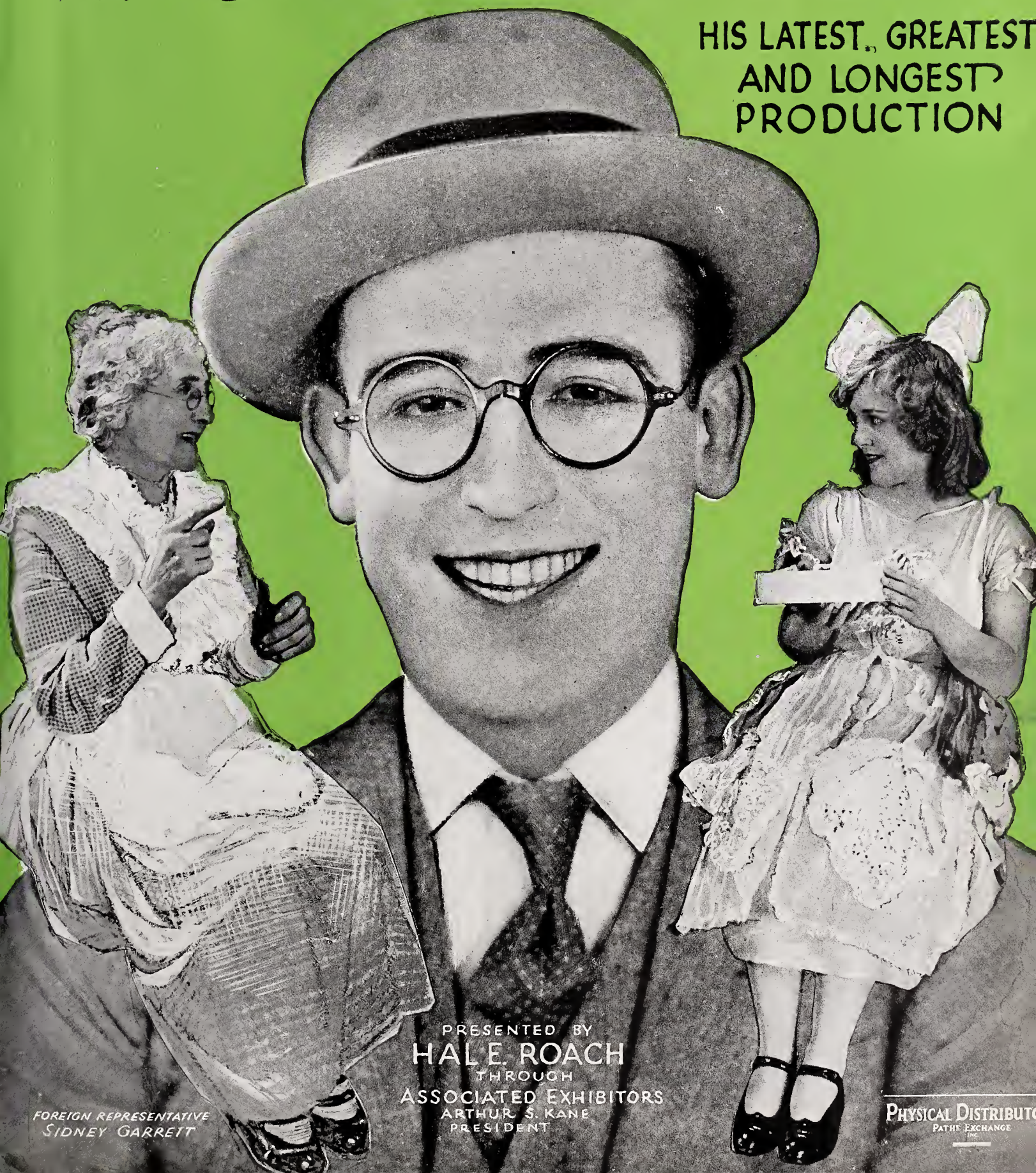
EAST COAST PRODUCTIONS, INC.

Times Building BRYANT 1351-1352 New York City

HAROLD LLOYD

In "GRANDMA'S BOY"

HIS LATEST, GREATEST
AND LONGEST
PRODUCTION



PRESENTED BY
HAL E. ROACH
THROUGH
ASSOCIATED EXHIBITORS
ARTHUR S. KANE
PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTO
PATHÉ EXCHANGE
INC.

HAROLD LLOYD IN "GRANDMA'S BOY"

EQUALLY acceptable in a village hall or the Throne Room of Buckingham Palace.—*Bioscope, London.*

It is impossible to reproduce the smallest fraction of the praise, commendation, exultation, adulation with which Harold Lloyd in "Grandma's Boy" already has been received.

Up to *August* 1*st* no theatre had opened it except for indefinite runs. No run had finished, although begun as long before as May 14th.

A veritable tornado of endorsements has followed its every showing.

More indefinite runs start during August and September, as well as shorter ones beginning with September.

Don't show this greatest comedy feature of all time if your seats are in bad repair or if you and your staff do not want to work handling crowds.

Now Booking For The Fall Season

HODKINSON PICTURES

The Practical Fulfilment of a Picture-Ideal

FOR the first three months of the new season, the W. W. Hodkinson Corporation makes one of the most important announcements in its history—an announcement that constitutes in a practical manner the fulfilment of a picture ideal.

In presenting the features and short subjects listed on the succeeding pages, we have sought to give expression to the sense of responsibility which we have always felt toward the Exhibitor, a responsibility that begins with good product and ends only when the full *service* implied by a HODKINSON CONTRACT has been faithfully and expeditiously performed.

That the Hodkinson policies have met with the full recognition of the Exhibitors of the country is best evidenced by sentiments such as the following which are continually making their appearance in the Box Office Records of the trade press. They are typical of the Exhibitor-attitude toward Hodkinson *product* and Hodkinson *service*:

"Have played a great many Hodkinson Pictures, and each one has proved to be a good attraction."

R. H. Durham,
Mission Theatre,
Mt. Vernon, Wash.

"Hodkinson Pictures are the most satisfactory, clean and entertaining, and at a price, too, exhibitors, that enables you to make money."

L. L. Connor,
Victory Theatre,
Cambridge, N. Y.

"Hodkinson Pictures are the talk of Bristol. We have never had a poor picture or a poor film since we began receiving prints from your Boston office."

William F. Eddy,
Star Theatre,
Bristol, R. I.

"All Hodkinson Pictures are good, and their prices are right. They don't ask you to give them a share of the theatre to pay the rental."

Charles Holtz,
Princess Theatre,
Danforth, Me.

"I find all Hodkinson's are above the average."

J. E. Higgins,
Majestic Theatre,
Cullom, Ills.

"The fine condition of Hodkinson prints invariably makes it safe to run them even a bit old."

Fred. Hinds,
Cresco Theatre,
Cresco, Ia.

"Hodkinson paper and photographs show up well."

A. S. Kelsted,
Rialto Theatre,
Hood River, Ore.

And so we might go on for many pages. It is significant that not only have Hodkinson Pictures demonstrated their audience-values, but when the Exhibitor goes out of his way to mention the condition of prints, the square-dealing prices and the effectiveness of paper and accessories, it is proof positive that he is getting more than so many feet of film when he buys a Hodkinson Picture, that an element of *service* goes with the sale which makes for satisfaction.

W. W. HODKINSON CORPORATION
469 Fifth Avenue, New York

H O D K I

Renco Film Company
Presents
The
VEILED WOMAN
from the famous story "A Spinner in the Sun" by
MYRTLE REED
featuring
Marguerite Snow
Directed by
Lloyd Ingraham

ONE OF THE BEST

Class A-b. (Superior). One of the most interesting of modern screen achievements.
Screen Opinions

The picture is almost flawless.
The Morning Telegraph

There is easily enough drama with its accompanying love story to keep spectators firmly interested throughout.
Moving Picture World

A very unusual picture. Gets away from the general run of picture theme.
The Film Daily

Screen entertainment of the best and highest grade. Exhibitors should find this production a valuable treasury aid.
Exhibitors Trade Review

A
HUGO BALLIN
Production
MARRIED PEOPLE
featuring
MABEL BALLIN
and
PERCY MARMONT

GET THIS ONE

Class A-c (Excellent). This production may be classed among the best of the year. A high class feature that will be enjoyed by all.
Screen Opinions

The picture holds the interest and has the quality that will attract.
The Morning Telegraph

Mr. Ballin has provided his usual finished and artistic production. Audiences will be pleased with "Married People" and you have a title with good exploitation possibilities.
The Film Daily

Mr. Ballin's direction soars high above any of his other efforts.
Exhibitors Trade Review

HODKINSON
PICTURES

N S O N

IRENE CASTLE
in
SLIM SHOULDERS

from the story by
Charles K. Harris
Directed by
Alan Crosland

A SURE MONEY MAKER

One of the nearest approaches to thorough satisfaction an exhibitor in any locality might be able to get hold of.
Exhibitors Trade Review

The kind of picture which the public will enjoy thoroughly.
Morning Telegraph

Good to look at from start to finish. One that you can rely upon to please.
The Film Daily

Eclipses anything the star has appeared in.
Motion Picture News

Should have universal appeal.
Harrison's Reports

A
Benj. B. Hampton
Production—

HEARTS HAVEN

from the great novel by
CLARA LOUISE BURNHAM
with
Robert McKim - Claire Adams
and Carl Gantvoort

Produced by Benj B. Hampton and his associates for Great Authors Inc.

WILL MAKE GOOD ANYWHERE

Class A (Very Good).
A picture that holds inspiration. Wholesome and entertaining.
Screen Opinions

This picture will have a tremendous appeal.
Exhibitors Trade Review

Exudes a wholesomeness sure to be appreciated.
Motion Picture News

The picture is well made. A finished piece of work.
The Morning Telegraph

Will interest many. A very interesting feature. Should prove a sure-fire success.
The Film Daily

HODKINSON
PICTURES

H O D K I

Ward Lascelle
presents

"AFFINITIES"

From the popular story by
MARY ROBERTS RINEHART
featuring
COLLEEN MOORE
and JOHN BOWERS

1000% ADVERTISING VALUE

"Affinities" is an ideal showman's picture. It's a rip-snorting comedy-drama tremendously rich in entertainment values.

It was written by Mary Roberts Rinehart, the author of "Affinities," whose books are known to millions.

It has Colleen Moore, one of the great shining lights of today's galaxy of popular screen stars.

It has John Bowers, that versatile young actor, who has climbed to such heights of popularity that his name has become a great power at the box-office.

"Affinities" has all those values that go to make a big money maker.

C. S. Clancy
presents "The
HEADLESS HORSEMAN"
featuring
WILL ROGERS
Adapted from
Washington Irving's
Great Classic Legend
of Sleepy Hollow

BOX-OFFICE DYNAMITE

Here is one that is guaranteed to get them in.

Exhibitors! Look at the DYNAMITE TRIO you have in this production to assist you in making some easy money.

WILL ROGERS, one of the most popular characters on the stage today and the big star of the nationally-known Ziegfeld Follies, and also one of the sure-fire drawing names of our industry.

WASHINGTON IRVING, whose classics are to be found in every nook and corner of the universe.

"THE HEADLESS HORSEMAN," that mysterious, terrifying spectre of the "Legend of Sleepy Hollow" that caused one of the best-known characters of fiction, Ichabod Crane, so many uneasy moments.

Man alive! Here is a picture that will pull them in rain or shine.

HODKINSON PICTURES

N S O N

Ward Lascelle
presents

"MIND OVER MOTOR"

featuring

TRIXIE FRIGANZA

from the story by

MARY ROBERTS RINEHART

PACKED WITH LAUGHS

"Mind Over Motor" is one of the famous Mary Roberts Rinehart "Tish" comedies that became tremendously popular through the medium of the Saturday Evening Post. Very few writers of today have such an enthusiastic following as Mary Roberts Rinehart.

Her name has become a powerful box-office factor in the moving picture business. Additional advertising value has been added to "Mind Over Motor" through the selection of Trixie Friganza, who plays the lead in this exceptionally amusing photoplay. The American public from Coast to Coast remember Trixie Friganza as one of the greatest comediennes that ever graced the musical comedy stage.

With a good picture and two such business getting names, exhibitors are assured of more than satisfactory returns at the box office.

HODKINSON "SHORT SUBJECTS" BUILD BETTER PROGRAMS

TRIART PRODUCTIONS

Heralded in every section of the country as the finest two-reelers ever made.

"The Beggar Maid,"—"The Bashful Suitor"—"The Young Painter"—"Hope" featuring Mary Astor.

TECHNICAL ROMANCES

The foremost novelty to make its appearance in several seasons. All of one reel length.

BRAY COMEDIES

New adaptation of the animated cartoon idea. A combination of cartoon and straight action photography. All of one reel length.

FUN FROM THE PRESS

Consists of the wit and humor of the world as compiled by one of America's leading weeklies, LITERARY DIGEST, and the only reel sponsored by them. One reel a week.

DAYS AFIELD WITH ROD AND GUN

Six, one reel specialties, prepared under the supervision of Eltinge Warner, publisher of "Field and Stream." A series of sport pictures that will delight everyone.

HODKINSON PICTURES

Smashes All Re

READ

When the man who pays for the film talks about your goods as this exhibitor does, what other arguments are necessary?

THIS is only one of the scores of glowing expressions of praise from showmen who have played this box-office sensation of 1922 for a GRAND CLEAN-UP. Others in the same enthusiastic strain are pouring into F. B. O. headquarters. They tell of ammed theatres, of shattered box-office records, of surging mobs storming the doors, halting traffic to pay their money for tickets to the GREATEST SCREEN SHOW of the year.

Wise old "Variety" had this to say about the engagement of "In the Name of the Law" at the Empire Theatre, Syracuse: "The film was dedicated to Chief of Police Cadin, the Commissioner of Public Safety and his men. *The idea worked to the extent that the house was forced to lock 'em out Sunday night." You, Mr. Showman, can DO IT TOO!*

Records blown to atoms EVERYWHERE. Detroit overwhelmed; Fort Wayne rocked and shaken; Cincinnati stormed; Los Angeles knocked for a goal; New York City ripped and torn asunder by the GREATEST EXPLOITATION CAMPAIGN IN THE HISTORY OF THE SHOW BUSINESS!

See the Picture—see the sensational tieups and exploitation then get a copy of the amazing press book and sell yourself

Now Cleaning Up for the Biggest Houses Throughout the Entire Country

Unquestionably the Most Sensational Money Getter of the Season

"IN THE NAME

Film Booking Offices of America—Main Offices F. B. O. Building

cords For 5 Years

THIS REMARKABLE LETTER

THAT REFLECTS EXHIBITOR'S' AND THE PUBLIC'S SENTIMENTS FROM MAINE TO CAL.

PHONE, 17

THE ROSE THEATRE COMPANY

Operating The Rose and Victory Theatres

WILLIAM C. McINTIRE, MANAGER

P. O. BOX 54

THE VICTORY
Pictures and High Class Tabloids

THE ROSE
The Temple of Moving Pictures

BURLINGTON, N. C. August 20, 22

Film Booking Offices of America., Inc.
723-7th Ave New York City.
Gentlemen:-

I played your picture "IN THE NAME OF THE LAW" Aug.16th and 17th and I wish to say that I have had more compliments on this picture than on any picture I have played in the last five years. People meet me on the street and compliment me for showing it.

There is no doubt about "IN THE NAME OF THE LAW" being the biggest box office bet of the year for exhibitors.

You have wonderful publicity possibilities but what counts a great deal more, the picture backs up the publicity 100% and does not kill a man's business for weeks afterwards as many of the so-called super features have done.

Your picture is one that any censor board will rave over for cleanliness and the exhibitor who books and falls down on this picture is suffering from either sleeping sickness or hookworm.

You have the picture and the publicity possibilities and if the exhibitor lays down on the job it's hos own fault.

Wishing all the the success in the world to this, one of the best and cleanest pictures made since the industry started, I am

Very truly yours.

The Rose Theatre Co
By Wm C McIntire

Keep your eye on F. B. O.

A OF THE LAW

723 Seventh Avenue, New York — Exchanges Everywhere

DOROTHY GISH

IN

"THE COUNTRY FLAPPER"

Now Available for Exhibitors at Following Exchanges

GLENN HUNTER AND DOROTHY GISH

NEW YORK
COMMONWEALTH FILM CORP.
(Greater New York and Northern New Jersey)

BUFFALO
NU-ART FILM CORPORATION
(Northern New York)

BOSTON
EASTERN FEATURE FILM CORP.
(New England)

NEW ORLEANS
PIERCE FILMS, INC.
(Louisiana and Mississippi)

LOS ANGELES
J. L. MERRICK
(Southern California and Arizona)

SAN FRANCISCO
J. L. MERRICK
(Northern California and Nevada)

MILWAUKEE
WISCONSIN FILM CORPORATION
(Wisconsin)

MINNEAPOLIS
FIRST FILM COMPANY
(Minnesota and North and South Dakota)

Unusual care has been taken in selecting these Distributors. Other Territories will be assigned and announced as selections are made.

Send Applications for Territory Promptly to

Producers' Security Corporation

516 5TH AVENUE, NEW YORK

To the Independent Producers

of Motion Pictures

offering services not hitherto available

Distribution

Our intimate acquaintance with all phases of distribution — national, independent or state-rights—enables us to place your product at the most advantageous terms and with the utmost protection.

Field Selling

Our organization in the field will undertake a new and vital service for independents by watching every first run situation and assisting the local exchanges in placing the product advantageously, and in following up unsold territory.

Auditing

With a thorough knowledge of values, we will approve contracts, enforce play dates, and with a competent auditing staff in the field, we will check up every exchange to the end that our clients may obtain their due revenue from each booking.

LEST YOU DO NOT KNOW—

Alexander S. Aronson, who pioneers this thorough and long-needed service, has had a most extensive and intensive experience in all phases of motion picture distribution.

SOME nine years ago he became associated with the WORLD FILM CORPORATION, confining activities at different times to their producing and distributing divisions.

Thereafter he organized, with others, REGAL FILMS of CANADA, and subsequently GOLDWYN PICTURES, LIMITED, also of CANADA.

Three and a half years ago he joined Goldwyn in the United States and controlled their distribution from Denver west.

In December, 1920, he became General Sales Manager and Vice-President of the GOLDWYN DISTRIBUTING CORPORATION, from which duties he voluntarily resigned this year.

Exploitation

We will have on our staff competent people to thoroughly exploit your product in important key cities, and to cooperate with the exploitation departments of the distributors.

Foreign Department

Our foreign division will place product so that our clients may obtain the maximum benefit from foreign sales. Where product is disposed on World's Rights, this department will be an invaluable aid in determining the Foreign value.

Star Appearances

We will maintain a department to book stars or featured players, either with or without film, obtaining the most advantageous business arrangements.

Every Department will be under my personal supervision

TO WEST COAST PRODUCERS

Within the next three weeks Mr. Aronson will be in Los Angeles. Write or wire now to arrange interviews when there.

Alexander S. Aronson

(LOEW BUILDING)

1540 Broadway, New York

These services as a whole or in part, as you require them, are available at a price you can afford to pay either on a flat basis or percentage arrangement. They can be applied to product already released as well as to product contemplated for release.

What First National big

Fresh news every week

"HURRICANE'S GAL"

Starring the beautiful Dorthy Phillips and produced under the direction of Allen Holubar

Excellent Business

D. J. Shepherd, Branford Theatre, Newark, N. J., says:

"'Hurricane's Gal' was very well received and the audiences were enthusiastic. Did excellent summer business in extremely hot weather. It's a very good audience picture."

Phenomenal Business

Dave Bershon, West Coast Theatres, wires from Los Angeles as follows:

"Did phenomenal business at the Kinema, despite summer heat and summer resort exodus. Bound to please audiences everywhere, and we expect reports of big business from all over our circuit. It is there 100 per cent."

Best Ever Played

T. J. Eslick, Hope Theatre, Dallas, wires:

"Best audience picture I have ever played. It has everything, and made splendid record here."

Sure Money Getter

W. C. Patterson, manager of the Metropolitan Theatre, Atlanta, wires:

"A sure money getter, alive with incidents and unusually thrilling. Most satisfactory."

THE CROSSROADS OF NEW YORK

Mack Sennett's latest big comedy-drama feature, starring Mabel Normand, is making the money.

Seldom Equaled

The Chicago Tribune in its editorial columns says:

"From his cast Sennett produced acting which is seldom equaled on the screen, acting such as made the 'Four Horsemen' distinctive. By this acting he created an effect of probability and plausibility.

"One by one he invaded the choice fields of movie emotion and activity, and in each case he made his satire better in acting and in employment of effects than the movie standard against which his satire was directed. When he touched the emotional absurdities of the movies it was done so deftly that it was an example of persuasive acting almost concealing the fact that Sennett had the sawdust all out of the doll and scattered on the floor."

Excellent Play

H. J. Longaken, Howard Theatre, Alexandria, Minn., says:

"Excellent entertainment from beginning to end. For four and a half reels the audience applauded and laughed heartily; then, wow!—one and a half reels of thrills and real melodrama that caused one to hold on to the seat, and a climax that sent them out chattering and praising the show. All seemed well pleased and if they had not been I would have felt like calling the coroner. This class of features will put the motion picture back on the map. Characterization good; photography good. In all, a dandy show."

Extraordinary Business

W. M. Smith, Rialto Theatre, Tulsa, Okla., says:

"No need for exhibitors to operate their theatres at a loss during the hot weather when pictures like this are available. Business extraordinary."

"SONNY"

Richard Barthelmess in an Inspiration Picture, directed by Henry King.

A Big Success

J. A. Flournoy, Criterion Theatre, Macon, Ga., says in a report to the Exhibitors' Herald:

"'Sonny,' with Richard Barthelmess—most successful picture we have had since 'Smilin' Through,' which was a record breaker for popularity."

An Absorbing Play

The New York Evening Telegram says:

"A story truly human and realistic—absorbing—played in a marvelous way by Barthelmess. It is unusual and genuine."

Very Stirring

The New York Herald says:

"A rare film flower, more stirring than 'Flanders Poppies,' for it is the expression of a personality."

"Sonny" Is A-No. 1

Mrs. Frank Paul, Marvel Theatre, Carlinville, Ill., reports:

"'Sonny' and 'Tol'able David,' with Richard

time Attractions are doing

A real box office gauge

Barthelmess.—It's a pleasure to show pictures like these. A-1 in every respect, and we received nothing but compliments. Barthelmess great. Also think Pauline Garon in 'Sonny' a coming star."

Strikes Into Heart

The Cincinnati Enquirer says:

"It strikes deep into the heart. It is easily Barthelmess' best role, better even than 'Tol'able David."

Worthy of Hall of Fame

The Philadelphia Enquirer says:

"A picture that is worthy of enshrinement in a permanent Hall of Fame for Photoplays. Richard Barthelmess holds the audience in the hollow of his hand. He brings the tear to the eye and causes hearty laughter."

"ONE CLEAR CALL"

A John M. Stahl production, presented by Louis B. Mayer

Plays to Capacity

W. M. Smith, Rialto Theatre, Tulsa, Okla., wires:

"'One Clear Call' opened to capacity, and on this, the sixth day, is still drawing big houses. This is remarkable, considering the weather, which is exceedingly hot. Patrons generally enthused, and it is considered one of the year's best pictures. Any exhibitor who can not clean up with this one better close his theatre. The newspapers here voted it a film masterpiece, and one of the best made in four years."

Best Box Office Film

U. K. Rice, Piedmont Amusement Co., Winston-Salem, N. C., writes:

"We have just finished the showing of ONE CLEAR CALL, and I do not hesitate saying that it is one of the very best pictures of the year. This is not only my own personal opinion, but the remarks of our patrons leaving the theatre substantiate it. It pleased our patrons as much or more than any other this year, and as a box office attraction it was the very best. Mr. Sams stated this evening that it is the first picture he has taken the time to sit through from the opening title to the end, and in his opinion is the best thing since 'The Birth of a Nation.'"

Real Picture Art

R. St. John, First National Theatre, Sylacauga, Ala., writes:

"We want to congratulate you on this picture. Our patrons were carried away with it and we recommend it strongly to those desiring real picture art."

Well Worth Booking

J. Carbonell, Monroe Theatre, Key West, Fla., says, as quoted in the World:

"A picture worth booking. Scenario good; acting superb."

"FOOLS FIRST"

A Marshall Neilan production, taken from the story by Hugh MacNair Kahler.

Something Unusual

The Los Angeles Examiner says:

"Here is something unusual—an interesting picture. Sharply clever and impressive bits of directorial genius. The acrid touches of humor, the gorgeous photography, make 'Fools First' a brilliant production."

Sure-Fire Drama

The Omaha World Herald says:

"There are sure-fire situations in 'Fools First.' It is highly entertaining. A typical Neilan picture, well cast, well directed, splendid sub-titles, good plot, interesting character portrayals, plenty of suspense, unusual."

Has Big Wallop

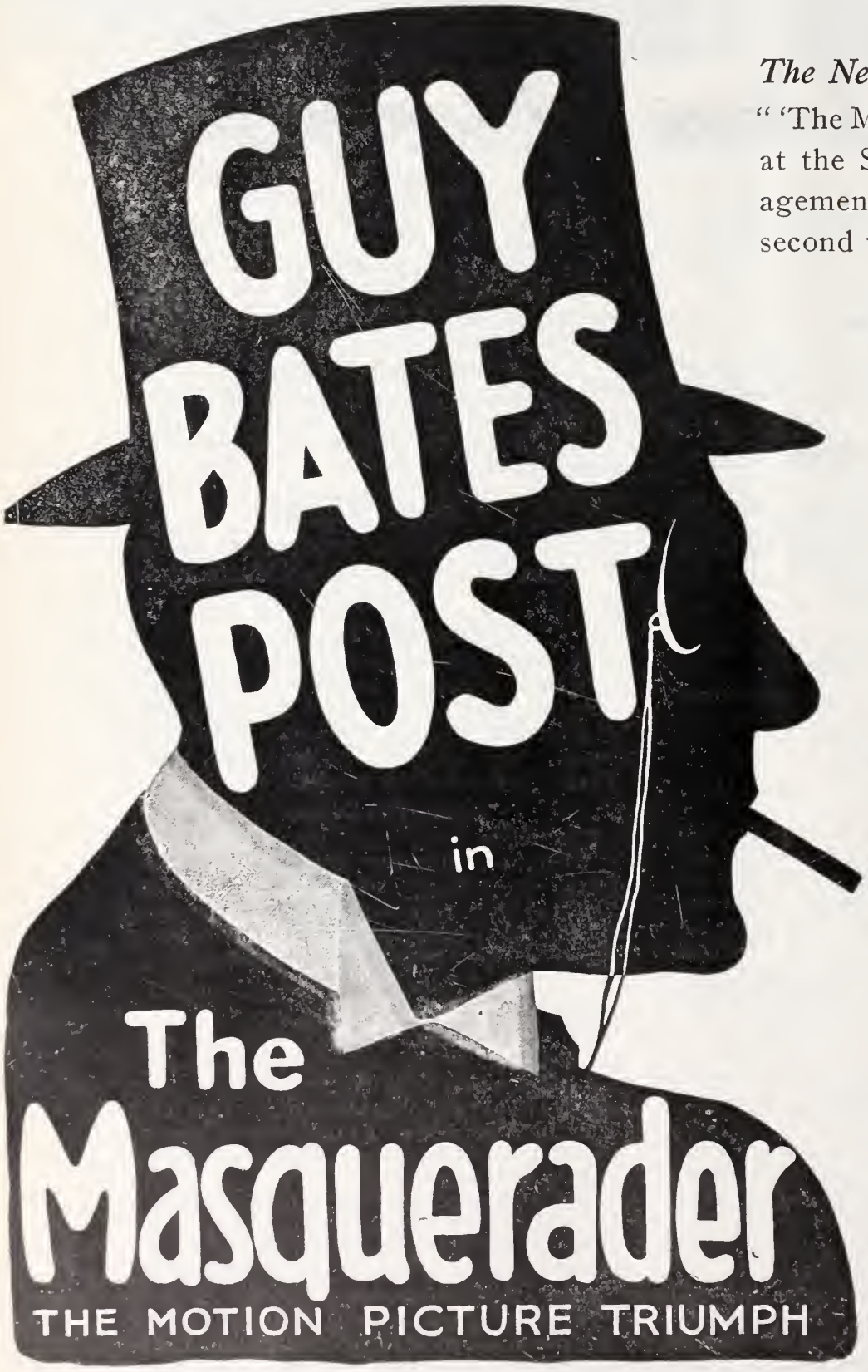
The Los Angeles Daily Times says:

"'Fools First' carries a big wallop. Pictures are pictures, but Neilan pictures are generally something better than a mere string of pretty scenes. They're an interpretation of an idea. They inveigle you into thinking that you're watching something really happen, instead of looking at a movie.

"What particularly allures a blasé photoplay fan about 'Fools First' is the tempo. The whole of the action moves swiftly, and with lots of surprises, toward a very satisfying objective—regeneration.

"We rate the acting as top-notch. The best, we take it, is by Claire Windsor as Ann Whittaker, the character portrayal of Claude Gillingwater, some dramatic moments of Raymond Griffith, and the sincerity of Richard Dix."

One of the Few Pictures Held For Second Week's Run at N. Y. Strand!



The New York Mail says:

" 'The Masquerader' proved so popular at the Strand Theatre that the management prolonged its engagement a second week."

Richard Walton

TULLY'S

great production which roadshowed six years to record crowds in every city, town and hamlet in the country. Taken from the famous novel by Katherine Cecil Thurston and the stage success of John Hunter Booth.

Directed by

JAMES YOUNG

A First National Attraction

FIRST NATIONAL PICTURES

It's Making Box Office History!

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 58, No. 2
Sept. 9, 1922

A Good Job Well Done

WE have just come across—perhaps belatedly—a manual issued by the M. P. T. O. A. The title is "Public Service Work in the Motion Picture Theatre."

And, we are surprised.

Your average film man—and we belong in that classification—spends a large part of his time saying, "This ought to be done," "That ought to be done."

With the result that he is rather taken aback when his eye encounters an "ought-to-be" that is being done.

* * *

"Public Service Work" is a sonorously impressive phrase that may, to some extent, hamper the good intended by the movement.

It is very likely that thousands of exhibitors have not seen this manual—and that a good proportion of those who have received a copy passed it by with only cursory thought.

Which is the "reason why" of these words.

The manual is something which should be in the hands of every exhibitor. And once in his hands it is a business talk that he should read closely and absorb thoroughly. "ABSORB"—not merely read.

No treatise on such a subject can be expected to serve as a working tool in the sense that it will provide specific instructions to be followed by every manager in every town.

But a manual that will inspire the theatre man to a desire to make his playhouse a vital community force, instructions that will at least start his own mind working out adaptations to fit local conditions—this manual will have accomplished all that can be expected.

And this the M. P. T. O. A. booklet does.

* * *

The compilers place Public Service Work before the exhibitor as an OBLIGATION. In these words:

"Motion picture theatre owners are custodians of the screen press, relatively as much a factor in the life of every community as the church, the school, and the newspaper, and equally responsible to the people for such measures of public service as their screens may be able to provide.

"Because of this close community association every motion picture theatre owner is morally bound to do everything within his or her power to advance the interests of the public and extend helpful co-operation wherever possible to all other service elements in conserving the welfare of the nation, state and community."

The DUTY of the theatre in responding to its opportunities for community service is thus well put.

But we can afford to be frank.

And in such a cause we can well admit that there are strong SELFISH reasons for every picture theatre to bend its utmost effort towards public service.

* * *

One of the selfish reasons is an indefinite one bearing on the relations of the whole industry towards the public.

It is this:

The more the screen identifies itself with local and national public service, the more it becomes an aid to school, church and civic authorities—the sooner will the general public come to look upon the screen as identical with the press.

And entitled to—THE FREEDOM OF THE PRESS.

This is one point. An important one.

There are other selfish objectives. The standing of the average small town theatre in its community is a peculiar one. Too often it is entirely dependent on the standing of the proprietor BEFORE he became a theatre man. If he was a part of the community then—he is now. If not—he is "the theatre man."

These are unpleasant facts—but true of too many towns.

The general patronage of the small town theatre is affected by this attitude, his banking and commercial relations are affected, and his position is serious when he is selected as a target by the local reformers.

Public Service Work—day in and day out, in season and out, is the prescription that can heal that sore spot.

Robert E. Welsh

Editorial Personalities

A miracle has occurred!

New York is witnessing a particularly sordid murder case. Some of the participants are connected with the motion picture industry in about the same manner that a ribbon counter clerk could be proclaimed "A leading drygoods merchant."

A young lady appeared in the case several days ago and basked in the glory of headlines proclaiming her a "Pretty Moving Picture Actress."

Then—on Wednesday morning, the miracle!

We picked up a copy of the New York American to read this in the display type, "Alice Thornton, Never in Movies—Was a Filing Clerk."

Ye gods!

There in cold type—the truth. What a daring city editor to cast from a Park Row window the darling phrase, "Pretty Moving Picture Actress."

But while on the subject we might say that while the other papers have stopped referring to the girl as a screen beauty none but Mr. Hearst's morning and evening papers came forth with a blunt statement correcting previous words.

Charles McCarthy, of Famous Players, comes forth with a real idea. It is this: As long as there is any prospect of the serious coal situation assuming definitely serious aspects it behooves exhibitors to decide that this is the time to GO GET THE MONEY. "Set the big pictures in now," says McCarthy, "and drive so hard in the good weeks that are coming between now and the first weeks of November that you will be ahead of the game no matter what happens."

Mention of William R. Hearst in our first paragraph leads us a step further to say that Mr. Hearst seems set to "show 'em" this year and gives every sign of succeeding in his object.

The good notices "The Young Diana" has received are enough to start any producer's season off with smiles and good cheer. But what we are waiting anxiously for is the first glimpse of "When Knighthood Was in Flower."

This Marion Davies feature is the pride of the Cosmopolitan organization. You can't talk to a member of the Hearst forces from George Utassy down without awakening a rush of enthusiastic description of the "million dollar Davies special."

First we took the propaganda with at least a handful of salt. Then we heard a little more—and a little more. And the latest we hear is that Hearst has engaged the Criterion Theatre indefinitely to house the Broadway run on "When Knighthood Was in Flower."

Joseph Urban, whose artistic genius is given to all Cosmopolitan productions, is going to step in the front door of the Criterion and start working until he goes out the stage door. The house, we understand, is going to be transformed to be entirely in harmony with the big special.

Too many signs of absolute belief in that production. We've thrown away the salt—and now we're just waiting.

J. D. Williams isn't sailing for Europe after all. Just a false report. But at least we know that he has got as far as Sheepshead Bay. Bumped into him last Thursday playing "Daddy Longlegs" to a lively gathering of the First National home office employees. Europe's too far away, especially at a time when some big things are being cooked up by the Williams, Schwalbe, Rowland trio. Might as well cast modesty aside to tell you that J. D. says The World is getting better with every issue.

We have a suspicion that many exhibitors, reading the trade paper reviews these days, have formed the impression that the critics must be slipping badly. Inclined to find every picture a good picture and few harsh enough to unsling the sharp-pointed adjectives.

We checked the matter over ourselves the other day.

And here's the truth:

Pictures this Fall are too gol durned good. That is, too good to allow a reviewing department to stand up and valiantly slam a few heads.

Gosh, but it is almost getting disgusting, this procession of good pictures. One after another. And every time we think of some of the pictures that were outstanding last year, pictures we even went so far as to call "big," and then look at this season's output—we feel ashamed.

There were pictures last year big enough in the general run to be called "specials" that wouldn't even rank as average with this Fall's crop.

So don't blame the reviewers, boys. They can't help it if review after review reads like sugar and honey. Blame the pictures, boys.

Here's a batch:

F. J. Godsol is visiting his Goldwyn studios at Culver City.

George Kann, of Goldwyn's foreign department, has returned from abroad.

Ralph Block, of the Goldwyn editorial staff on the Coast, has arrived in New York and with his arrival the news that he has resigned his post with that organization.

Seems funny to write "George Kann, of Goldwyn." The typewriter almost wrote "Universal" from force of habit created in those years, and years, and years—and years.

Alexander S. Aronson's announcement of his plans to co-operate with independent producers by offering an all-embracing service is of interest. Aronson is both likable and capable.

And the Fates know the independent producer can use the sort of service promised by Mr. Aronson's organization.

No service can help the sort of independent who is an independent producer merely because he happens to know how to raise a bankroll—and knows not enough for someone to hire him.

But the independent with real producing knowledge, ambition and sincerity can use a *business* service. The very qualities that insure his success as a producer are traits that prove handicaps to him in trying to handle the multiplicity of business details in sales, distribution and exploitation.

The result, when he tries to handle them, is that his productions begin to slip through not getting the attention that he is qualified to give them.

And when the productions slip—all the service in the world won't help.

So the wise producer is the man who says, "I am a producer. Now I'm going to look around for someone who is a DISTRIBUTOR and that's his end."

Our most energetic news gatherer comes to us with an item. "Courtland Smith, of the Hays organization, is suffering an attack of Hay fever." We disclaim responsibility. There it is as we got it.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Fritz Tidden, reviews; Roger Ferri, independent productions, C. S. Sewell, producers news and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

Copyright, 1922, by Chalmers Publishing Company.

Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other Publications

Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

Coal Crisis Threatens Theatres; Rap N. Y. Governor's Program

UNLESS the coal situation is settled within the next fortnight the theatres of this country will be placed in the embarrassing position of either utilizing oil for heating and operating purposes or closing by November 1. This statement was made in New York this week by showmen who appeared before the municipal and state committees appointed to deal with the possible coal shortage. The situation, however, was clearing, according to reports received late in the week at the offices of Will Hays and Sydney S. Cohen. In New York the situation is characterized by certain theatre men as acute, but in other circles these reports are said to have been greatly exaggerated.

The New York State Legislature convened in special session on Tuesday night, August 29, at the call of Governor Miller, to ascertain ways and means of distributing fuel in the event of a shortage. Aside from a general discussion of the possibilities of such a shortage nothing was done. Governor Miller's program was bitterly attacked and the legislators indulged in a general game of high-powered finance.

After an all-night session it was decided that the governor name a board to cope with the situation. Senator James J. Walker, of New York, spoke on the shortage as it would affect the theatres of the state, but nothing was done to meet any possible shortage in the fuel. As a result of this action, New York theatre owners are in a turmoil for lack of definite knowledge as to what to do.

Late this week Mr. Cohen issued a statement from his offices in New York, in which he urged that the theatre owners co-operate with the officials in every way possible. Mr. Cohen was recently appointed a member of Mayor Hylan's coal committee of Greater New York. A special meeting of this committee was held in New York on Tuesday in Commissioner Grover A. Whalen's office, when it was definitely agreed that a special meeting of the Board of Estimate, of Greater New York, be called to enable the committee and others to make definite plans for emergency transportation of coal in the event that the present carrying system should, in any way, fail to meet the necessary demand.

Mr. Cohen's statement follows, in part:

"Giving the Motion Picture Theatre Owners of America representation on the mayor's coal committee is an official recognition on the part of the government of Greater New York that the theatre is an essential industry and necessary for the welfare of the people. It is also a very distinct approval of our public service efforts, wherein the theatre owners co-operate in every way with public officials in furthering necessary programs of all kinds calculated to advance the general welfare of the community."

Play "Il Guarani"

September 7 marks the date of the opening of the Brazilian Centennial exposition, a big moment in the history of our sister republic, and Franklin Adams, counsel for the Pan American Union in a letter to Sydney S. Cohen has requested that theatres play the overture "Il Guarani" by Carlos Gomez, a Brazilian, in celebration of this event.

We are glad to second this request and urge exhibitors to co-operate in thus emphasizing the friendly relations between our country and Brazil; also to display flags of the two nations. Remember the date, September 7.

THE EDITOR.

Exhibitors Make New Agreement with Producers and Distributors

AS a result of information obtained from an unquestionably reliable source Moving Picture World is enabled to make exclusive announcement of details connected with the recent negotiations between the exhibitor committee, headed by Sydney S. Cohen and Will Hays.

The committees have decided upon an entirely new form of contract. They have also effected what has been accepted as a "code of ethics" regulating salesmanship insofar as it concerns exhibitor patronage.

Insofar as the exhibitors' committee is concerned, the contract and code, as formulated, are acceptable, but before either can be effective the producers and distributors represented in the Hays' organization must approve them. Copies of the contract and code already have been sent to them.

Some definite action on the contract is expected to be taken late next week. It is generally believed, however, that the contract, as negotiated by the two bodies, has met with the unofficial approval of the companies, who were represented on the Hays' committee that dickered with the exhibitors for many weeks.

Most important of the many features embodied in the agreement is that pertaining for the creation of joint arbitration boards in the various exchange centres. On these boards will be members representative of the exhibitors and various exchanges.

All disputes over contracts will be submitted to this board for settlement. In the event that the decision of this board be unsatisfactory to either side an appeal can be taken to a national joint arbitration committee, which, it is said, will include Messrs. Hays and Cohen, for a final decision.

Another interesting feature provides that before any contract shall be considered finally closed it shall be properly and officially approved by the home office. A maximum period of 14 days for coast exhibitors, wherein the decision of the home office shall be made known, has been fixed. In the event that no decision is reached within that maximum period, the contract shall be considered invalid.

Embodied in the code of ethics is a provision prohibiting film salesmen from approaching other exhibitors in any place where negotiations for a picture already have been opened, i. e., no salesman can, after closing a contract with an exhibitor, use that document as a weapon in forcing the opposition to submit to a higher rental.

After much dickering the committeemen are said to have agreed on a replacement fee of four cents per foot of film. When negotiations were first opened the replacement fee was fixed at eight cents per foot.

Disposes of Interest

Alfred Weiss Sells Holdings in Goldwyn Exchanges in New York and Buffalo

Alfred Weiss, formerly vice president and general manager of Goldwyn Distributing Corporation, has sold to that company his entire commission interests in the operation of the Goldwyn exchange offices in New York City and Buffalo. This important transaction, which was consummated the latter part of last week, involved a cash transfer of $100,000.

Mr. Weiss' arrangements with the Goldwyn company has been in effect for the past five years and in lieu of the completion of the arrangement for the two years to run, the payment was made.

Few men in the motion picture business have more friends among exhibitors, producers, branch executives and salesmen than Alfred Weiss, who has been closely identified with the industry for the past seventeen years. He has played an important part in the development of distribution systems ever since the early days of the business.

Because of his broad experience and proven judgment he was secured to organize the Goldwyn distributing branch offices when that company was launched in 1917 and for five years he filled a high executive post with conspicuous success. Previous to his connection with Goldwyn he occupied important executive positions with Triangle Film Company and also operated his own exchange for five years under the name of the Alfred Weiss Film Exchange.

It is understood that Mr. Weiss will take a trip to Europe and that after his return his future plans will be announced.

Commenting on Mr. Weiss leaving the organization, F. J. Godsol, Goldwyn's president, says his absence will be keenly felt, as he was one of the organization's mainstays.

ALFRED WEISS

Hot Music Tax Battle

Many North Carolina Exhibitors Are Rebelling Against Its Imposition

The American Society of Composers, Authors and Publishers are now making their first consistent effort to pry North Carolina Exhibitors loose from a license fee for using their copyrighted music, having established North Carolina headquarters in Raleigh and secured John H. Manning, a prominent lawyer, to represent them in the state.

From reports coming in to the headquarters of the North Carolina M. P. T. O. it is believed that few exhibitors are forking over the asked-for checks and the matter has caused considerable confusion in exhibitor circles. It is believed that by the time the various arguments are all settled, the amount expended by the society to effect collections in this state will far exceed the receipts from those who pay the tax, although it can naturally be expected that the matter will be carried through to a conclusion, whatever the cost.

Valentino Rebels

Rodolph Valentino is kicking over the traces. The star, indisputably one of the greatest drawing cards of the present day, has informed Famous Players that he will not return to its studio to begin work on "A Spanish Cavalier," alleging that the company has breached its contract so far as publicity and advertising is concerned. His latest to be released is "Blood and Sand"; he recently completed "The Young Rajah."

Elek John Ludvigh, counsel for Famous Players, says that "for once Famous Players intends establishing in court whether a contract means anything." Arthur Butler Graham is counsel for the star. He would not comment on the case.

Here to Buy Films

Ing. Edward Svoboda, of Prague, has arrived in New York and is interested in obtaining American films which may be suitable for Czechoslovakia; besides this, he wishes to negotiate with American producers about distribution of American films in Germany, Austria, Hungary, Jugoslavia, Roumania, Bulgaria, etc.

Ing. Svoboda is a pioneer in the distribution of motion pictures in Czechoslovakia. He opened the first exchange in Prague ten years ago. He was founder and shareholder of different film companies and was foreign manager of the biggest corporation in the Balkan states. He has also a thorough knowledge of the different protection systems and electrical lighting, and has established the first studio in Prague with mercury vapor light and, last, he was a representative of Carl Laemmle for Middle Europe and has controlled the distributors of the Universal product. After his resignation he opened his own office as a foreign distributor in Prague. He will be here about three weeks. His address is Room 511, Hotel Astor.

Admission Taxes for Year Show Decrease

The extent to which theatre attendance has been lessened since the war is shown by figures just made public by Commissioner of Internal Revenue David H. Blair, showing tax collections for the fiscal year which ended June 30 last, as compared with the preceding fiscal year. A decrease of $16,356,895 is shown in the collection of admission taxes, which in the fiscal year, 1922, amounted to $73,373,937, against $89,730,832 in 1921.

During the first half of the fiscal year, the report shows, taxes were collected on film leases, $3,678,868 being collected from that source between July 1 and December 31, 1921. During the fiscal year, 1921, this tax amounted to $6,008,108. Collections from the special tax on theatres during the year amounted to $1,850,075 against $1,703,280, an increase of $146,695.

Durlam Appointed

G. A. Durlam, formerly connected with the Minneapolis Paramount Exchange, has been appointed by S. R. Kent branch manager at Milwaukee. Mr. Durlam succeeds A. E. Bernstein, resigned.

New Theatre Co.

The Arcadia Theatre Company has purchased the picture business of O. B. Roberts and Sons in the Bache Auditorium, Wellsboro, Tioga County, Penn.

St. Louisans Have Ringside Seats to First-Run Battle Now Raging

ST. LOUIS' moving picture population is sitting back complacently awaiting the outcome of a first-run picture battle that is promised by the opening of the Delmonte Theatre by Fred L. Cornwell, former president of the Famous Players Missouri Corporation, and the purchase of the Royal Theatre from Harry Koplar by the Universal Film Corporation.

Cornwell opened the Delmonte on September 1 with "Slim Shoulders." He also presented Irene Castle's Fashion Promenade and Kitty Gordon in person as features of his opening attraction. And he has announced that personal appearance of top liners of the film and musical comedy world will be weekly affairs at the Delmonte.

Recently Cornwell sold his stock in the Famous Players Missouri Corporation to the Famous Players-Lasky Corporation and has been succeeded by Nathan Frank, a leading member of the St. Louis bar, as president of the corporation. The amount of Cornwell's holdings in the Famous Players Missouri Corporation has not been revealed, but it is said to have been comparatively small.

However, the Delmonte Building and Investment Company, owners of the Delmonte Theatre building, are said to have been paid $100,000 to release the Famous Players from a lease that called for an annual rental of $36,000 for the theatre. Cornwell is the principal stockholder in the building corporation.

What caused Cornwell's sudden withdrawal from the Famous Players local organization has not become public property, but it is said he plans to make things interesting for all of the picture houses of St. Louis, including the Missouri Theatre, the only theatre now controlled by the Famous Players Missouri Corporation, and the New Grand Central, the big house of the Skouras Brothers' string.

Gossip, for several weeks, has been that Universal would take over the Royal. However, it was not possible to confirm the report until a few days ago when Barney Rosenthal, local manager for Universal, and Harry Koplar returned from New York, where the deal was closed.

The purchase price and improvements to the Royal will cost Universal upwards of $75,000, it is said. Workmen are now remodeling and enlarging the theatre. At present it accommodates about 700.

Independent distributors are hopeful that the Delmonte and Royal will provide an outlet for their big productions and that the intense competition may cause the New Grand Central and the Missouri to give consideration to independent pictures. St. Louis has been a closed city so far as first runs go, for several seasons.

About a year ago the Famous Players Missouri Corporation sold eighteen neighborhood theatres to the City Wide Amusement Company, controlled by Harry Koplar and Sam Hamburg, Jr. These houses have since been taken over by the St. Louis Amusement Company. The neighborhood theatres were originally controlled by Koplar, who was induced by Cornwell to sell out to Famous Players about three years ago.

A War on in Toledo

Construction work on a million and a half dollar theatre, on a St. Clair street site, Toledo, is to be started immediately by the B. F. Keith interests. All negotiations for acquisition of the Rivoli Theatre by the Keith interests have been broken off, and the Pantages vaudeville circuit will book that house this season. The new theatre will seat 3,500.

But the big item of interest is the probability of a big theatrical war. This war will bring to Toledo the greatest variety of motion pictures and acts obtainable in Europe and America, and will bring them to the city at ridiculous prices. It will be a war between the vaudeville magnates and motion pictures — and the theatregoers will reap the benefit.

Pantages vaudeville will replace the Gus Sun time at the Rivoli with the beginning of the current winter season.

Niagara House Opens

Cataract Corporation Completes Beautiful Falls Theatre.

Niagara Falls celebrated the opening of the Strand Theatre on Saturday evening, August 26, by an enthusiastic demonstration that began early in the day. A. C. Heyman, president of the Cataract Theatre Corporation, which has just completed this third and most magnificent of the houses in the Niagara chain, stated that the success of the first night was great enough to compensate for the worries and delays of erection during the past year.

The Strand, which belongs in the million dollar class, accommodates 2,200. Seats were sold in advance and when it was announced that 200 were available Saturday morning, a line formed two hours before the box-office was open. Manager R. W. Thayer satisfied their fairest expectations by giving them a program remarkable for its variety and smoothness. In stimulating advance interest in the opening, no one worked harder than Harold Lloyd Beescroft, assigned by First National for the exploitation of the feature, "The Light in the Dark."

Hope Hampton's personal appearance kept the whole town on the alert from the moment of her arrival. She gave her audience a surprise by responding to their applause with a song number, and proved an irresistible attraction at all performances Saturday and Sunday. Mayor Thompson started the program with a gracious speech and many prominent citizens of Buffalo and Niagara Falls were among the guests of honor.

Harding in Control

Sam H. Harding, owner of a chain of theatres in Kansas City, Omaha and Oklahoma City, has gained control of the Wichita Theatre, Wichita Kans., one of the largest moving picture houses in that town, by acquiring the majority of stock and a sublease on the building. Mr. Harding plans extensive improvements, it is said.

As Col. Levy Sees It

Col. Fred Levy, serving as a member of the rotating committee of Associated First National Pictures, Inc., president of Associated First National Pictures, Inc., of Kentucky and Tennessee, for eight years has studied showmanship and is affiliated with the operation of thirty-one picture houses. He discusses the business outlook as a merchant as well as an exhibitor, being also one of the big dry goods men in the South. Read:

The outlook is good. Why? Because the announcement has been made that so many big productions are going to be put out.

* * *

Are business conditions becoming more normal? I think so. However, when business dropped off in other industries the picture business was the last to feel it, and while business in these other industries is now recovering, I think it will take the picture industry longer to recover entirely; but it will be forthcoming during the fall.

Of our successes during the last few months, Norma Talmadge in "Smilin' Through" has been one of the best in the big picture line. In comedies, Buster Keaton scored a good box-office record with "The Boat." Features and short subjects in all lines are showing an improvement, because the public demands it.

* * *

Success in the motion picture business from now on is going to be gauged more or less by the presentation of attractions. In the past the showman believed he was alone in the matter of exploiting and presenting pictures. But today progressive merchants are out-showing showmen in the art of showmanship.

* * *

The outlook for First National attractions during the coming season seems to be an excellent one. "The Eternal Flame," with Norma Talmadge, should have big drawing power. Other companies also are putting out big productions for the season at the threshold of which we now stand.

* * *

Let us all be optimists. Pessimism means despair. Optimism means hope and cheerfulness. We have every reason to look forward to a splendid season. Let us expect success, work for success—and gain success.

Situation Bad Abroad

U. S. Has Little to Fear in Way of Competition, Says Kann.

George E. Kann, head of Goldwyn's foreign department, who sailed on June 3 for Europe, returned on August 23 and is now at his desk at Goldwyn headquarters.

Mr. Kann reports that picture conditions generally on the continent of Europe are in a bad condition, with little to be feared here in the way of competition on our own market. Germany is making a lot of pictures, but of a sort which does not appeal strongly to the American public. And but few American films are being shown in Germany due to the embargo against foreign films.

In France the American picture maintains its firm hold on the public but the tax situation is becoming so acute that all picture houses may shut down on January 1 as a protest. In Czechoslovakia American films are very popular and the theatre situation is good, due primarily to the fact that money there has depreciated less than in other European countries.

Italy is making many pictures, fully half of which are spectacles, but the cost is becoming so great that production may be curtailed. Few American films are shown there. Russia is doing nothing either in production or distributing, aside from a few German films, taken in exchange for goods and a rare American film smuggled into the country. In England the American film retains its popularity and conditions have improved as a result of the inroads made on the block and the advance booking systems.

Wichita Convention

Announcement is made that the next convention of the Motion Picture Theatre Owners, of Kansas, will be held at the Broadview Hotel in Wichita. The convention was originally scheduled to be held at Salina on September 25 and 26. The change was decided upon by the executive committee, at its meeting at the headquarters in Kansas City, last week.

Conference in Toledo

Musicians and other employees have submitted a tentative wage scale to the Toledo theatres and managers asking a slight increase in wages and different working conditions this season.

The Toledo managers withheld details of the schedule submitted by the employees, pending a conference with them. They admit, however, that a counter proposition has been submitted to the unions by the managers, and they expect to reach an agreement with the employees before Labor Day and avoid a strike.

J. W. Brady Dead

The funeral of James W. Brady, well known in the amusement business of Philadelphia for fifteen years, was held Saturday, August 19. Mr. Brady died suddenly Wednesday, in his office in the Century Theatre, Philadelphia. He was 49 years old. He was a member of the M. P. T. O. A., and the Philadelphia Chamber of Commerce.

More Music Troubles

Cleveland musicians, seeking an increase in wages of about 35 per cent, will probably walk out or be locked out the early part of September. Cleveland exhibitors have definitely decided to reject their request, claiming that they cannot meet an increase at this time, owing to business reverses during the last year. The musicians are now receiving an average of $47 a week for afternoon and evening sessions.

If there is a walkout or lockout, the managers will run their shows without music as was done two years ago when the musicians went out.

Lease Criterion

The Cosmopolitan Corporation, presenting Cosmopolitan productions, has leased the Criterion Theatre, New York, from Paramount and will take over the house on September 10. The first attraction will be "When Knighthood Was in Flower," starring Marion Davies, which is said to have cost over a million dollars. It will remain at the Criterion indefinitely.

A row of boxes will be built around the balcony and the entire interior changed. The orchestra pit will be enlarged to accommodate fifty-two musicians.

Reverts to Shuberts

Universal's lease on the Central Theatre, Broadway, New York, expires next week when possession of that house reverts to the Shuberts.

Burke's Hustling

Barry Burke, of the Palace Theatre, Fort Worth, Texas, is an exhibitor who doesn't wait for the grass to grow under his feet. For instance, he's actively pushing his plans for "Show You Month" (September), despite the fact that in Texas the weather is far from favorable for films that time of year.

This is what he says in a letter to Moving Picture World: "I am not waiting until the sun rises on the morning of August 31, but have already started my movements for September. I have the 'Go to the Movies Often in September' slogan on the screen, and am announcing the 'Greatest Array of Pictures' for that month.

"We are talking it to every patron, we are beginning to use it in our advertising, and are selling it so hard that I cannot see how it can keep from being the best September since we opened."

News from the Producers

By C·S·SEWELL

Negri's First

Pola Negri's first Paramount picture to be made in this country will be "Bella Donna." George Fitzmaurice will direct the famous Polish star and Ouida Bergere is now at work on the scenario of the widely read novel by Robert Hichens. The picture will be made in California. Miss Negri will arrive in this country about September 13 and remain in New York just long enough to see the town before entraining for the West Coast. Mr. Fitzmaurice plans to start the production about September 23.

Fox Names Fine Cast for Picture

"Penzie," the title of the screen adaptation by Paul H. Sloane of Florence Bingham Livingston's widely read novel, "The Custard Cup," which Fox Film Corporation will release as a special for the current season, will be marked by one of the finest casts of children ever used by a motion picture producer, it is stated.

Director Herbert Brenon, who is making the photoplay, has gone to considerable expense and delay in his endeavor to secure the best possible talent for this big special and in addition to the well-known children actors has also obtained a notable cast to support Mary Carr, whom the story features.

Miriam Battista, who scored success in "Humoresque," and who has been featured in other successful productions since that time, will play an important part in the new Fox picture. Miriam is eight years old. Others who will have prominent roles are Jerry Devine, Ernest Hilliard and Peggy Shaw.

Lupino Lane Finishes Four for Fox

Completion of the first series of four special, two-reel comedies by Lupino Lane, the famous English comedian, under the Fox banner, comes with the arrival of the merriment-making star in New York en route to his home in London, where he will remain for a number of weeks before returning to the West Coast.

His recently completed productions are "The Reporter," "My Hero," "The Pirate" and "Friend Husband," the first of which was released August 20. Release schedule for three others will be announced in the near future. They were directed by Jack Blystone.

To Release Three Super Attractions

Three "Big Time" First National Attractions are among the releases scheduled by that organization for September, the month that marks the opening of the 1922-23 amusement season. These are Norma Talmadge in "The Eternal Flame"; Hope Hampton in "The Light in the Dark," and "Skin Deep," a Thomas H. Ince special, in which Florence Vidor, Milton Sills and Marcia Manon appear.

According to executives of Associated First National Pictures, Inc., these specials have been heavly booked for first runs throughout the United States, and this fact, it is said, bears out the statement made several weeks ago by J. D. Williams, manager of First National, that the "big pictures" would be the ones in demand during the forthcoming season.

Of these Big Time First National Attractions, Norma Talmadge in "The Eternal Flame," is scheduled for National release Sept. 4. This picture, said to be the best of the many powerful productions in which Miss Talmadge has starred, is presented by Joseph M. Schenck. Adapted by Frances Marion from Balzac's "Duchesse de Langears," "The Eternal Flame" was directed by Frank Lloyd.

Supporting Miss Talmadge as the Duchess de Langeais is Conway Tearle, who plays the role of General de Montriveau. Also in the cast are Rosemary Theby, Adolphe Jean Menjou, Wedgewood Nowell and Kate Lester.

In "The Light in the Dark" Hope Hampton has a play that is something new for the screen, First National says. It is scheduled for release Sept. 11. Adapted from William Dudley Pelley's powerful story, it is said to be notable not only for its originality and remarkable cast, but for a colored reel sequence, made under the new Eastman process, such as picture goers never before have witnessed, it is alleged.

"Skin Deep," the third First National attraction for this month, is scheduled for release Sept. 25. In it are Milton Sills, Florence Vidor, Marcia Manon, Frank Campeau, Joe Singleton, Winter Hall and Gertrude Astor. "Skin Deep" is the first of the eight Ince specials to be released through First National.

Big Campaign on "Slim Shoulders"

One of the biggest advertising and exploitation campaigns in the history of New York's Capitol Theatre is being conducted this week in conjunction with the opening on September 3 of the new W. W. Hodkinson released production, "Slim Shoulders," starring Irene Castle, and the Irene Castle Fashion Promenade.

The exploitation campaign, which is being conducted jointly by the Hodkinson publicity department and the Capitol publicity department, consists of special posters on elevated stations, car signs in the subways and surface lines, special heralds, extra newspaper space and a number of window displays on Fifth avenue, Broadway and Forty-second street.

Second in importance to "Slim Shoulders" on the Capitol program for the week of September 3 will be the Irene Castle Fashion Promenade which is staged in conjunction with the picture.

Ethel Clayton in F. B. O. Production

"If I Were Queen" is the title selected for Ethel Clayton's first picture for release through the Film Booking Offices of America which was made under the working title of "The Three Cornered Kingdom," being a screen adaptation of the magazine story by De Vernet Rabell of the same name. This picture, states F. B. O., will take its place with the biggest and most fascinating productions of the year.

"If I Were Queen" will give Miss Clayton an opportunity to appear to more picturesque advantage than any previous picture, it is stated. It is a colorful drama, it is stated, telling of the adventures of an American girl in a mythical Balkan principality.

A New Star

First National says it will surprise few but delight many to learn that the beautiful Phyllis Haver, having served her apprenticeship, has received her diploma from Mack Sennett, and will henceforth be seen at the head of her own company as the star in a series of full length comedy drama productions to be released through First National.

From the galaxy of screen beauties known as the Sennett Bathing Girls, Miss Haver rose, and successfully worked her way to the enviable position of a star. Her first starring vehicle, not yet given a title, will be ready for production within a few days.

Urban Is Making a New Series

A new series of Urban Popular Classics is receiving finishing touches at Urban Institute at Irvington, N. Y., where James A. FitzPatrick is putting into shape his twelve one-reel subjects on "Great British Authors." This is a companion series to the "Great American Authors."

Mr. FitzPatrick has just returned from England, where he went early in the year to procure the material for the series. The first reel in the series will be entitled "The Brownings." Besides its biographical contents it will contain dramatizations of "Pippa Passes," by Robert Browning, and of "The Romance of a Swan's Nest," by Elizabeth Barrett Browning.

Alfred, Lord Tennyson, is the subject matter of the second reel in the series. The third reel is devoted to Robert Burns. Sir Walter Scott is the fourth reel's subject.

Others to be in the series are Robert Louis Stevenson, Shakespears, Percy Bysshe Shelley, Charles Dickens and Oliver Goldsmith. Three more will be chosen from the following. John Milton, Samuel Taylor Coleridge, Alfred Noyes, Robert Bridges, George Eliot and Rudyard Kipling.

Book Sport Review

"Western Stuff," one of Weiss Brothers' single reel Sport Reviews released through Goldwyn, is being shown at the New York Capitol during the current week and another one of this series has been booked for a two weeks' showing at the New York Strand. "Western Stuff," "Red Man Sport," "A Vacation Cocktail" and "Mass Play" are the newest of the Sport Reviews.

One of Irene Castle's Gowns in the Irene Castle Fashion Promenade at New York's Capitol Theatre

Good Cast for New Hamilton Film

Lloyd Hamilton can, it is stated, boast of one of the largest and best casts he has ever used in a comedy in the second of his series of feature laugh-makers for Educational. Having delivered the first of the new Hamilton Comedies, "The Speeder," which Educational will soon release, Hamilton has plunged into work on the next subject, which he has tentatively titled "No Luck." Heading Hamilton's support in the second picture is Ruth Hiatt, who played in "The Speeder."

Two among the best known "kiddies" in motion pictures, Coy Watson, Jr., and Bobbie DeVilbiss, contribute largely to the fun. The first little boy will be remembered for his work in the Campbell Comedies released through Educational, and the latter for his work in support of Lloyd Hamilton in "Rolling Stones." Others in the cast are Lloyd Bacon, Tom Kennedy and Tom McGuire.

Hurn Promoted

H. H. Hurn, formerly branch sales manager of the W. W. Hodkinson Corporation at Cincinnati, has been appointed to the position of central division sales manager, and W. F. Seymour, formerly central division sales manager, has been made eastern division sales manager.

The Hodkinson Sales Control Board is now composed of six members: Vice President and General Manager F. C. Munroe, who is personally in charge of the western division; Vice President and Treasurer Raymond Pawley, Advertising Manager Foster Gilroy, Eastern Division Sales Manager W. F. Seymour, Central Division Sales Manager H. H. Hurn and Southern Division Sales Manager L. W. Kniskern.

"The Graphic" to Issue Every Week

Announcement was made at the home office of Educational Film Exchanges, Inc., this week, of the forthcoming issue of a magazine for the screen to be called "The Graphic." There will be fifty-two issues a year, and release will begin October 1.

This new screen magazine, which is to be produced by Educational Films Corporation, will be a departure from the accepted standard of short reel magazines in several respects, Educational says. Instead of confining itself to scenic shots, stunt photography and odds and ends from news reels, "The Graphic" will put into pictures dramatic and appealing short stories taken from life itself.

All stories that go to make up this magazine will be from specially prepared material, and will be photographed by cameramen specially trained for this work. "The Graphic" will not be content with merely showing the outward aspect of material things, but will seek to have a more deeply human touch that will show the trend of people's thoughts and hopes and desires.

Broadly speaking, this magazine will parallel to some extent the function of the better Sunday magazine, inasmuch as its subjects will contain elements of appeal that are fundamental, and interest all classes of people regardless of their particular callings or their particular limitations and tastes.

The stories carried in "The Graphic" will be primarily stories about people—people who in one way or another have a legitimate claim on the public interest. They will not necessarily be prominent people in the sense that they are rich or powerful, but they will always be picturesque characters in whom the public will be interested, it is stated.

Doug Works Fast in Making Latest

Statistical stories usually are boresome, rather than instructive and entertaining. In the case of "Douglas Fairbanks in Robin Hood," Mr. Fairbanks forthcoming production, an exception can be noted, due probably to the fact that every record ever made in connection with the making of a motion picture production was shattered in its making.

The unbelievable speed with which this gigantic production was "shot" was due to the remarkable organization with which Mr. Fairbanks surrounded himself. He put at the head of each department the most thoroughly competent man obtainable, regardless of price. And at the head of the whole directorial force he placed Allan Dwan, reputed to be the most thorough and swiftest director of productions of magnitude.

Here are some cold figures which tell the story of the making of "Douglas Fairbanks in Robin Hood":

Thirty thousand calls issued through casting department to players.

Eighteen hundred players used in the biggest scene.

Three hundred horses used in a single scene.

Total scenes shot, eleven hundred and eight.

Maximum number of scenes in a day, thirty.

Minimum number of scenes in a day, two.

Titling and editing, which has been going forward under the personal supervision of the star himself, is now practically complete, but in all probability "Douglas Fairbanks in Robin Hood" will not be given its premiere and be ready for United Artists Corporation release until late in September or early in October.

Fox to Release Film October 15

October 15 is the date set by the Fox Film Corporation for the release of "A Little Child Shall Lead Them," the sixth of the special productions announced by the Fox organization for the present season. The picture, which is scheduled to open at the Lyric Theatre, New York, September 4, is a heart story along the lines of the successful domestic dramas that have been shown by this company on Broadway and then made a triumphant progress in the picture houses of the country.

Following such important and highly esteemed productions as "The Fast Mail," "A Fool There Was," "Silver Wings," "Monte Cristo" and "Nero," it was necessary that "A Little Child Shall Lead Them" should be able to stand comparison with its predecessors. Everything points to a flattering result of the test. Two more specials that will soon be placed in the hands of the exhibitor are "Lights of New York" and "My Friend, the Devil." This last-named picture, which is a screen version of George Ohnet's celebrated novel "Doctor Rameau," has the well-known Charles Richman in the leading role

Faith in Film

Paramount believes that its Fred Niblo production, "Blood and Sand," starring Rodolph Valentino, is destined to eclipse the box-office success scored by "The Sheik," and bases its opinion upon the great record which the picture has set up in New York, Los Angeles and Chicago during its pre-release engagements in those cities.

In New York, "Blood and Sand" played to capacity throughout the past three weeks at the Rivoli and for a simultaneous week at the Rialto.

In Los Angeles where the picture opened four weeks ago at Grauman's Rialto with, it is said, the most sensational premiere ever recorded at that house, it has taxed the seating capacity at all performances, Paramount states.

In Chicago, where "Blood and Sand" played the Roosevelt, the picture received the most unanimously flattering notices from the newspaper critics that have been accorded any picture in that city in more than a year, Paramount says.

"The Kick Back" to Be F. B. O. Film

"The Kick-Back," the first Harry Carey production to be issued through the Film Booking Offices of America, is the current release of that company, following close upon the Emory Johnson police drama "In the Name of the Law."

Carey's first F. B. O. production brings the star to the screen in a story of the West, which is certain to satisfy all those who demand action in their screen entertainment, F. B. O. states. One of its pre-season runs was at the Capitol Theatre, New York, where it was booked by Samuel Rothafel as a mid-summer attraction. Its cast includes Ethel Grey Terry as the leading woman, and Henry B. Walthall in the role of the "heavy." Val Paul, who has sponsored Carey in past productions, directed the picture.

Special Pre-release in Los Angeles

American Releasing Corporation announces that "The Queen of The Moulin Rouge," produced by Pyramid Pictures and directed by Ray C. Smallwood, opened August 26 at Mack Sennett's Mission Theatre in Los Angeles for an extended run.

This production, based on Paul M. Potter's celebrated play, is the most spectacular thus far made by Pyramid. It is confidently expected that the picture will surpass on the screen its success on the stage when, after its solid year at the Circle Theatre, New York, ten companies toured the country with it.

An F. B. O. Film

The Film Booking Office of America will distribute "The Hound of the Baskervilles," a picturization of one of the most popular Sherlock Holmes' stories of Sir Arthur Conan Doyle. It is one of the three Sherlock Holmes' detective stories which has been published in novel form, being sufficiently long to occupy an entire book. The film version is a feature in five reels. Eille Norwood plays the role of Holmes, and Rex McDougal plays the juvenile role.

Lavish Sets for "Broadway Rose"

One of the most distinctive features of Robert Z. Leonard's forthcoming presentation of Mae Murray in "Broadway Rose" is the beauty of the settings, it is stated. Careful attention has, it is said, invariably been expended on artistic settings for all of the Mae Murray photoplays, with the idea of making them not only beautiful but accurate from the point of view of nationality. Thus, in "Peacock Alley" were required scenes with Normandy and Paris as their locale; and in "Fascination" a great deal of the action takes place in Spain. In both these films, it is said, the highest praise has been accorded by press and public alike to the genuine magnificence of the artistic backgrounds.

Elaborate as have been the former Mae Murray releases, those who have had an opportunity of witnessing her latest, "Broadway Rose," at its recent private showing, are reported to be convinced that it excels anything that this star has ever attempted. The story, it is said, provides ample opportunity for lavish and spectacular settings and the work of the Tilford Cinema Corporation, which executed the sets for "Broadway Rose" is, Metro states, certain to prove a revelation to the exhibitors, even to those who are accustomed to expect gorgeous settings in Miss Murray's photoplays.

"Broadway Rose" is presented and directed by Robert Z. Leonard. The story and scenario are by Edmund Goulding, who wrote the story of "Fascination." It is a Tiffany Production, released exclusively by Metro Pictures Corporation.

Initial Offering

Dependable Pictures Corporation, of which Morris Kohn is president, has placed its first production, "Till We Meet Again," with Associated Exhibitors for release. Positives and negatives were delivered to Associated a few days ago and a date early in October probably will be set for the release, according to President Arthur S. Kane.

The production is in six reels. Both story and direction were by William Christy Cabanne, well known as author and director. The cast includes Mae Marsh, Norman Kerry, Martha Mansfield, Walter Miller, Julia Swayne Gordon, Cyril Chadwick, J. Barney Sherry, Tammany Young, Danny Hughes, Fred Kalgren and Dick Lee.

"Our Gang" Is to Be Out Sept. 10

Added exhibitor interest, Pathe says, attaches to its schedule of releases for September 10. On that date the first of the long-heralded, novel Hal Roach two-reel series called "Our Gang" comedies and dealing with the familiar, and so often highly comic, relations existing between children and their animal friends, will make its appeal to picture patrons. The "Our Gang" release announced for September 10 is called "One Terrible Day."

The Pathe serial, "The Timber Queen," with Ruth Roland, reaches its ninth episode, entitled "Horned Fury." It carries the hero and heroine to Argentina. "The Landlubber" is the Hal Roach comedy featuring Paul Parrott. The Aesop's Film Fable offering is called "The Boy and the Bear."

"Si Senor," is the Harold Lloyd re-issue for Sept. 10. Lloyd is supported by "Snub" Pollard and Bebe Daniels. In Pathe Review No. 172, are seen the New Jersey fish hatcheries and other interesting material. Screen snapshots in this release schedule present a studio scene with "a million dollar cast," including Mary Miles Minter, Bessie Love, Agnes Ayres, Theodore Roberts, Wanda Hawley, Bert Lytell, Conrad Nagel, May McAvoy, Director Paul Powell and Antonio Moreno, staging a movie for visitors.

Selznick Resumes Filming in East

Selznick Pictures Corporation resumed production in the East immediately upon the arrival of David O. Selznick from the West Coast studios of the company. Mr. Selznick, who will have complete charge of the special featuring Theda Bara, is making preliminary arrangements for the actual studio work.

The choice of stories has come down to three which were selected out of a vast amount of submitted material. When the final choice is made, which will probably be some time during the coming week, Mr. Selznick will name the director and start casting. It is thought that the studios on Forty-eighth street formerly occupied by Selznick in the East will be used for the Bara production.

The Theda Bara production is not, as is generally believed, David Selznick's first production work. He was in active charge of the studios while Myron Selznick was in England the earlier part of th year. During that period he supervised the production of "Reckless Youth." To this experience he has added a long stay at the West Coast studios co-operating with Myron Selznick on current productions.

It's Booming Along

Fred Miller, managing director of the California Theatre, Los Angeles, reports that Charles Ray's "A Tailor Made Man," his first United Artists feature, is still booming along to big business at Miller's Theatre, despite exceptional summer weather. "A Tailor Made Man" is now in its fourth week. After playing two weeks at the California to capacity business, it was transferred to the Miller Theatre for an indefinite run.

Fox Puts Over Unique Publicity

Fox says that blasé New York was in eruption this week as a result of the most unique exploitation affair ever on Broadway.

"Monte Cristo," the giant Fox special which is enjoying the second week of an indefinite Broadway run at the Forty-fourth Street Theatre, was the subject of an unusual publicity stunt.

For days advertisements in the various dailies heralded the coming to New York of the famous Count of Monte Cristo, who was to share his vast fortune with the people of the metropolis by distributing certificates of different denominations in many nooks and corners within 300 feet of the theatre building. Those finding the certificates, which represented sums of $1, $5, $10, $15, $25, $50 and a grand prize of $100, were to cash them in at the box office of the theatre.

Promptly at noon Friday, August 25, the Count of Monte Cristo, attired in the regal costume in which he appears in the picture, drove up to the front of the Forty-fourth Street house and announced to the large throng awaiting him that the money certificates had been hidden and that the "gold rush" was on.

Within less than five minutes more than 15,000 treasure-seekers were engaged in the scramble and more than 100,000 others were interestedly witnessing the rush.

NOTICE

"The sole and exclusive right for the exhibition, exploitation, lease and hire of the serials, 'THE GREAT CIRCUS MYSTERY,' 'THE JUNGLE GODDESS' and 'A DANGEROUS ADVENTURE' has been assigned and transferred by us for the territory of India, Burma, and Ceylon, to Messrs. The Senecca Films, Ltd., Rangoon, to whom the copyright registered in Bombay has also been assigned. Any person, firm or corporation attempting any infringement whatever against our sole rights will be dealt with immediately according to law."

AUSTRALASIAN FILMS, Ltd.

SYDNEY, AUSTRALIA

NEW YORK OFFICE: 729 SEVENTH AVENUE

More Shorts

September will see the first big expansion of the short subject program of the Film Booking Offices. During that month the first of three series of comedies will be available for exhibitors. They are: "Their First Vacation," the initial Carter DeHaven comedy; "Pop Tuttle's Movie Queen," the first Plum Center Comedy starring Dan Mason, and "Sweet Thirteen," which will introduce Gloria Joy in a series of Sherwood MacDonald two-reel children's comedies.

Heretofore the short subject program of the F. B. O. has consisted of two single-reel short subjects, Hy Mayer Travelaughs and Starland Revue. Both of these subjects have proved unusual money-getters for exhibitors who find them among the most distinctive novelists on the market.

Special Programs for the Blind

The programs in raised lettering, used by the audience of blind persons at the special showing of Metro's "Forget-Me-Not" at Loew's New York Theatre recently, have proved one of the most interesting exploitation features in connection with this unusual event. As a response to the interest which has been displayed in these programs, the Metro officials have had a sufficient number of them printed to enable the various exchanges throughout the country to distribute them to exhibitors who may desire to carry out the same exploitation stunt which has aroused so much attention in New York.

Making New Film

Tom Mix's next picture for William Fox will be "Do and Dare." Mix's last production was "Just Tony," a horse story. "Do and Dare" is a story of Mexican revolutions.

Promises Well

Goldwyn Pictures Corporation states that since the announcement of the order and date of release of the first eight of its twenty big super-features for the new season, the requests for bookings in first run theatres of the first release has been very heavy.

The first of the releases is the new Rupert Hughes' "Remembrance," a photoplay of intense human interest, of which Goldwyn expects a record that will surpass that of its companion picture, also by Mr. Hughes, "The Old Nest." The cast includes Claude Gillingwater, Patsy Ruth Miller, Cullen Landis and Kate Lester.

Paramount Has Fine September Schedule

September holds promises of big things from Paramount, for that month will see the release of seven productions which include two of the biggest specials of the year, Fred Niblo's "Blood and Sand," starring Rodolph Valentino, and Cecil B. DeMille's "Manslaughter," with Thomas Meighan, Leatrice Joy and Lois Wilson.

September 3 marks the opening of the fifth annual Paramount Week when approximately 7,000 theatres will show Paramount pictures exclusively throughout the week. More elaborate preparations are said to have been made this year than ever before for this sales and exhibition event. Preceded by a double page announcement in the Saturday Evening Post and many of the leading monthly publications, the week will be ushered in by a tremendous smash of advertising in more than 1,300 newspapers in 900 cities and towns.

Introducing Paramount Week will be released on the 3rd Gloria Swanson in "Her Gilded Cage" and William DeMille's production, "Nice People," each of which has been booked day and date in nearly 250 houses. "Her Gilded Cage" is a Sam Wood production, the story being written by Elmer Harris, who based it upon the play by Anne Nichols. David Powell is Miss Swanson's leading man and Anne Cornwall, Charles Stevenson, Walter Hiers and Harrison Ford are seen in support. William de Mille is said to have constructed an excellent screen drama, with the assistance of Clara Beranger, scenarist, from Rachel Crothers' stage play, "Nice People," which features Wallace Reid, Bebe Daniels, Conrad Nagel and Julian Faye. "Blood and Sand," the Fred Niblo production starring Rodolph Valentino, which has just finished a record-breaking run at the New York Rivoli and Rialto, is scheduled for the 10th. This story of a bull-fighter's life, was adapted by June Mathis from the novel by Vicente Blasco Ibanez, and the play by Tom Cushing. Lila Lee, as leading woman, and Nita Naldi, in the role of a Spanish vampire, are featured with Mr. Valentino who is here seen for the first time as a star.

The other feature due the 10th is the Cosmopolitan production, "The Valley of Silent Men," with Alma Rubens. This is from the novel by James Oliver Curwood and was directed by Frank Borzage. Lew Cody is seen as an officer of the Northwest Mounted and others in the cast are Joseph King, Mario Majeroni, George Nash and J. W. Johnston.

On the 17th comes an Irvin Willat production, "The Siren Call," with Dorothy Dalton supported by David Powell and Mitchell Lewis. This, too, is a story of the far North, from an original by J. E. Nash. For the same date is scheduled Jack Holt in "While Satan Sleeps," from the novel, "The Parson of Panamint," by Peter B. Kyne. Albert Shelby LeVino wrote the scenario and Joseph Henabery directed. It is the story of the regeneration of a wayward son of a clergyman.

In "Manslaughter," adapted by Jeanie Macpherson from Alice Duer Miller's sensational novel and scheduled for release the 24th, Cecil B. DeMille has produced his greatest masterpiece, according to Jesse L. Lasky and other Paramount executives who have seen it. Thomas Meighan, Leatrice Joy and Lois Wilson are featured with other prominent roles in the hands of John Miltern, George Fawcett, Julia Faye, Edythe Chapman, Jack Mower, Dorothy Cumming, Gasson Ferguson, Mickey Moore, James Neill, Sylvia Ashton, Raymond Hatton, Charles Ogle, Guy Oliver and others.

"Grandma's Boy" Is Cleaning Up

"Grandma's Boy," the Harold Lloyd-Associated Exhibitors' super-attraction, produced by Hal Roach, is now in the sixteenth week of its record-smashing run in Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles, already surpassing by two weeks the longest previous run of any picture, of whatever length or nature, in that city. The Los Angeles record for the continuous showing of a comedy, established by Harold Lloyd with "A Sailor-Made Man," was shattered nine long weeks ago.

When Calvin Heilig on August 21 started "Grandma's Boy" on its third week in the Heilig Theatre, Portland, Ore., the high-water mark for the showing of a photoplay in the Oregon metropolis was passed. The picture ran fourteen days in P. Mortimer Lewis's Bijou Theatre, Atlantic City, which is three days longer than any film ever played in that seaside resort town before. Until "Grandma's Boy" appeared simultaneously in Homer Ellison's Princess and Rialto, each of them a large downtown theatre, no picture ever had divided its first run in Denver between two houses.

A telegram from Eddie Zorn, owner of the big Temple Theatre, Toledo, tells of the triumph "Grandma's Boy" is scoring in that city and of the upset it has occasioned in his booking arrangements.

Joseph Plunkett, managing director of the Mark Strand, is making elaborate preparations for the opening of the first New York run of "Grandma's Boy," Sunday, September 3, which is Labor Day week.

A Great Start

The week beginning August 27 saw two releases of the new Allied Producers and Distributors Corporation playing representative theatres in Greater New York, day and date.

J. Stuart Blackton's "The Glorious Adventure," the first Prizma color photoplay, featuring Lady Diana Manners, started a run at the Brooklyn Strand, following an engagement at the Capitol Theatre, New York, and Max Linder's burlesque, "The Three Must-Get-Theres," opened at the Strand, New York.

After its run at the Strand the Linder film goes to the Keith-Proctor-Moss circuit, where it will feature the bills.

Alexander Absorbed by Levey

Through contracts signed this week the entire non-theatrical activities of the Alexander Film Corporation, 130 West Forty-sixth street, New York, are absorbed by the National Non-Theatrical Motion Pictures, Inc., of which Harry Levey is president and Arthur James is vice-president.

By the terms of the agreement 150 subjects, including William S. Hart, Douglas Fairbanks, Norma Talmadge, Charles Ray, Frank Keenon, Ray Stewart and a number of specials will be marketed non-theatrically solely by the National Non-Theatrical Company.

Christie Co. Service for Theatres

In order to better serve the theatres which advertise comedy attractions in newspapers and house organs of their own, the Christie Film Company has inaugurated a special cut, photograph and mat service on all the new Christie Comedies beginning with "That Son of a Sheik" which is to be released in September through Educational exchanges.

All of this material is being prepared by the Christie studios, under the direction of the exploitation department and will be available through Educational exchanges before release dates on all pictures.

Production Started

Emmett J. Flynn has started the production of "Without Compromise," in which William Farnum will be starred. It is being made in the William Fox West Coast studios. Lois Wilson will be opposite Farnum and Robert McKimm will play the "heavy." Tully Marshall also will have a prominent part in the production.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—
BUT LIFE'S WINDOW"

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Paramount Accessories Man Is Pinched But Gets Exploitation Job As a Result

BECAUSE H. C. Eagles, who has been handling the accessories in the Paramount Seattle exchange, went up to Bellingham and got pinched, he got a job with Claud Saunders, of the exploitation department. Saunders got a hectic telegram from Fred Walton, of the American theatre there, and in return wired Eagles to blow his accessories job and turn exploiteer.

Eagles has been keen on exploitation for some time, selling his accessories on exploitation ideas and otherwise trying to prove what he could do in the exploitation line. Recently Walton took over the Jensen and Von Herberg houses in Bellingham and turned them into Paramount patrons, asking Eagles to come up and start something.

Right on the Job

Starting something is Eagles' middle name, and he went up to Bellingham and stuck up ten thousand door knobs and auto tags for "If You Believe It, It's So," He had done similar stunts before, but this time he got a ticket to call at the police station. Instead he made the Mayor's office and got the case called off, also obtaining a permit for further stunts.

With this out of the way he felt he would have time to pull something really big. The biggest thing he could find was Mount Baker, the local Mount Ranier. That seemed big enough, even for Eagles.

The Big Idea

The Pacific fleet was in those waters and Eagles talked the officers into loaning him a detail of marines to scale the face of Mount Maker and plant an American flag on the summit, to help recruiting. As long as it was flag day, he carried along a flag with the Paramount trade mark, as well.

There were 126 marines in the party, as well as a number of civilians, and the idea was supposedly to help recruiting.

Because of an unusually severe storm, the men were unable to reach the summit and planted the flags some 1,200 feet short of the top, but the storm added to the news value of the story, and Eagles not only got the first column on the front page of the Bellingham Herald, but a streamer across the top of the sheet. In addition there will be a long story in the Sunday issue, illustrated by a staff photographer who made the climb.

Not a Picnic

The trip was not precisely what you might call a picnic. The men were taken to the foot of the trail the night before and were soaked by a drenching rain, and then started the climb with a snow storm imminent. This soon broke and the guide was unwilling to make the trip, but was over-persuaded and led the way. Only ten lasted to the highest point and two of these fell into crevasses and narrowly escaped death, but the flags were planted and the story of the Marines—and Paramount—was told all over that section, so Eagles is not only happy, but now he is a full fledged exploiteer and no longer has to sell heralds and six sheets save as a side line.

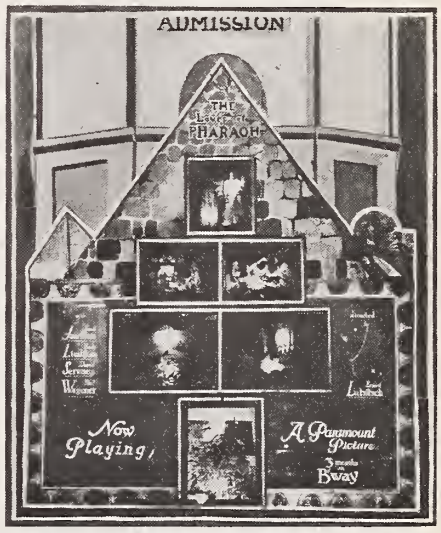
And he put the change to Paramount over with a bang.

Two In One

Working two titles on one stunt was the accomplishment of McKivett, of the Bijou Theatre, Racine. He tied the paper to a contest for the best smiles to advertise "Smilin' Through" and then sent out Klansmen in an automobile to photograph the smiles, which gave "One Clear Call" a starter. The contest won something more than 200 inches of pure reading and aroused unusual interest.

Transparency Frame Helps Coney Island

Playing "The Loves of Pharaoh" as a pre-release, Henderson's Theatre, Coney Island, borrowed the still frame designed by M. A. Bootsford, Paramount advertising manager, for the New York exchange.



A Paramount Release

THE PHARAOH FRAME

The design is as shown in the cut, with six glass transparencies made from the scene stills and colored. They are lighted from behind. Standing before the box office, this fine display arrested the attention of the pleasure seekers as well as the resident vacationists, and appreciably increased the receipts.

Lem Stewart's Word

Lem Stewart is still looking for a word; a single word, which will be the reverse of "good advertising." Several suggestions have come in, including "Ballybad," as the opposite of a ballyhoo, or "ballybloomer." Several offer "flivver" as the best, and "nixad" has been brought forward. "Negative" is another offering, but these are none of them just what Lem seems to want.

Try and think of a word that will connote all forms of advertising which repel patronage.

Then send it in.

Ralph Ruffner, please write or wire.

A Pathe Release

DISPLAY OF CURIOS HELPS "NANOOK OF THE NORTH"

This display was made by the Liberty Theatre, Spokane, but was erroneously credited by one trade paper to Los Angeles. A kiyak, stuffed Arctic animals and hunting implements and clothing beat even the snow lobby for a pull. Try it this winter.

Battered Cuts of Leading Citizens

In addition to a large clean-up on the voting for leading citizen to put over "Our Leading Citizen," which has made fancy profits for Southern Enterprises, B. B. Garner, of the Casino Theatre, Lakeland, Fla., got out a new angle.

He tied the merchants to a double truck, each space carrying the battered cut of one of Lakeland's leading citizens. Each merchant offered a prize for the identification and the best letter telling why his contestant should be regarded as the leading citizen.

This local angle formed one of the best points in an exceedingly good campaign and is offered for general use.

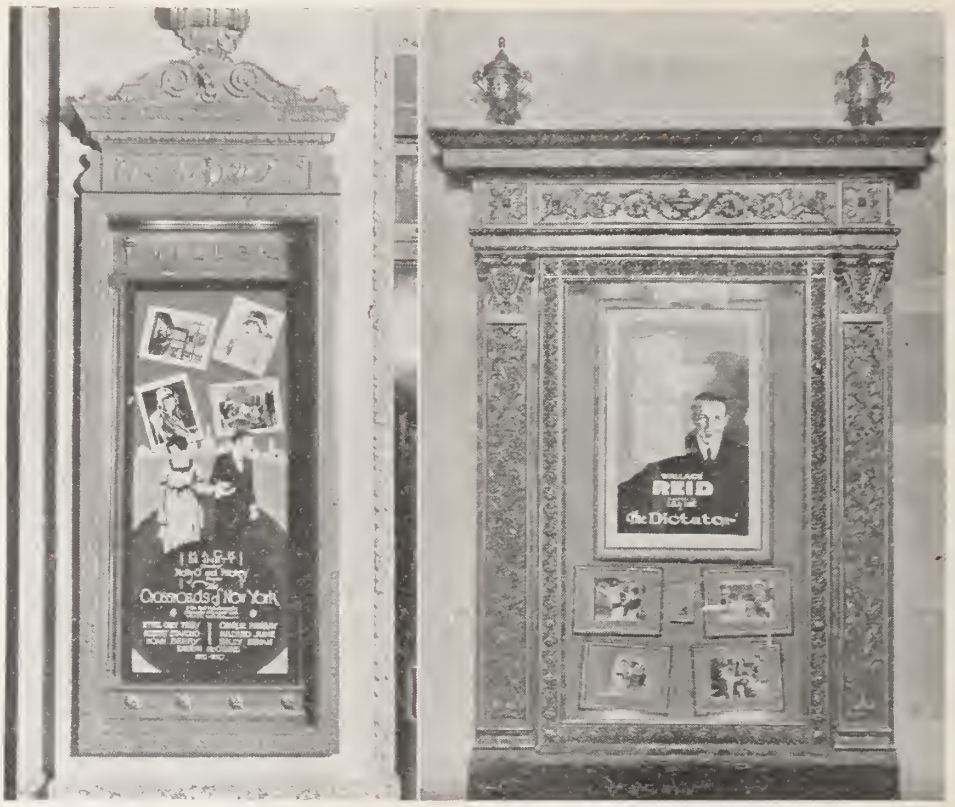
Duluth Exhibitor Makes Own Inserts

Walter Eberhardt, of the First National publicity, went on a vacation a couple of weeks ago and landed in Duluth, among other points West. He came back with an unusually interesting window and insert card used by F. P. Schwie for the New Garrick. It will be found reproduced upon this page as an example to others.

The sheet is coated stock, 36 by 14 inches, printed in red and black, with a good halftone ink for the black, which brings up even the coarse screen cuts as they are seldom brought out.

Mr. Schwie could find nothing in the accessories which gave him just what he wanted, so he makes his own from the cuts supplied by First National, and gets enough printed to permit him to bill windows as well as his insert frames, getting a sheet which gives him much more space in a window than a half sheet card, which looks better than a whole sheet and which sells in every line.

The card is useless unless it is made thoroughly attractive, but when they are well put together they are well worth their cost in the additional business they bring in. Mr. Schwie is careful to make them as different as possible. "One Clear Call," which is reproduced here, gives the featured players and a scene cut. The week before, for "Trouble," he had nothing but some interesting cuts of Jackie and a very little talk around the big red one-word title. Get them so much alike that they look the same and you lose effect. Make a distinctive change weekly and they will bring in the bacon.



TWO OF THE LOBBY FRAMES FOR THE MILLER THEATRE

Not Miller's Theatre, Los Angeles, but the Miller Theatre, Wichita, Kans., presided over by Stanley N. Chambers. They are in keeping with the elegance of the house in general, and we don't blame Mr. Chambers for being proud of them.

Elegant

Johnny Friedl, who Paramounts for Des Moines, has just pulled a classical stunt.

He has notified the chiefs of police in his territory asking for extra protection for picture theatres the week of September 3 to 9, as this will be Paramount Week and it is feared that the extra receipts induced by the super shows will tempt the thieves to direct their attentions to the theatres that week.

And the glorious part is that several chiefs have responded in all seriousness that they would co-operate to the utmost, and some of them even went into executive session with the local Paramount exhibitors, which is something not even Johnny dared hope for.

Ain't life wonderful!

Chicken Wire Now

Collaborating with House Manager C. F. Creslein, of the Rialto Theatre, Augusta, Ga., Manager of Theatres Frank J. Miller worked out a new one for the title stunt. He put the cutout letters on chicken wire stretched across the lobby. This will also permit the use of florets or other ornamentation, on the lines of the lattice lobby.

The stunt was used on "The Girl With a Jazz Heart" and this display was augmented by a phonograph playing the latest jazz records, and with a shimmy doll actuated by the turntable. These are carried by most phonograph stores.

The stunts brought normal business on an exceptionally rainy day.

NEW GARRICK
Selected Among all the Theatres for the Honor of being the First to present in the entire Northwest the Newest of the Great Screen Triumphs of 1922
"ONE CLEAR CALL"
Positively the Year's Biggest!
HERE ARE BUT A FEW OF THE CAST
HENRY B. WALTHALL
CLAIRE WINDSOR
MILTON SILLS
JOSEPH DOWNING
IRENE RICH
EDITH YORK
SHANNON DAY
DORIS PAWN
ANNETTE de FOE
NEVER BEFORE A CAST SO STRONG
A Surge of Action.
A Glimpse in Humanity's Mirror.
The Story of a Woman's Love for Man.
A ROMANCE OF THE SOUTH And of the NIGHT RIDERS
A John M. Stahl Production and First National Attraction
No Advance in Prices
Attend the Matinees
First National Releases

ONE OF THE INTERESTING INSERT CARDS USED IN DULUTH FOR WINDOW WORK AS WELL

F. W. Schwie, of the Lyric and Garrick theatres, Duluth, prints his own insert sheets to get precisely what he wants, and they not only dress his front, but he can land in stores where ordinarily he could not get half this area. The house name, title and the "night riders" lines are printed in red, the rest in black on coated stock and the result is really handsome even when coarse screen cuts are used.

PRISCILLA DEAN

in

"UNDER TWO FLAGS"

Her Latest Universal-Jewel Picture

"TIMOTHY'S QUEST"

by

Kate Douglas Wiggin

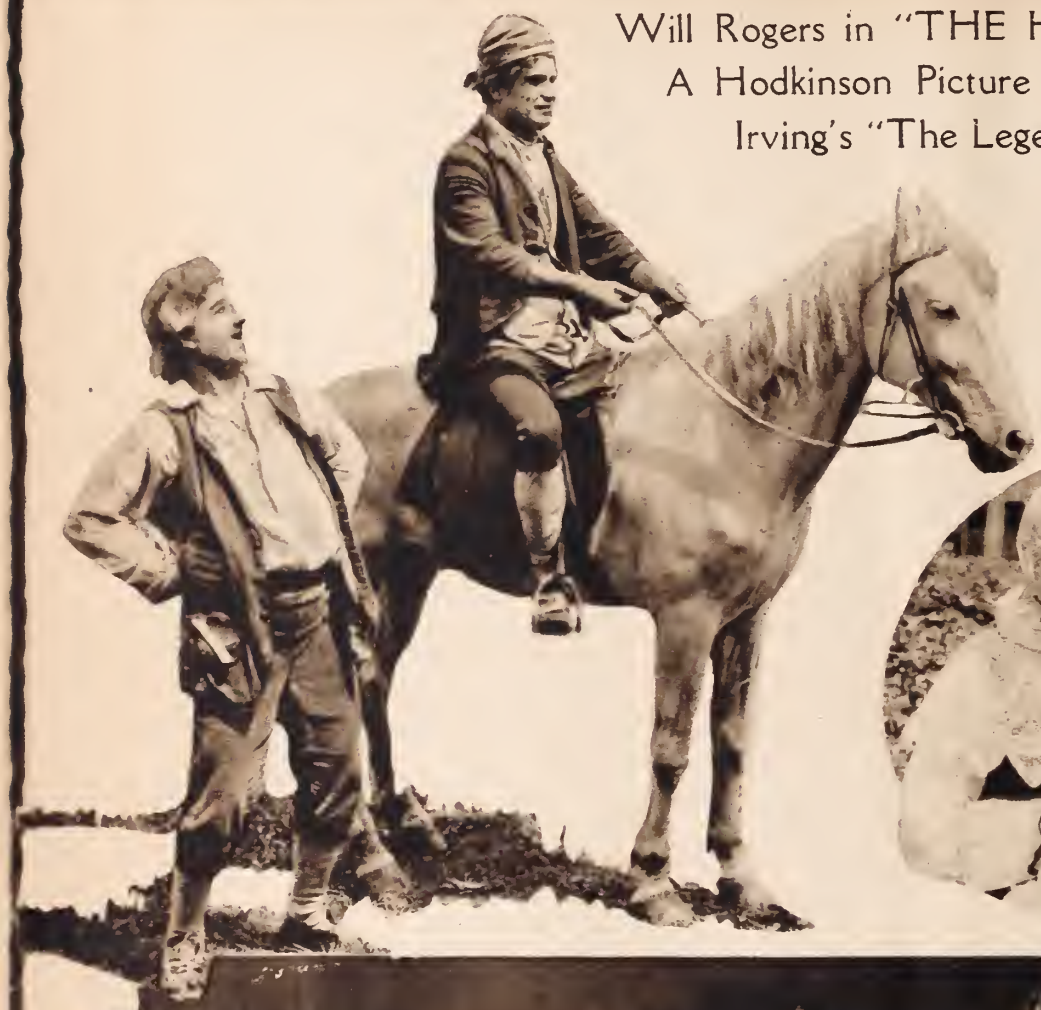
An American Releasing Picture

Leah Baird in

"WHEN HUSBANDS DECEIVE"

An Associated Exhibitors Feature

Will Rogers in "THE HEADLESS HORSEMAN
A Hodkinson Picture Taken from Washington
Irving's "The Legend of Sleepy Hollow"



Katherine MacDonald in
"HEROES AND HUSBANDS"
a First National Picture
Nigel Barrie Plays the Male Lead

"REMEMBRANCE" a Rupert Hughes Picture for Goldwyn

William Fox Presents

"A FOOL THERE WAS"

Inspired by Kipling's "The Vampire" and Porter Emerson Browne's Stage Romance

Max Linder in

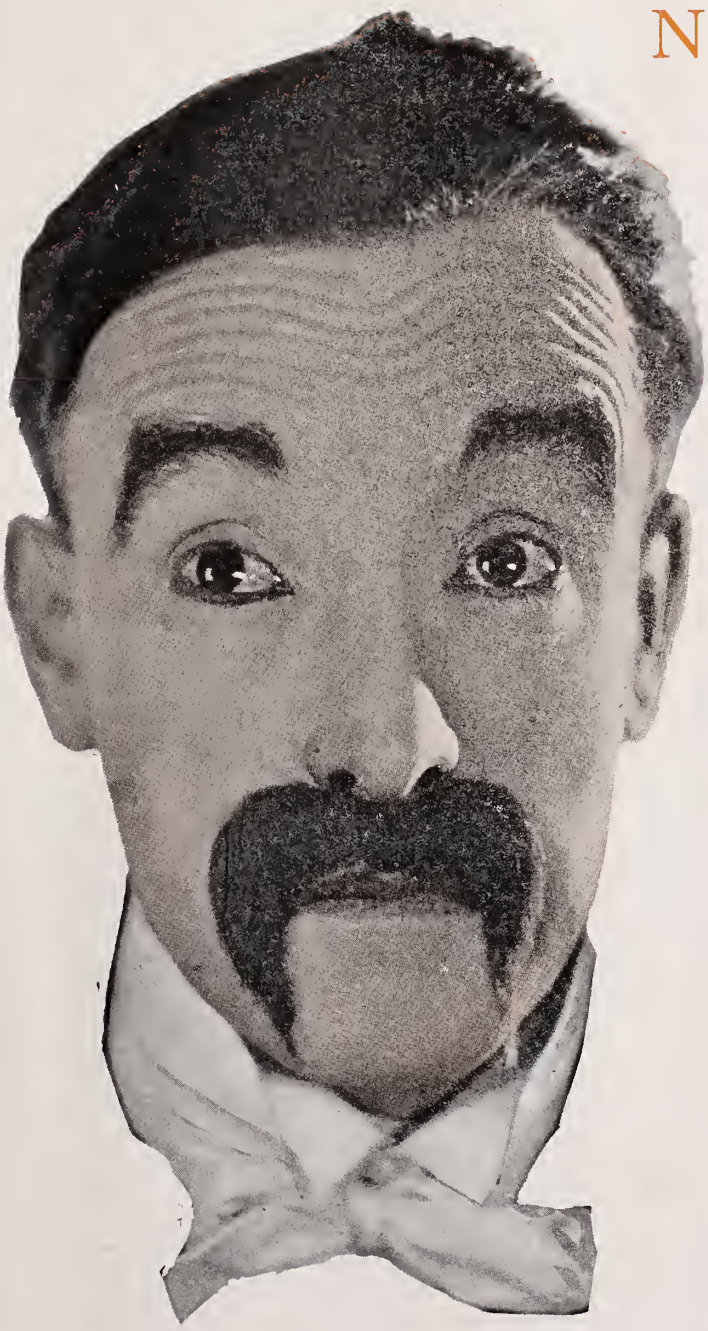
"THE THREE MUST-GET-THERES"

the First Allied Producers and Distributors Release

"More Laughs, Longer Laughs, Longer Comedies"

"Snub" Pollard Comedies

Now in two reels



"Snub" Pollard

THE Hal Roach comedies starring "Snub" Pollard have played during the past two years more theatres than any one reel comedies made.

That proves positive merit.

In response to the demand Pollard is now presented in a series of two reel comedies, produced under the personal supervision of Hal Roach himself.

You are thus assured of "more laughs, longer laughs, longer comedies."

One every four weeks

Produced by HAL ROACH

Pathécomedy

TRADE MARK

"Our

Big laughs
from little kids

HAL ROACH *presents*

Gang" Comedies

Two reels each

EVERY father, every mother, knows how funny children unconsciously are.

Each tiny tot is a saint and a sinner, an innocent and an outlaw in his own little self. They do funny things because they haven't been taught by experience to fear the ridicule of others.

Hal Roach has caught big laughs from little kids, and from remarkably trained domestic animals.

You'll roar!

One every four weeks

Ruth Roland

in

The Timber Queen

RUTH ROLAND has made a world of money for exhibitors, and she has done it in Patheserials.

"The Timber Queen," *in all honesty*, is called by exhibitors, the Pathe sales force and the great big enthusiastic serial public *the best Western serial yet!*

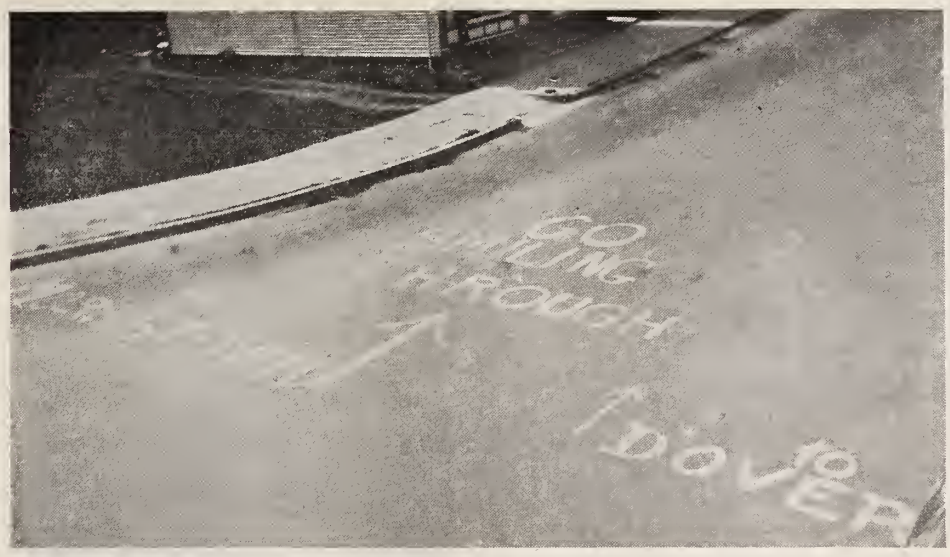
When so many unbiased persons have taken the trouble to tell us this, you, Mr. Exhibitor, should certainly have this serial screened for you.

If you advertise it as it deserves, you can't help but make money, for the serial will back your every claim.

As fast and thrilling
as a runaway broncho.

Produced by RUTH ROLAND SERIALS, INC.
Supervised by HAL E. ROACH

Pathéserial



A First National Release

A CLEVER ADAPTATION OF THE SCHENECTADY IDEA

Here the painted pavements were used for detour warnings during a session of street repair. The stunt was adapted by G. T. Spofford, of the Liberty Theatre, Madison, N. J. It reached the home folks as well as the tourists.

Painted the Detours

Madison, N. J., is one of those commuting towns where you eat your breakfast and dinner at home and earn them in New York. Work on one of the streets necessitated a detour for a few days. G. T. Spofford, of the Liberty Theatre, offered to paint the detour signs free if he could do a little advertising.

He was told to go as far as he liked, and presently the streets blossomed out into signboards, and you could go "Smilin' Through" to Morristown or to the Oranges, or wherever you happened to be headed for, if only you followed the arrows.

It did not bring in much motoring trade from the through traffic, but most families own cars, and they got the message and bought tickets.

Turned Turtle

Some time ago an exhibitor in Newark turned a lot of turtles loose in a window, each with a letter painted on the shell. If anyone caught them spelling "Tol'able David," a pass would be forthcoming.

No one got the free tickets, so Manager Hendricks, of the Arcadia Theatre, Reading, Pa., thought it was a cinch and he started it for "Molly O."

Either the Reading turtles are better educated or else the word was easier, for almost the first shake out of the box the turtles formed the title and there was a rush on the box-office for tickets for Mabel Normand.

At that Hendricks got his money back, for the story was told all over town and the advertising brought in real money.

One on Bill

Something happened to Bill Johnson's stenographer the other day. Bill handles the western section of Southern Enterprises exploitation for Lem Stewart.

A recent report states that "between eight and ten people saw this stunt, and as a result, business on this picture was phenomenal." The word "thousand" after the "ten" would make a heap of difference.

Brought Patrons to Admire His Display

Major I. C. Holloway, of the Rialto Theatre, Columbus, Ga., did something from a new angle when he ran slides several days in advance of his showing of "Over the Border," urging his patrons to come and see his lobby display. He made something of a mystery of it, and they all came down.

Then he built a slab structure about the box office, chinking the cracks with cotton, and putting a sign above with "U. S." and "Canada" on the opposite ends.

A Hanging Forest

On a platform above the lobby he built a pine forest with whitewash snow on the branches, and used blue lighting throughout to get the cold effect he desired. There was more hard work than material and the actual cost was estimated at six dollars. It brought a 35 per cent. increase in the business, but this is not entirely due to the lobby, for Betty Compson is now the clean-up woman star in the South.

Major Holloway had "I Am the Law" immediately following, and he left the display standing, but changed the sign to read: R. N. W. M. P. and added a scale with the law weighting down the man, all of it being dressed in cotton. He also added cotton snow to the whitewashed branches, to intensify the effect.

The additional material cost $7.50 and the receipts went to 50 per cent. above the summer average.

Labor Saving

Recently we showed a banner with the ornamentation cut from figured wall paper. John C. Evins of the Odeon Theatre Savannah, Ga., uses wall paper as the material for his banners. He picks out an attractive small-figure design and paints over that. By picking up odds and ends from the paper hanger, who may have part of a roll left over from a job, his stock costs almost nothing.

For "Our Leading Citizen" Mr. Evins had a political parade with a brass band, and the candidate riding in a Ford He borrowed the car, and the band cost 50 passes, his only expense being for the banners. You can't beat that much.

Local elections next November will give another lease of life to this title. Try and use it then.

Recalled the Can

Getting a hook-up with two titles permitted Manager Struble to put over both to better than usual business at the Bear Tooth Theatre, Red Lodge, Mont.

Booking in Norma Talmadge in "Smilin' Through," he changed the slogan to read: "Let's tie the can to 'Trouble' and start Red Lodge 'Smilin' Through' 1922."

That worked nicely and when he announced "Trouble" a couple of weeks later, he came out with "We spoke too soon. We're not through with 'Trouble' yet, but you will be if you see Jackie Coogan's latest picture at the Bear Tooth Theatre this week."

Everyone laughed because they supposed that Struble had been stung, but the clever comeback sank in and they forgot that Struble books better than two weeks ahead.

A Paramount Release

SIX DOLLAR LOBBY BROUGHT 35 PER CENT INCREASE

Not only that, but Maj. Holloway, of the Rialto Theatre, Columbus, Ga., brought people downtown to see the front he had been advertising on his screen, and it looked so cool, they all went in, and he used the stand for the next picture.

Played a Lone Hand Until the Legion Saw the Value of a Big Voting Contest

DOWN on the Canal Zone they have a live wire in the Bureau of Clubs and Playgrounds in the person of J. C. Searcy, who has charge of the motion picture activities of this department of the Administration. He has sent in several good ideas in the past year or so, but we like best his story of his participation in the Fourth of July campaign.

This year the celebration was to be held under the direction of the American Legion, and Mr. Searcy suggested to them that they elect a Miss Columbia to be queen of the festival, along the familiar lines. Not being practical showmen, the Legion officials could not see the value of the suggestion and turned it down.

Played It Alone

This did not bother Mr. Searcy. He knew that a queen was a part of every well regulated festival, and he went ahead and played out his hand alone. At least he started it as a solitaire, but a little later the Legion men came tumbling in, feeling the need for something with which to arouse interest and finding in the once despised scheme precisely the thing they wanted, just as Mr. Searcy knew they would. He had worked up more interest in his campaign than the Legion could in the celebration, and when they found the tail wagging the dog, the dog backed up to the tail and at least looked as though he had a proprietary interest in the appendage.

How It Was Done

Mr. Searcy had voting slips printed up and then persuaded some members of the Legion to act as Judges of Election. They were asked to get as many candidates as possible, and fifty of the prettiest girls on the Zone qualified. A vote was given with each ticket and the leading contestants had campaign managers and all the political trimmings.

Twice a week the vote was counted and announced in the paper, which also carried frequent stories of the contest. The paper sometimes did a little too much, for the reporter was interested in one of the candidates and was inclined to be a bit partisian.

Building Up

The stunt grew so rapidly that Mr. Searcy felt he would have to make it more important, so he added the thirteen original colonies and the Legion allowed him a hundred dollars for a float. Mr. Searcy made a splendid showing for the money, but unfortunately the photograph was shipped without protection and it was too badly crumpled to be reproduced.

In addition Mr. Searcy got the local dancing teacher to stage a pageant for the colonies.

Meanwhile the Legion had arranged a couple of balls, at which all of the contestants were the guests of honor and this pulled between four and five hundred dollars for the fund.

How It Was Worked

On the morning of the Fourth Miss Columbia, in the person of Miss Phyllis Milliken, arrived at the docks and was escorted to her float Then the float led the parade to the stadium, where the field sports were staged and the Declaration of Independence read.

At two o'clock the play was staged at the picture theatre in addition to a good feature, and at four the aquatic events were held at the swimming pool, with fireworks at half past seven and a ball at the Mosque of Abou Saad Temple of the Mystic Shrine an hour later.

The authorities contributed an escort of soldiers and marines and also contributed four bands, and the entire Zone was in. The stunt cost Mr. Searcy about $90, which the Legion paid out of the excess funds, and the pictures are more solid than ever.

What did you do for your town last Fourth?

Ran a Colyum

Eli M. Orowitz, of the Paramount exploitation staff, turned colymn conductor for the Allentown (Pa.) Record, to help put over "If You Believe It, It's So."

He assumed the signature of Emo and wrote a set of smart paragraphs, most of which were hinged on the Meighan play then running at the Strand Theatre. Most of it consisted of humorously impossible statements ending with "If You Believe It, It's So."

One, for example, about doubled the town's population and added the catchphrase, and another told that he had sat in a picture theatre the night before and observed that the boys and girls sat with their hands folded in their laps. Of course, no one believed that, but it helped to get a laugh.

If you can't get a paragraphing Paramounteer, you can at least get someone to write you a set of stingers to wish on a kindly local editor.

A Paramount Release

THIS SHEIK IS A SHRIEK, BUT HE CASHED IN

He looks more like Uncle Tom driving over to Legree's plantation, but it brought real money to the Rex Theatre, Remus, Mich., and just ruined the day for a tent show which drifted into town. It's funny, but it is just as good as more costly stunts, because it paid.

Made Arctic Relics Sell "Nanook" Seats

Working on the lines of general publicity, the Pathe exploitation department made a display of Arctic relics in a Brooklyn store window for the benefit of the exhibitors who were using the picture in that territory.

A Pathe Release

THE NAMM DISPLAY

The store was that of A. I. Namm, and the window was one in which the dresser aims to make unusual displays. The exploitation department loaned some of the material brought down from the Arctic by Robert J. Flaherty, and it made so interesting a display that it not only helped the exhibitors, but it brought people to the store. The store supplied its own backing and did all of the display, and asked for another as good.

Softsoaping

Because First National's "Hail the Woman" might be mistaken for a play appealing to women only, the Strand Theatre, Lansing, Mich., arranged with a drug store having an allotment of sample tubes of a new shaving cream to distribute them to men patrons during the run of this picture. It helped the house and at the same time gave more importance to the sample distribution.

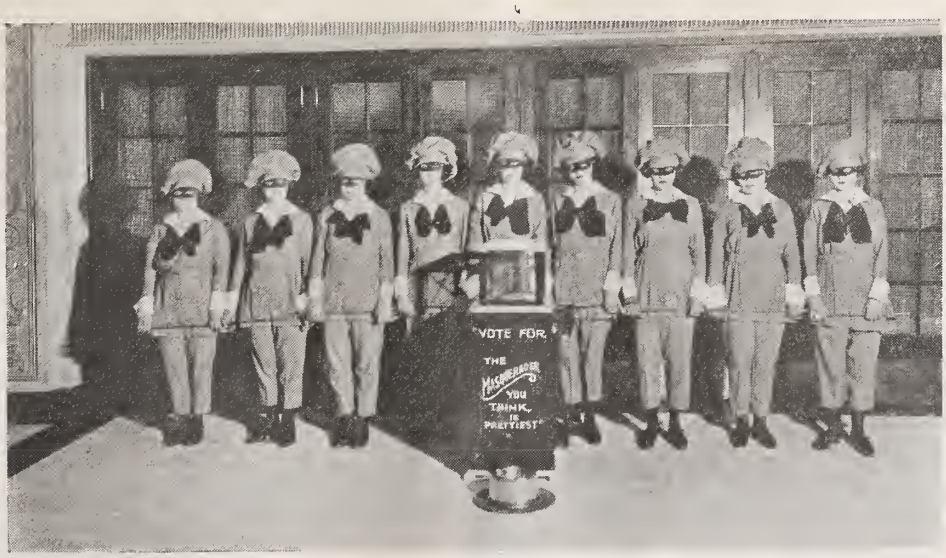
Whiskered Sheik Was Poison to Opposition

This is one of the funniest Sheiks we ever expect to see, and we regret that the photograph is so poor that you cannot get from the cut the full effect of those bird nest whiskers and wind-tempting hair, but you can at least enjoy the suggestion of the dashing Sheik, whose love was as hot as the desert sands, plodding over the prairie in this bull wagon.

It's funny; as funny as we have had, but it just naturally took all the life and laughter out of the day for a tent show manager who drifted into Remus, Mich., to make life miserable for the Rex Theatre. In spoiled the tent business and brought them over to the Rex in droves, and if it did that, it was good exploitation, no matter how funny it may look to those who can spend a couple of hundred dollars on a stunt.

It's funny, but it marks the manager, whoever he may be, as a live wire, who refuses to lie down and let his legs be tied by every traveling trick on the road, and if all exhibitors had the same willingness to do the best they can, instead of bewailing their limitations, the business would be in a more healthful condition.

We have a lot of respect for the Rex management. It did the best the town permitted



A First National Release

HIDE USHERS BEHIND MASK IN A BEAUTY CONTEST

Some of them should hide, but this brought a lot more publicity to the State Theatre, Minneapolis, than more pretentious and expensive schemes, for the girls got out and worked and even the bow-legged one had some following.

Made His Guarantee Sell First National

Getting solidly behind "Tol'able David," Major I. C. Holloway, of the Rialto Theatre, Columbus, Ga., assured his patrons that "Tol'able David" was a really fine picture, then added: "If it has not proven all that our advertising claims it to be, then you can disregard our future advertisements. Do you think we would say that if we were not sure of our grounds?"

Building on this, he used the Jacksonville idea of dooryard exploitation. Five hundred cards were used, reading: "Good morning. Just wanted to say 'Tol'able David' starts at 1 p. m. today, at the Rialto." In smaller type was "We would be foolish to work while you sleep to advertise something which was not worth-while, wouldn't we?"

These were mounted on sharpened sticks and placed in the yards during the night to face the houses. Many persons who were not visited walked into someone else's yard to see what it was. The stunt cost $4 and helped to increase business by a third.

During the run a card in the lobby told the patron to see the play and pay or not when he came out, according to his satisfaction. Very few failed to purchase their tickets in advance, but some tried out the scheme and paid on the way out, just to be different.

Something Different

Johnny Friedl, Paramounteer for Des Moines, knows that the cut-up photograph with ticket prizes is getting old enough to vote, but he put a goat gland in the old idea by trying to throw contestants off the track when he used a hashed still of Meighan and wished it on a clothing store. The store announced it was a picture of "Our Leading Citizen," and the salamanders who live in Des Moines were trying to make it look like some local celebrity until they noted that the prizes were tickets to the Strand and that Meighan was there in "Our Leading Citizen."

Old, But Good

E. R. Cummings, of the Fort Armstrong Theatre, Rock Island, broke a window to advertise Jackie Coogan in "Trouble," explaining on a card that this was the broken pane which got Jackie into "Trouble."

The break was made with soap zigzags. It's old stuff, but lately we saw hundreds of business men anchored in front of a New York store looking at a baseball which apparently had stuck in the break.

This was done by cutting the ball in two and gluing one half to the inside and the other to the outside, matching it accurately. The same thing can be done with a wooden brick or a papier mache stone, lettering the window around the break with water color, the brick or other object providing the focal point for the display.

Capping for Gish

One of the accessories on Dorothy Gish in "The Country Flapper" is a paper hat made of stout kraft paper which can be shipped flat and pasted up by the house or the recipient. The dunce caps on "School Days" and similar headgear have been clean-ups, and the flapper hat can not only be used for advertising, but can be copied by milliners for sale in fabrics.

It is doing a lot to help the picture make money and is being very generally used.

Masked the Ushers in Beauty Contest

All cats are alike, grey in the dark, according to an old Spanish proverb, and any girl is good looking behind a mask, but masking the ushers and then staging a beauty contest brought more tangible results to the State Theatre, Minneapolis, than a lot of expensive schemes.

It was a stunt to put over Guy Bates Post in First National's "The Masqueraders," and the ballot box was labeled: "Vote for the Masquerader you think is the prettiest.

Most of the girls had regular patrons who were interested in their regular usher, and the interest was worked into a real contest, with the partisans getting out and hustling among their friends, and they could not talk of the girls without telling about "The Masquerader."

Raffles Now Rides as The Masquerader

Street workers for the Raffles stunt still prove husky exploitation, but the Capitol Theatre, St. Paul, has refined the idea for Guy Bates Post in "The Masquerader." This picture is of a class to appeal to a better clientele than the average and should be handled with nicer discrimination. The auto stunt seems to supply the idea.

The car was driven about the streets by a chauffeur in the livery of the Capitol Theatre, and the newspapers announced that prizes would be given those who guessed his identity. This is not easy in a city the size of St. Paul, with Minneapolis right alongside, but the stunt gained interest, for hope rises eternal, and a lot of people thought they recognized the well dressed chap who sat back in the rear seat.

A Capitol Leaser

The chief value of the idea, however, is the teaser angle, for the stunt was opened before the newspaper advertising broke and got the people interested in the title before its announcement. It brought extra business to the Capitol through this angle. In a small town the straight guessing idea will prove a stronger pull, but it will work in places of any size for this First National.

A First National Release

A RIDING RAFFLES WORKS FOR THE MASQUERADERS

St. Paul was asked to tell who the man in the tonneau is. This is not as easy in St. Paul as it would be in a smaller town, but it has the makings of a new idea to put over Guy Bates Post in this fine First National production.

Get Behind Serial for All It's Worth

The Regent Theatre, Indianapolis, believes in starting a serial right if it is a good one, and it took 135 lines, double, to put over Ruth Roland in "The Timber Queen," starting it off with the comment that it is the first serial in years strong enough to run the week. This much space in a city paper for a serial is some-

The House of Thrills.
REGENT
Get Started With This Surprise—A Second Story, and You'll Never Regret It!
It's the First Serial We Have Seen in Years Strong Enough for a Week's Run
Ruth Roland
in
"The Timber Queen"
Pathéserial
As you see this train careen and roar down Thunder Mountain with Ruth on top of it you'll gasp—Your eyes will pop.
All in Conjunction With LARRY SEMON
Jack Hoxie in "The Double O"
One of the Most Sensational Westerns of the Year.
A Real Triple Bill.

A Pathe Release

A SERIAL STARTER

thing unusual, and it is evident that the Regent feels that it has something good. The house seems to specialize in the sensational, for the slogan is "The House of Thrills," which is perhaps why it is so much interested in this serial. Evidently there is nothing wooden about the timber queen.

—P. T. A.—

Picture Gallery Is Lacking in a Punch"

We have seen Jewett Bubar do a lot better work than this sketch for Ethel Clayton at the Imperial. Possibly this may mean something when you have seen the story but the time to make the impression is before the patron has seen the picture and we do not believe that Roth and Partington's customers are going to be particularly impressed by three persons looking at Miss Clayton with no particular expression. The picture is meaningless and therefore uninteresting so it will not sell tickets. A single head of Miss Clayton looking terror stricken would have meant much more in the way of interest. This much has been drawn in one of Bubar's off days. Were we Milt Samis we would leave him off the display the following week as a punishment or better still can the sketch and use all type. It is a waste of space to put in a meaningless set of portraits, no matter how good the portraits may be, and for that matter Bubar has put freckles all over

A Paramount Release

AN INEFFECTIVE DRAWING

Miss Clayton's nose and the man has an eczema of the forehead. Bubar at his best is remarkably good, but this is quite the reverse of his best. We think it is one of the worst he has ever turned out. Even his lettering is bad. Milt might at least have routed the cut for type.

—P. T. A.—

Outline Title Not Given Full Display

The Apollo theatre, Indianapolis, weakens a title through failure to carry through the idea in advertising Ethel Clayton in "For the De-

The Superlative in Suspense!
ETHEL CLAYTON
in
"FOR the DEFENSE"
BY ELMER RICE, Author of "On Trial"
Here's Ethel Clayton's greatest dramatic triumph—a picture that holds you breathless and questioning right to the last second—A mystery love story with the most startling climax ever filmed. Zasu Pitts, Bertram Grassby and Vernon Steele in the cast.
JOHNNY HINES in a Torchy Comedy, "TORCHY STEPS OUT"
FOX NEWS WEEKLY
Apollo
ENTIRE WEEK

A Paramount Release

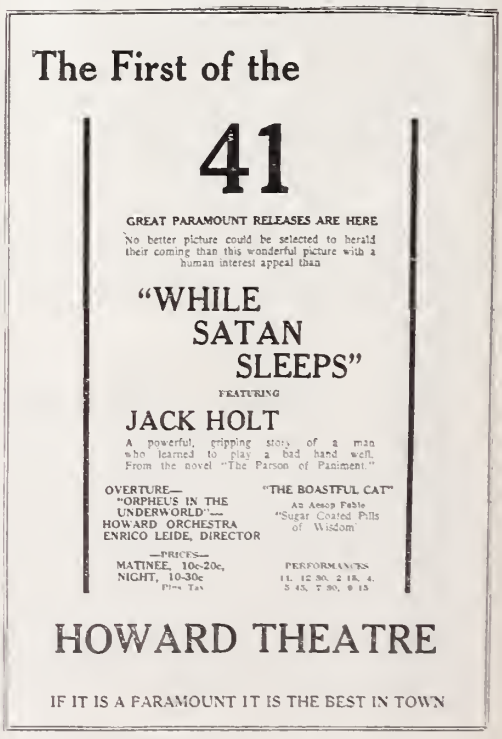
A WEAKENED TITLE

fense." The idea is that the black background will carry the white letter through the scene cut and that an outline is needed only in the white space at the right. The theory is all right, but it does not work out in practice because the half tone screen does not give a full black. This could be vastly improved by outlining each letter, whether it *seems* to need it or not. You cannot always tell just how the thing is going to look in the cut and then it is too late to correct errors. It looks all right in the copy, where the white paint stands out against the half tone or photograph like a 24-sheet against a church wall, but what the public sees is what the cut yields, and only that. This is the reason there is so much ineffective work done. The artist and manager both judge from the cut copy and not from what the cut will yield. It may seem an excess of caution, but an india ink line around each letter of the title would have improved this to several times its present value. Artists seem to give no heed to color and reduction. If a space looks all right in a dead black against a dead white, they shoot it through in the blissful belief that it will come out all right. The wise manager will not pass copy that looks all right unless he has reason to believe that it will be all right when it finally comes to the reader. What the artist shows him sells no tickets. What he shows his public is what counts. It is important to smash a good title home at the first glance and not trust to its sinking in gradually. Here the difference in color is so marked that the line does not sink in as a whole. This is probably more apparent in the original newspaper advertisement than it will be in the cut shown here, since the latter will have the double advantage of a better black and a reduction that will close up the halftone and give a stronger color. Apart from this the example is well done and the artist has not hogged all the space from the copy writer. He gives room for four lines of type sales and the addition of the smaller features.

—P. T. A.—

Howard Hooks in to National Ads

About the best hook in to the Paramount national advertising is found in this annoncement from the Howard Theatre, Atlanta. It might look a lot prettier all dolled up with a pretty cut but it would not have the selling force of this direct hook to the Paramount program for the opening year. Many magazine advertisements have been telling the public of


The First of the
41
GREAT PARAMOUNT RELEASES ARE HERE
No better picture could be selected to herald their coming than this wonderful picture with a human interest appeal than
"WHILE SATAN SLEEPS"
FEATURING
JACK HOLT
A powerful, gripping story of a man who learned to play a bad hand well. From the novel "The Parson of Panimint."
OVERTURE—
"ORPHEUS IN THE UNDERWORLD"—
HOWARD ORCHESTRA
ENRICO LEIDE, DIRECTOR
"THE BOASTFUL CAT"
An Aesop Fable
"Sugar Coated Pills of Wisdom
—PRICES—
MATINEE, 10c-20c,
NIGHT, 10-30c
Plus Tax
PERFORMANCES
11, 12:30, 2:15, 4, 5:45, 7:30, 9:15
HOWARD THEATRE
IF IT IS A PARAMOUNT IT IS THE BEST IN TOWN

A Paramount Release

A DIRECT HOOK-UP

the coming 41 Paramount productions and have aroused interest in the string of releases. In announcing "the first of the 41." the Howard crystallizes all of the interest the magazine has excited in the single release with which the program starts and puts the full force of the

drive directly behind "While Satan Sleeps." For this reason the title is held down to give greater prominence to the real sales argument. Ordinarily the title would call for a better display; possibly through the use of more space between the lines, but the title here is secondary to the appeal of the 41 and this is given all the best of it, and then thrown over to the single title. If we had been setting this space we think we would have put the word "overture" in a light line to let the title of the selection get the prominence, also cutting down "Howard orchestra" and the leader's name. As it is, the top and bottom detract from the title —which is the principal sales point. Oustide of that we like this composition very well.

—P. T. A.—

Spacious Setting Helpful to an Ad

South Bend, Indiana, has a compositor who knows how to get display, and the Blackstone has a manager who knows how to profit by this advantage. You read this space because there is so little to read and because reading is made so easy, and when you are through you are pretty apt to be sold on the proposition of seeing Connie in this little play. It's a bit late to be playing "Polly of the Follies," but we do not know of a picture better suited to the summer season. You don't want to sit through heavy plays. You want something light and frothy and Polly answers the bill of requirements to the last item. It's not heavy entertainment—it is thin and unburdened by much plot, but it gets over. The copy is good, but the display is even better, because it stands out so well. It is rather large—165 by 3—but space is probably cheap in South Bend, and they get a lot back for their investment in publicity because they use it so well. It may seem to carry the point to excess to argue that summer advertisements should carry less type and more white than winter spaces, but try it for a time and sees if it does not bring you results.

Constance Talmadge
and the Follies Beauty Chorus
It Starts To-day
in a comedy of Broadway's lights and Broadway's frights—
"Polly of the Follies"
Scat Goes Gloom!
Scat Goes the Blues!
Connie has started kidding so it's Hello smiles !!!
TAKE IT from Connie—
THE LURE of the Footlights
EXPLAINS WHY girls leave home;
BUT WHEN you see her
DOING THE SIREN-OF-THE-NILE stunts
ROBED A LA Pola Negri
OR CLEOPATRA
YOU'LL ALSO understand
WHY Tired Business Men
NEVER GO HOME!
SPECIAL!! Benson & Ogden
"The Personality Chaps"
Oh, How They Can Sing!
BLACKSTONE

A First National Release

A GOOD TALMADGE ARGUMENT

Los Angeles Artist Avoids Usual Error

Earle Hall Payne sends in a couple of displays from the California Theatre, Los Angeles, in which his artist demonstrates that he can get out a straight illustration without the usual fussy ornamentation which detracts from the display without excuse. That for "The Dust Flower" is particularly good; not that the figure under the tree means anything but it at least does not destroy the selling value of the space. The mortises are nicely planned and the selling box, alongside the girl's skirt, is well phrased

A Goldwyn Release

A LOS ANGELES IMPROVEMENT

to connect the author in the reader's mind with Earthbound, upon which his screen fame chiefly rests. The display is by no means an ideal layout, but it is far better than the California average, and that applies to the State and not merely to the house. California has some of the finest houses in the country, but some of the poorest advertising. It seems to be a matter of geography, rather than individual incapacity, for the agents are hustlers, but not one seems to have the spirit to cut loose from an archaic style and do really effective work with an open display. The Los Angeles California seems to be coming closer to it than the others, but Milt Samis still leads, in spite of Bubar's occasional slump. Perhaps Mr. Payne will point the way for Los Angeles, but it would pay agents in both cities to get and study the Washington, Baltimore and Indianapolis Sunday papers.

—P. T. A.—

Spoiling the Title with Useless Lines

The Garden Theatre, Baltimore, has produced an excellent advertisment in this display for "Yellow Men and Gold," other than that the title is largely obscured by a design supposed to be gold coin, but which really is a camouflage for the lettering. The bottom sketch is interesting and artistic, but the odd title, which would sell of its own weight, does not stand out on the space but must be puzzled out, letter by letter. It is a mistake to hide so good a title behind a cloud. The clinch sketch does not help matters much, and this space might better have been used to play up the well known author, who is now relegated to the space between the ship and the wreck in unimportant eight-point lines with little more value than six point. The sketch is not needed. It will not help to sell. You know that there is going to be a last-reel clinch and the pictured information does not thrill you. On the other hand, Gouveneur Morris has a popular following which can be sold on his name alone. Of the two the name is much to be preferred to the sketch. That would have value only as

A Goldwyn Release

SPOILING THE TITLE

an attractor and the bottom sketch does all the appeal required to get the space over. The selling is well done in "Conflict! Fight! Treasure! Explosion! Danger! Love! Could anyone ask more in a picture?" You'll fall for that more quickly than a man and woman in the same old possessive grab.

CHRISTMAS IS COMING
Probably you know that, but
DO YOU KNOW
that in Picture Theatre Advertising you can find a lot of schemes to hold up your business in the dead two weeks before the holiday?
And not only that—
you can find other schemes for the holiday season, any one of which will bring in many times the two dollars the book costs and you will get
FREE
all the other schemes in the book for midsummer and in between; both ways from July 4. Not theory. Not Guesswork. Tried and tested ideas. By mail, postpaid, for two dollars the copy.
MOVING PICTURE WORLD
516 Fifth Avenue New York, N. Y.

Tall Devil Used While Satan Sleeps

One of the features of the campaign on "While Satan Sleeps" at the Howard Theatre, Atlanta, was a cutout figure of "His Majesty," forty-two feet long, lying on the ledge of the cornice above the theatre, while the still frames for lobby display were caldrons presided over by cutout figures of the devil. Red lights were burned in back of the caldrons, and in the foyer was a miniature hell with streamers of red and yellow chiffon to suggest the flames. These were lighted from below by lamps screened by the groundpiece. This was flanked by small churches with illuminated windows.

At each performance the preceeding week two of the ushers were projected on the stage in clouds of gunpowder smoke. One carried a banner for the production and the other a similar announcement for the prologue. The ushers were dressed in close-fitting union suits dyed red, and were permitted to roam about the lobby and foyer when not required on the stage.

A special showing was held for the ministers and a better films club of women, and considerable use was made of their opinions.

The special stunting had a distinctly good influence on the week's business.

In the Independent Field

By ROGER FERRI

Newsy Bits

J. F. Cubberly, head of the new F. & R. Exchange of Minneapolis, announced this week that he will release one feature every other week. He has signed for the entire Al Lichman output. Warner Brothers' product, four Affiliated Distributors' specials, "The Love Slave," and many other pictures. The personnel of the F. & R. Exchange includes Tom Burke, formerly manager of the Midland Exchange, and Mark Ross, formerly with First National in that city.

Joe Horwitz, who is making Hotel Wolverine in Detroit his headquarters is planning on a big drive in that territory. Business in that territory has been far from what it should have been, but reports from Detroit lately indicate a change that indicate more prosperous times.

Messrs. Saxe and Hurlbutt, who comprise the Favorite Film Company, Detroit, this week celebrated their second anniversary as Detroit exchangemen, having gone to that city from Minneapolis. Their exchange has made rapid progress and they are now negotiating for several big productions.

A definite and complete announcement concerning the policy to be carried out by the new Balaban and Katz exchange in Chicago is expected to be made the latter part of this month.

Warner Brothers this week officially verified the exclusive announcement published in Moving Picture World last week relative to their joining the producers' division of the Motion Picture Producers and Distributors of America, Inc., the Will Hay organization.

Morris Schlank, president of Anchor Film Corporation of Los Angeles, left New York this week for a trip back to the Coast. He will visit all exchanges en route. On Friday and Saturday of this week he stopped in Philadelphia and Baltimore. Next week he stops in Pittsburgh, Cincinnati and Cleveland.

Quite a few independent film men in New York this week went to Rochester to attend the opening of the luxurious Eastman Theatre in that city on Saturday. The party was scheduled to leave Friday night.

R. D. McDonnell has jointed the Arthur C. Bromberg Attractions, Inc., of Atlanta, as salesman. He will travel out of Charlotte. S. E. Montgomery, a former newspaper man, also has joined Mr. Bromberg's forces and he will cover Alabama and Tennessee. Others who had joined Bromberg are F. L. Burkhalter and Fred H. Kirby.

H. Rattin, representing the Western Pictures Exploitation Company, traveling out of New York, is making a tour of the exchange centres of the country.

Harry Raver is no longer the active head of Torino Films, Inc., the company's affairs now being administered by Bert Wheeler, who was recently elected president of the corporation, filling the vacancy caused by the resignation of Mr. Raver.

A new exchange opened its doors in New York City when the Atlas Film Distributing Company announced that it was prepared to do business with exhibitors in northern New Jersey and New York City. Rudy Becker is sales manager and I. Brody general manager.

The Week in Review

IN the vernacular of the street, Abe Warner of Warner Brothers, said "a good mouthful" when he said that "independent pictures are the saving grace for both the motion picture theatre owners and industry." This statement he made in the course of an interview he gave out in a western city recently. And because it is so brimful of interesting data, we are reproducing the interview in its entirety:

"There still seems to be a doubt in the minds of theatre owners about independent productions as to their value as box-office features," continued Mr. Warner, "and that is because these men are depending entirely too much on the big distributor. Despite this fact, the truthful theatre-owner will at once admit that the majority of the greatest box-office features during the past season have come from the independent producers. And by the greatest I mean those pictures that have actually made big money for theatre owners.

"In spite of all that has been said and written about the independent picture, in spite of all the discouragement that has been placed in the way of the independent exchange man trying to market his pictures, the theatre owners have yet to realize that only by encouraging the independent picture will their enterprise be saved for the future. The trend of the times indicates in no small measure why a great many producers once allied to the big distributing organizations are seriously considering the independent market, and the day is coming when the independent picture will dominate the field.

"A great many exhibitors have booked independent pictures and they have found them to be more profitable than the regular, formularized product they must accept, whether they want to or not. But there are still a great many theatre owners who feel that when an independent picture is offered to them, they can book it for practically nothing. Them days are over.

"Just because a picture has been independently made does not necessarily signify that it's a piece of junk, to be sold at junk prices. Certainly, no sane person expects to go into a high class tailoring establishment to purchase a suit priced at three figures and talk the manager into the idea that the suit is only worth a third of the price cost. The same thing applies to independent pictures. If they are big pictures, a fair and just price should be paid."

THE exclusive announcement published in Moving Picture World last week relative to Warner Brothers' affiliation with the producers' division of the Motion Picture Producers and Distributors, Inc., aroused much comment in the trade. Since publication of that announcement this department has been besieged with numerous questions concerning the Hays organization and independents. So far as this writer is able to ascertain, under provision of the laws of that organization, independent distributors are ineligible. This statement came from an official of that organization. The Warners, because of their wholesale production activities, were eligible to membership in the producers' division of the M. P. P. D.

CHALK up another scoop for that wide-awake and progressive producer-distributor, Charles C. Burr, head of the Affiliated Distributors, Inc. Following publication in this department of reports from exhibitors who feared that the production of Johnny Hines features meant the end of the popular "Torchy" comedies, Mr. Hines reconsidered his plans and, after much searching, succeeded in lassooing Ray McKee, whom he signed to continue characterizing the character made so famous by Johnny. But C. C. didn't stop there, for information of an authentic nature reached this department this week that he had signed Mary Anderson and Charles Murray, the latter a Mack Sennett comedian, to appear in the same cast. Unfortunately, however, this department further learns that this series will not be available through State rights exchanges.

THE value of a director is decidedly underestimated by most folks in this market. Nevertheless, the fact remains that he is a most important factor in this end of the business. A good director should be encouraged and this department, for one, will give him every credit to which he is entitled, for, after all, he is the big man behind the guns. We recall many famous stars who stepped outside the bounds, believing they could direct their own pictures. And without exception all flopped.

GOOD titles may increase the value of satisfactory pictures but certainly they should not be accepted as constituting any pardonable reason for the release of conceded impossible junk. Yet, we notice that a number of distributors are resorting to just such tactics.

Trade Notes

Grand & North of Buffalo are plan ning big things for the coming seaso and have augmented their staff. Thei most recent acquisition was Home Howard, formerly with Nu-Art in tha city. Howard will cover the Syracus territory.

Ben Levine, formerly a First Nat ional salesman, has joined the Nu-Ar Exchange, Buffalo, where great thing are expected of him, for he is we known and popular with theatr owners.

Al Lichtman, head of Al Lichtma Corporation, will be the guest honor of Harry Charnas and his ex changes at special dinners and show ings to be given in Pittsburgh, Cin cinnati and Detroit, on Sept. 10, 1 12 and 13. Mr. Lichtman will leav New York for Pittsburgh on Saturda Sept. 9, for Pittsburgh.

Federated Exchanges of Americ Inc., apparently is renewing its e forts to show the industry what it capable of doing, for its publicity d notes much activity at the New Yo headquarters. Director General J Brandt is now on the Coast.

It is with regret that this depar ment informs independent exchang that the new "Torchy" comedies th C. C. Burr will make with Ray M Kee starred will not be available the State rights market. The unde standing of this department is th this new series of two-reelers will distributed through Hodkinson.

Royal Pictures, Inc., of Philadelph is advertising the fact that it has a quired a franchise for pictures to State righted by Amalgamated Pr ductions, Inc., of which much h been heard lately. However, this d partment has been unable to get an thing definite on this enterprise sa for the information that Harry Goo mand and Davidson & Katz are i terested.

From a reliable source comes t information that Harry Sherman to pull a comeback. He was reporte as being in New York, but efforts the part of reporters for this depar ment to locate him in places whe film men congregate was without r sult.

Ben Amsterdam of Masterpiece Fil Attractions, Inc., of Philadelphia h lined up a splendid array of produ with which he should have no diff culty getting bookings. He recent took over the southern New Jerse and eastern Pennsylvania rights "The Curse of Drink," which Web & North is State righting.

Joe Friedman of the Friedman e change in Minneapolis in a statemen issued this week in that city went record as saying that in his opinio the coming season in that territo promised to be the greatest in t history of the business there.

A reader queried this departme relative to the standing of Nation Exchanges. This department h striven to give some status, but ca say only that while some of t branches seem to be operating, t firm has not acquired any new pi tures in a considerably long time, far as has been made known.

Universal has established a re-iss department, according to informati unearthed by this department. Th rapidly growing firm is re-issuin some of its big money makers, son it is handling through its own o fices and others are being releas through independent exchanges.

Two Interesting Scenes Taken Especially for Moving Picture World at C. C. Burr's Glendale, L. I., Studio, During Production of "Sure-Fire Flint." At left: A scene from picture with Johnny Hines in action; right: Hines and his fellow-workers—D. E. Weshner, Mrs. Kenyon, Doris Kenyon, Director Dell Henderson and Dick Thorpe, production manager.

Federated Is Ready for Its Fall Drive

Federated Film Exchanges of America, Inc., announced this week another two-reel comedy release that is to be known as the "Federated Radio Comedies," which are being produced by Ben Wilson at his coast studios, the first subject being entitled, "Family Affairs," which has just been completed. Wilson is now busy preparing for his second subject—the work entitled, "Money or My Life."

The Federated Monte Banks Comedies stars Monte Banks, who is megaphoning his second picture, the title of which will be announced shortly.

The Federated Jo-Rok Comedies are being directed and the cast is headed by Joe Rock. The first release will be called, "Ali Baba," and the second, "Aladdin."

Burr Signs Charley Murray and Others

C. C. Burr again stepped into the limelight this week and added another feather to his cap when he succeeded in including Charley Murray and Mary Anderson to affix their signatures to a long term contract. These players will appear in an all-star company that Mr. Burr is organizing to produce a series of "Torchy" Comedies starring Ray McKee. Moving Picture World exclusively announced the acquisition of McKee by Burr several months ago, but pending production on the second Johnny Hines feature, "Sure-Fire Flint," that producer-distributor temporarily held up further negotiations for the comedy series.

Last week he again took up the new "Torchy" matter and after much dickering succeeded in bringing Murray and Anderson to terms. Charley Murray is a Mack Sennett protege, who has recently been touring the vaudeville houses, while Miss Anderson has been starring in a number of independent features, the last of which was Ivan Abramson's "The Wildness of Youth."

News that Warner Brothers would have a total of 18 productions available for state rights distribution stimulated much interest during the past week.

Constance Joslin, formerly with the D. W. Griffith forces, this week signed with Bruce Mitchell of T. R. Coffin Productions to appear in a series of pictures that that director will make.

Production on the second of the Affiliated Distributors, Inc., "Big Six" program, starring Johnny Hines, is expected to be started late next month. "Sure Fire Flint" was completed last week. Dell Henderson, director.

Clarence Bricker, the Coast producer, formerly with the Louis Mayer forces, is in town and made it known that he will make a series of two-reel comedies starring Frankie Lee, the "American boy."

Rose Coghlan, the veteran actress, is doing some splendid work as a "hag" in the feature, "Secrets of Paris," that C. C. Burr and Whitman Bennett are jointly turning out at the Whitman Bennett studio in Yonkers, N. Y.

Dr. Daniel Carson Goodman, who wrote and produced "What's Wrong with the Women?" which Equity is State righting, is busily engaged writing the story for the next production he will place in the hands of Equity officials for distribution.

A solicitor for a "yellow sheet" last week visited the various studios in New York with the rankest holdup proposition ever submitted to anybody. Fortunately, so far as this department is aware, no one tumbled.

Judging from reports from Gloversville, N. Y., where Blazed Trail Productions, Inc., is turning out "Lost in a Great City" for Arrow Film Corporation distribution, that feature will be ready the latter part of October.

Miss Dorothy Phillips, who has charge of the Star series that C. B. C. Film Sales Corporation is producing for R-C Film Corporation distribution, is lining up some excellent material in the way of prominent stars.

There are now seven big independent producing companies working in studios in and around New York City.

A persistent rumor was circulated in various circles that Joe Plunkett, managing director of Strand Theatre, New York, was to make a series of independent features. There is nothing to this report, and it was denied in its entirety by Mr. Plunkett this week.

Manager R. S. Moore, of the Gem Theatre, Snyder, Okla., is one of those showmen who finds a reason for everything. Short while ago he booked Arrow Film Corporation's special, "Ten Nights in a Barroom," but lost money on the engagement. But he adds: "A wonderful production, much better than book or play. I lost money on it on account of having the first tent show of the season for competition."

"Lone Hand Wilson," starring Lester Cuneo, proved the snake's hip inso-far as Manager Artie Pearson of the Auditorium of Melrose, Mass., is concerned, for the picture didn't live up to expectations artistically and flopped at the box office. He bought this one from an exchangeman, but says that hereafter he'll look at everything before booking.

"I Am the Law," C. C. Burr's special Edwin Carewe production dealing with a Northwest subject, is breaking records right and leftt, judging from reports from exhibitors.

Auerbach Sees Big Scarcity of Serials

Louis Auerbach, vice president of the Export & Import Film Company, Inc., in commenting on business prospects, predicts that there will be a scarcity of good serials this fall.

"The lengthy depression," says Mr. Auerbach, "scared producers for a long time with the result that until a short time ago it looked as if there would be hardly any new independent product this fall. Signs of business revival brought the motion picture men into activity again, with the result that the independent market is at the present time better equipped for record business than ever before. National distributing companies have less product to offer, whereas the independents have more features of the big-picture class now in production than at any time previously.

"The one type of picture which has been overlooked," opines Auerbach, "is the serial. There are but few serials on the market at the present time. It is the smaller houses which make up most of the serial business. It was the smaller houses which felt the depression worst of all. Serial business therefore slumped greater than other business. But conditions are now changed.

"'The Jungle Goddess' is the only new serial offered to independents.

MORE TO BE PITIED
THAN SCORNED
CHAS. E. BLANEY'S
GREAT BROADWAY SUCCESS
FEATURING
ALICE LAKE, ROSEMARY THEBY,
J. FRANK GLENDON, PHILO McCOLLOUGH, BABY ADAIR
RELEASED BY C.B.C. FILM SALES CORP. 1600 B'WAY N.Y.CITY.

Warner to Have Eighteen Features During 1922-23

One of the most ambitious producing plans attempted by an independent organization for the season of 1923 was made known by Harry M. Warner, of Warner Brothers. The Warner organization at this early date have planned to produce eighteen pictures for next year, and it is declared that when the titles of the eighteen stories are made known they will startle the industry.

With this announcement the Warner Brothers will become one of the largest producing units in the industry. To formulate the plans for 1923, Abe Warner left last week for the Warner coast studios to confer with his brothers, Sam and Jack, both of whom are at present producing several well known novels.

According to Harry M. Warner, the productions will be made by a group of prominent directors, assisted by a corps of well known scenario writers and screen players. Sam and Jack Warner will head the producing units.

"We are not ready at present to divulge the nature of the stories we plan to produce for next year," said Mr. Warner. "But we will say that the titles of these stories, when they are finally made known, will startle the industry.

"In the production of these pictures we will spare no expense in maintaining the highest production standard possible. And we will engage the best brains and ability that money can buy—as far as directors, scenario writers and players are concerned."

For this season the Warner Brothers will release seven productions, three of which are being made by Harry Rapf at the coast studios. The seven pictures include "The Beautiful and Damned," F. Scott Fitzgerald's novel dealing with the flapper, "Main Street," the novel by Sinclair Lewis, "Brass," the Charles G. Norris novel of marriage and divorce, "Rags to Riches" and "Heroes of the Street," both featuring Wesley Barry; "Little Church Around the Corner," by Marion Russell, and "A Dangerous Adventure," a wild animal picture featuring Grace Darmond.

The directors for these productions include E. Mason Hopper, Sidney Franklin, Wallace Worsley, William Beaudine; and the scenario writers are Julien Josephson, Monte M. Katterjohn, Olga Prinzlau, Edmund Goulding Mildred Considine and Isabel Johnston.

LIVE NEWS

Business in Canada is still unsettled, according to reports brought to New York by various buyers.

That independent exchanges are looking forward to a big season is evident from the extensive exploitation drive some of the bigger firms are conducting.

S. J. Rollo, treasurer of Clark Cornelius Corporation, figured in an automobile accident in New York last Sunday and sustained painful injuries. Latest reports had it that he was recovering rapidly.

Ivan Abramson announced this week that the first shipment of prints on his initial feature, "Wildness of Youth," which he made for Graphic Exchanges, Inc., was sent out to the exchanges this week.

The Reliance Film Exchange of Washington will absorb the Rialto Productions, Inc., in that city. Nat Sauber of Rialto will be retained as general manager.

Harry Levey is now handling the non-theatrical pictures that Alexander Film Company of New York have been releasing in the past, according to announcement made this week.

Balaban & Katz of Chicago this week signed a contract with Warner Brothers, whereby the former acquired the rights to "Your Best Friend" in Northern Illinois. A. H. Blank Enterprises of Omaha bought the same picture for Nebraska and Iowa.

Edward Grossman, according to a despatch from Chicago, has been appointed the Windy City manager for Al Lichtman Corporation. Grossman is making his headquarters with Celebrated Film Players Corporation, of which Joe Friedman is the head, the latter holding the Lichtman franchise for that territory.

Nathan Hirsh, president of Aywon Film Corporation, announced this week that he had completed the titling of his initial Maciste picture, which he will release as "The Unconquered."

Special Representative Jossey, of Arrow Film Corporation, in a chat with a representative of this department this week, expressed it as his opinion that conditions in the South are improving faster than any other section he has visited. The South was particularly hard hit by the industrial depression.

"Fatty" Karr Signs with T. R. Coffin

Los Angeles (Special).—"Fatty" Karr, who has attracted much attention of late from various producers, who aspire to land him the laurels forfeited by "Fatty" Arbuckle, this week signed a three-year contract with the T. R. Coffin Productions, which will star him in a series of two-reel "human interest" comedies, the first of which will be ready for release about the first of November, according to exclusive announcement made to the local representative of Moving Picture World this week. Bruce Mitchell, who has been directing the Monte Banks comedies and who is now in New York, will produce the comedies. In fact, Mitchell signed him this week through his local representative.

Production will be at the Cosmos Art Studios in Hollywood. Mr. Mitchell is expected back in this city the latter part of September and production will be started immediately. Late this week Mr. Mitchell wired his Coast office that he had completed releasing arrangements with Franklyn O. Backer, president of East Coast Productions, Inc., of New York, which will dispose of the comedies on the State rights basis. Karr is best known for his work in Universal's "Human Hearts," "Big Stakes," and "Omar the Tentmaker."

Joe Brandt, director general of Federated Film Exchanges of America, Inc., arrived in this city this week. He had lengthy conferences with the various Federated producers here. Ben Wilson, one of the producers who is making two-reel comedies for Federated, is very much enthused over future prospects of Federated.

Lou Baum, recently promoted to the Vice Presidency of Equity Pictures Corporation, is in California. The early part of the current week he spent in Los Angeles, going to San Francisco from here. He is on the road selling territorial rights to Equity's feature, "What's Wrong With The Women?"

Harry Rapf, having completed two pictures for Warner, is now busily perfecting plans for "Brass," which he will make at the Warner studios, which right now are being extensively altered and enlarged.

Ben Wilson is buying original stories for William Fairbanks, his new Western star. He already has turned over the first William Fairbanks feature to his distributor, Arrow Film Corporation.

Clarence Bricker, of Clarence Bricker Productions, Inc., who is in New York, wired this week that he had signed with East Coast Productions, Inc., for the distribution of his new series of two-reel comedies starring Frankie Lee, the American boy.

Marie Prevost will be starred in two more pictures that Harry Rapf will make for Warner Brothers' distribution at the Warner studios.

Lon Chaney will be starred in a series of special independent pictures as soon as he has completed his next big picture, "The Hunchback of Notre Dame," for Universal, according to reliable reports.

"Only A Shop Girl," the next melodrama on the "Bix Six" schedule of C. B. C. Film Sales Corporation, is scheduled for release the early part of October. Production is virtually completed.

The local exchanges are looking forward to an unusual year, the exchangemen being of the belief that if they don't make money this coming season they'll never cash in.

Eddie Lyons has started work on the first of the new series of two-reel comedies that he will release through Arrow Film Corporation.

One interesting development at studios where independent productions are being made brings forth the impression that the independents are leaving nothing undone in the way of getting the proper sets. Some of the pictures here have unusually big sets.

"The Country Flapper," with Dorothy Gish, a Producers Security Corporation picture, opens at the Alhambra here on Labor Day.

The exclusive announcement published in Moving Picture World last week that Warner Brothers had joined the Will Hays organization has created much comment among independent producers.

"Why Do Men Marry?" Gets Press Praise

The first special production o Unity Pictures, Inc., "Why D Men Marry?" was screened for th staff at the Unity offices, 723 Seventh avenue, New York, Monday afternoon, the final cutting, titling an editing having been completed las week. The picture had been show a number of times before, but th first formal screening of the com pleted film was given on Monday.

The work of Edy Darclae, wh heads the all-star cast in this pic ture, was regarded as good, no only by the members of the Unit organization, but by all who wit nessed the screening, and several o these men prominent in the in dependent film field. It is believe that Miss Darclae will score a even greater success in this pic ture than she did in the Fox film spectacle, "Nero," in which she play ed a prominent female role.

"Why Do Men Marry?" is modern story of society an domestic life. The society atmos phere presents a logical opportunit for lavish sets and gowns. A new creation is worn by Miss Darclae i practically every sequence of th picture.

John J. Hayes Signs Bertschy

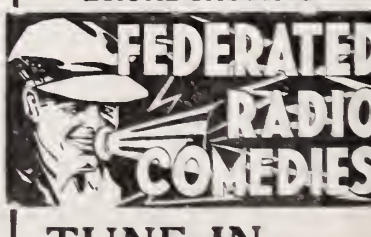
To fill the vacancy created b the resignation of Julius Singe President John J. Hayes, of th Pacific Film Company, Inc., o Culver City, Cal., announces th appointment of Robert Bertsch as eastern representative.

Mr. Bertschy was formerl manager of Warner's Alban (N. Y.) branch and is well-know in State rights circles. He wi have his office with Willia Alexander. According to M Hayes, Mr. Singer resigned t formulate a consolidation of Stat rights exchange managers fo booking purposes.

C. B. C. Film Is Sol In Canada

Canadian rights were sold th week on the new series of Hal room Boys Comedies. C. B. C Film Sales Corporation, which distributing this popular series o two-reelers, signed contracts wit Regal Films of Toronto, whereb that company takes over the relea ing rights to the 1922-23 seri throughout Canada.

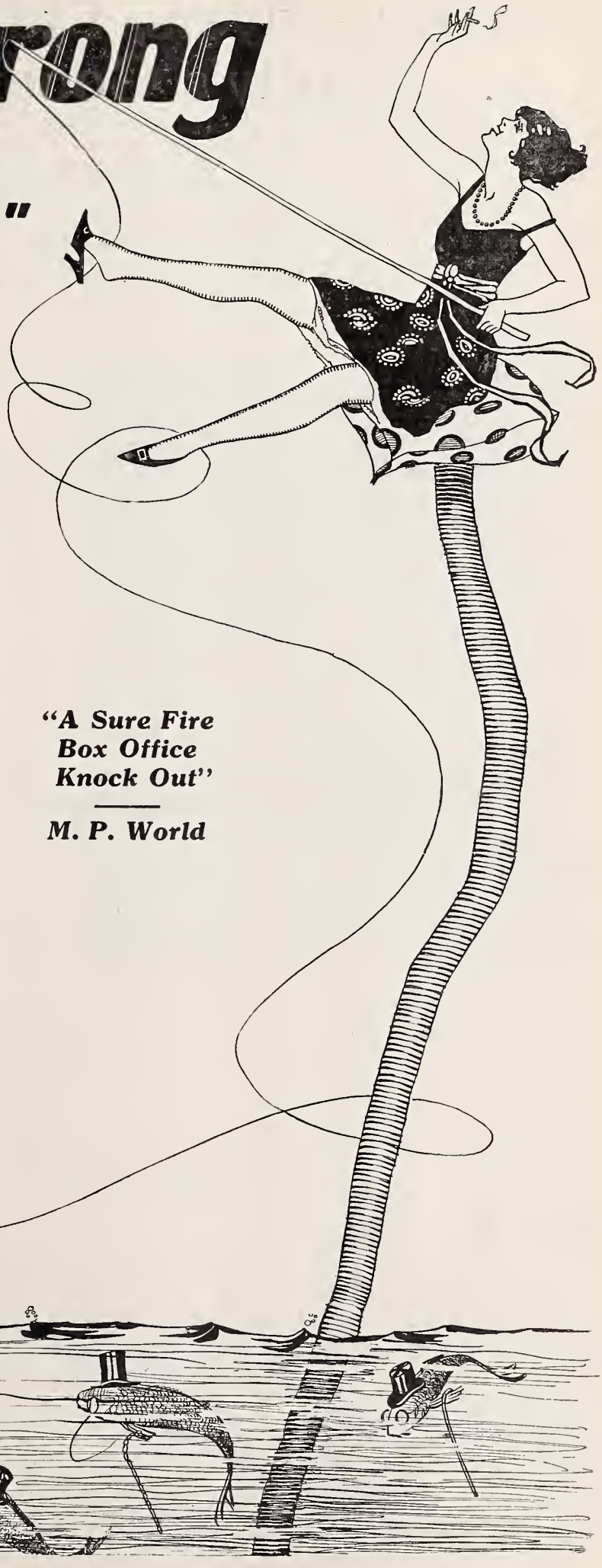
FEDERATED FILM EXCHANGES BROADCASTING



TUNE IN (FFE)

"What's Wrong With The Women?"

Written and Produced by
Daniel Carson Goodman



Don't——d o n ' t——DON'T——book yourself up solid this Fall until you see the biggest Independent production in years—"WHAT'S WRONG WITH THE WOMEN."

You'll regret it if you do, just as surely as night follows day.

The biggest first run theatres throughout the entire country will play "WHAT'S WRONG WITH THE WOMEN."

26 of them have already spoken for it and this, weeks and weeks before release date.

No picture ever presented on the Independent market compares to "WHAT'S WRONG WITH THE WOMEN" and few of the biggest super specials of the season released by the largest distributing companies can beat it.

And the biggest thing about the picture is that THE PICTURE MUST SELL ITSELF TO YOU on its merits as a production and as a box office winner.

That's the way to buy pictures. Make all other producers or distributors offer their pictures to you on the SAME basis.

See "WHAT'S WRONG WITH THE WOMEN" and see it quick. Ask your nearest Independent Exchange or communicate directly with Equity and be sure to ask for a copy of the greatest campaign book ever put out for any Independent picture in history.

"A Sure Fire Box Office Knock Out"

M. P. World

EQUITY PICTURES CORPORATION
723 7th AVENUE NEW YORK CITY

Famous Players, Ltd., Gets Equity's Goodman Film

"What's Wrong With the Women?" Daniel Carson Goodman's production for release on the independent market through Equity Pictures Corporation, will be issued to Canadian exhibitors through the Famous Players Film Service, Ltd., of Toronto, Canada. This sale was consummated recently between Abbe Cohn, of the Canadian exchange, and Louis Baum, vice president of Equity, who is now on a tour of exchanges in the interest of the Goodman picture.

The opinion of Mr. Cohn on this unusual production coincided with those of Mr. Sam Zierler, of New York; Sam Grand, of Boston; Joe Friedman, of Chicago, and Ben Amsterdam, of Philadelphia, four leading independent exchangeman, who have already purchased the picture for their respective territories. "It is seldom," stated Mr. Cohn, "that I have agreed so perfectly with the trade paper critics in their opinion of a picture. The reviews I had read on this picture naturally lead me to expect one of the biggest independent productions of many years and I entered the projection room thoroughly convinced that the production would have to be 100 per cent. from every standpoint in order to enthuse me. I found it just that. Seldom have I seen a picture that shows such a keen knowledge of box-office values on the part of its producer. There is an appeal here for every class of people, and people of every age. It is a story which leaves a profound impression upon the mind, yet first and foremost it is entertainment, not preachment."

Mr. Baum, vice president of Equity, is now in San Francisco. According to latest reports from him, many sales are pending on "What's Wrong With the Women?" which, when consummated, will come near to establishing a sales record on the independent market. In every case where the picture was screened, the opinions were unanimous, especially on the point of its universality of appeal. It has never been characterized as a "man's" picture or a "woman's" picture, or a "small town" or "big city" drawing card, but rather as a special of general appeal.

"The need of big special productions," states Mr. Baum, "is just as acute in the independent market as it is in the national distribution field. The State right exchange looks upon a production that can be conscientiously offered as a 'special' as a life-saver and this is the reason that 'What's Wrong With the Women?' has been so well received by the exchangemen who have seen it. There is a plentiful supply of mediocre, 'program' pictures, but they are the curse of the independent market just as they are in the national distribution field."

While Mr. Baum is touring the exchange centers, the Equity Pictures advertising department is getting into full swing with their advertising and publicity campaign which will launch the picture with a publicity impetus seldom equalled in the history of the independent field.

Big Staff at Work on New North Feature

A special staff of six has been engaged by L. Lawrence Weber & Bobby North to assist Will Nigh and Ben Behrens, his associate, in cutting the 100,000 feet of film shot on the director's latest picture — "Notoriety." Closed quarters in the film room adjoining Weber & North's offices were assigned for the work.

The job of eliminating footage from the thousand reels down to seven—which will probably be the finished length of the picture, is nothing unusual in Nigh's life as director. The independent director has always made it a point to over-shoot, as it assures him a wide latitude of choice for the final form of the picture. He took excess footage on "Why Girls Leave Home" and "Schooldays," and his wisdom in filming 100 times the necessary footage was proven in the finished product.

Will State Right "Madame Sans Gene"

Announcement was made this week by Producers Security Corporation that it will release "Madame Sans Gene" on the State rights basis. This statement virtually sets aside certain rumors relative to the intentions of several program companies releasing such a picture.

"Madame Sans Gene" ranks as one of the most famous stories and also one of the best book sellers. In Europe Sarah Bernhardt immortalized the character, while in America Amelia Bingham made that role famous.

Producers Security Corporation contends this feature will rank among the best of the year. Aubrey Kennedy produced this picture while Margaret Mayo titled it.

Sam Werner of St. Louis has completed his plans for the ensuing year and right now he is taking a trip through his territory, personally interviewing exhibitors to whom he is submitting a novel booking proposition.

News of the expansion of the Sol Lesser-Mike Rosenberg production activities on the Coast cheered the New York offices of the Western Pictures Exploitation Company, whose forces have been working overtime, but have been quietly delivering the goods.

A rumor was circulated in New York this week that C. C. Burr was about to launch an independent exchange in that city. However, there is absolutely no truth whatsoever in this canard, for Mr. Burr is perfectly satisfied with the releasing arrangements he has with Sam Zierler of Commonwealth Pictures Corporation. Sam Zierler is one of the most aggressive and progressive exchangemen in this country and it would be folly for any national distributor doing business with Zierler to attempt to handle the distribution in the metropolitan district.

Just what has happened to M. H. Burnside's plans relative to the State rights distribution of "Yankee Doodle Jr.," one of the best bets on the market, is still a mystery, for several exchangemen who have sought to buy the picture during the past week were unable to even get in touch with Mr. Burnside.

"Rich Men's Wives," the first of the Al Lichtman Preferred Pictures, will have day and date showings at the Liberty Theatre, Portland, and the Coliseum, Seattle, September 16. The Lichtman product is distributed through De Luxe for the four Northwest states. Al Rosenberg is the local manager.

The Seattle Educational should be flying a pennant from the roof these days, with the bookings of the entire 1922-1923 product for first runs, in all key cities in the Pacific Northwest. J. A. Gage is the live wire manager of the local exchange.

L. N. Walton, manager of the Butte Exchange, Greater Features, Inc., of Seattle, since its opening, has found it necessary to return to the Coast on account of his health. He has been given charge of the Oregon territory, with headquarters in Portland. Paul Schulz, an old time theatre and exchangeman, formerly manager of three downtown houses in Seattle, and more recently salesman for one of the larger national distributing corporations, will be the new manager in Butte.

Equity Sale

"What's Wrong With the Women?" Daniel Carson Goodman's production, will be distributed in Western Pennsylvania and West Virginia by the Columbia Film Service, of Pittsburgh.

Chicago House Books First S. R. Feature

That the biggest and best theatres are opening more and more to good independent features is proved once again this week with word that the premiere of "More to Be Pitied" will take place at the Randolph Theatre, Chicago. This C. B. C. feature has been booked into the Randolph for a run, starting Sunday, September 3. This is an important move in the independent field, the Randolph being one of Chicago's best long-run houses at the present time, playing program features. It is the first time in its film history that this theatre has booked an independent feature, the management booking "More to Be Pitied" on its merits as a box-office picture, because it was convinced that this is one of the big pictures of the season, and good for a big first run.

Booker Mitchell of Loew's Metropolitan circuit, booked Producers Security Corporation's "The Country Flapper," starring Dorothy Gish, on the tip given by this department. And he's darn glad he did, for when that picture played the New York Theatre and Roof on Tuesday, Aug. 28, there was a heavy turnaway. As a consequence, the picture will play the entire Loew circuit.

Arthur Whyte, who is booking pictures for the B. F. Keith houses, is giving the independent pictures the once-over and grabbing all the good lookers in sight.

Lou Berman of Independent Film Corporation of Philadelphia, after considerable dickering, finally got a Boardwalk theatre to show Warner Brother's Harry Rapf feature, "School Days," in Atlantic City, N. J. With the weather break in favor of theatre patronage, the picture jammed the house, despite the opposition of "Blood and Sand" at the Virginia Theatre, and at the Colonial Theatre, in the immediate vicinity.

The Jack Dempsey-Georges Carpentier fight was fought in Jersey City a year ago last July 2, but that apparently doesn't mean a thing, for the reason that the pictures of that fight are still drawing big houses, particularly in the South, where it is being road-showed with great financial success to distributor and exhibitors.

"Ashamed of Parents," a Warner feature that wasn't put down as likely to break records, is proving a big surprise everywhere, for it is getting big money at the box office and is entertaining to the point that the folks go out talking about it. Anyway, that's the experience of Jack Kairns in Detroit.

"Rich Men's Wives," the Ben Schulberg feature which Al Lichtman Corporation is distributing, showed to wonderful business at Peter Adam's U. S. Theatre in Paterson, N. J., last week, business holding up all week.

FIGURE IT OUT

If Will Nigh and only ONE Star could make a Box Office Gold-Mine like "SCHOOLDAYS"

What Can Will Nigh and TEN Stars make?

Answer:

"NOTORIETY"

COUNT THE STARS

MAURINE POWERS
MARY ALDEN
ROD LA ROCQUE
GEO. HACKATHORNE
J. BARNEY SHERRY
MONA LISA
RICHARD TRAVERS
IDA WATERMAN
WM. H. TOOKER
ANDERS RANDOLF

Ready for Independent Release in September by

L. LAWRENCE WEBER and BOBBY NORTH

1600 Broadway N. Y. City

CLARENCE BRICKER PRODUCTIONS

W. L. BLENKIRON, Pres.

ANNOUNCE

FRANKIE LEE

AMERICA'S MIRACLE BOY OF THE SCREEN

IN A SERIES OF TWO REEL COMEDIES DE LUXE

DISTRIBUTED BY

EAST COAST PRODUCTIONS, Inc.

FRANKLYN E. BACKER, Pres.

TIMES BUILDING NEW YORK

Backer Closes Big Deal with Mitchell-Bricker

Three important deals were consummated this week by Franklyn E. Backer, president of East Coast Productions, Inc., involving three series of two-reel comedies. The final contracts were not signed until midnight on Tuesday in the spacious offices of East Coast Productions, Inc., in the Times Building. Involved in the deal were Bruce Mitchell and Clarence Bricker, two well-known comedy directors from the coast, who came to New York purposely to close this deal. As a result of the deal, East Coast will distribute, on the State rights basis, a special series of two-reel Crescent comedies with all-star casts, and a new series starring "Fatty" Karr, who is being boosted for the laurels formerly possessed by "Fatty" Arbuckle, and the Frankie Lee series, starring Frankie Lee, the "American Boy."

Mr. Mitchell, who has been producing the Monty Banks comedies for Ben Wilson, will direct the Crescent and Karr comedies, which will be produced by T. R. Coffin, of Los Angeles. This series will include six pictures, four of which are already completed. These are "Easy Pickin'," "The Colorado Knight," "Nobody There" and "Follow Suit." "Fatty" Karr, who has appeared in "Human Hearts," "Omar, the Tentmaker" and other specials, was signed in Los Angeles this week by a representative of Mr. Mitchell, according to a telegram received by this department. He has been placed under a three-year contract and will make a series of pictures that will be released at the rate of one a month.

Mr. Bricker is also well-known as a director of comedies and in landing Frankie Lee, one of the cleverest boy actors on the stage or screen, he has scored an effective scoop. Franklie Lee will be remembered for his splendid work in "The Miracle Man." He has appeared in many pictures. He is 12 years old. The series will constitute 12 two-reelers, the first of which will be released on November 15.

BRUCE MITCHELL, FRANKLY N E. BACKER AND CLARENCE BRICKER.

Aronson Launches New Organization

News of interest to independent producers of motion pictures is contained in the announcement by Alexander S. Aronson of the launching of an extensive business organization devoted entirely to important services which were, it is said, heretofore not available in any company to the independent producer seeking adequate distributing arrangements.

Mr. Aronson resigned as general sales manager and vice president of Goldwyn Distributing Corporation earlier in the year to perfect the details of his own company to render service to independent producers in placing product for distribution, controlling sales, auditing and field selling.

In addition to arranging distribution this organization will control all sales by the approval of contracts, by enforcing play dates and through a competent auditing staff in the field it will check up local exchanges so that the independent may secure what is coming to him from each booking.

Mr. Aronson states that his organization will work actively in the field watching every first run situation and conferring with the distributor's selling force in the exchanges so that product may be placed in the theatres with the maximum benefit to the producer and so that unsold territories may be followed up.

A capable foreign department will look after the disposition of world rights on independent product. Other departments of the new company include exploitation and booking of stars or featured players.

Lesser Will Produce on a Big Scale

One of the biggest independent production deals of the year has just been consummated by the Principal Pictures Corporation, by which this organization will produce and release eight features during the year. Michael Rosenberg, secretary and Western manager of the organization, has arranged with Irving Cummings to produce a series of three big features, starting with "Chicago Sal," an original story by Harvey Gates, author of "Hell Morgan's Girl," "Hurricane's Gal" and other well-known screen stories.

Elinor Glyn's story, "The World's a Stage," directed by Colin Campbell, and featuring Dorothy Phillips, Bruce McCrea and Kenneth Harlan, will be the first of the series of eight productions to be distributed.

Al Lichtman to Tour Three States

Al Lichtman, president of the Al Lichtman Corporation, and vice president of Preferred Pictures, Inc., will be the guest of honor at a series of exhibitor gatherings to be held in three states early in September.

The meetings are being arranged by Harry L. Charnas, president of the Al Lichtman exchange and of the Standard Film Service Company, to inaugurate the Lichtman service in Western Pennsylvania, Southern Michigan, Northern and Southern Ohio.

At these meetings, which will be held in leading theatres of the cities visited, "Rich Men's Wives," the initial release of the Al Lichtman Corporation, will be screened.

Mr. Lichtman plans to leave New York Saturday, September 9.

Weber-North Will Build New Studio

It was learned this week that the independent producing and distributing firm of L. Lawrence Weber & Bobby North are receiving estimates and blue-prints from architects and contractors on plans for a studio to be exclusively used for Weber & North productions during the coming season. The ownership of their own studio was considered an advisable step by the producers in view of the extensive program of releases planned.

The step suggested itself after Will Nigh completed his latest special production, "Notoriety," for Weber & North. An Eastern studio was rented for more than two months. The studio was fully equipped for an average feature, but inadequate for the extra demands of an ambitious production like "Notoriety." Special sets and effects were necessary, as Nigh's property plans on the picture called for original settings. A huge courtroom scene in particular, which carries one of the big moments in the action was the first special job that confronted Nigh's staff.

SPECIAL

Get an autographed copy of Richardson's new fourth edition

Handbook of Projection

by sending in your order direct to this company before September 30, 1922.

Copies ordered after that date will not be autographed.

Price $6.00 post paid

Chalmers Publishing Company

516 Fifth Avenue New York City

Arrow's September Plans Ready; Sales Drive Begins

The plans for "Arrow Month"—September—have now been perfected and Dr. W. E. Shallenberger, president of the organization, and his associates expect to have the sales drive well under way within the next few days.

The first big event of "Arrow Month" will be the premier presentation of "Night Life in Hollywood" at Woods Theatre, Atlantic City, which will be backed up by an extensive advertising and exploitation campaign. Arrow's department of advertising and exploitation will assist Dave Starkman, manager of Woods Theatre, and it is said to be expected that big results will be achieved. Following the engagement of "Night Life in Hollywood" at Woods Theatre, it will play an equally important engagement at H. C. Horater's Alhambra Theatre in Toledo, where once again the house management will be assisted by Arrow's staff of exploiteers.

September will also see the beginning of the campaign on the William Fairbanks series, recently acquired by Arrow Film Corporation. The first of this series—"Peaceful Peters"—has been completed by Ben Wilson in his Hollywood studios, and a print is now on the way East. Camera work has begun on the second picture—"The Sheriff of Sun Dog"—under the direction of Lewis King, who also wielded the megaphone for the first production, and who, it is expected, will direct the remainder of the series.

A trade paper campaign has been mapped out for the William Fairbanks series, which is said to be possessed of strong appeal and which is expected to create great interest in the production. Arrow has also prepared, in conjunction with this campaign, a brochure of exceptional merit, it is said.

This brochure, which will be mailed to every independent exchange man in the United States, will be followed up by a novelty mailer and this in turn will be backed up by an extensive campaign of direct sales letters, both to the exhibitor and to the exchange man.

Another feature of "Arrow Month" will be marked by the beginning of active production work on "Lost in a Big City," which, under the direction of George Irving, will represent Blazed Trail's second important contribution to the Arrow release list. "Lost in a Big City" will be made at Gloversville, New York, and Arrow expects that it will prove as great a box-office attraction as did "Ten Nights in a Barroom," which was created by the same organization, also for Arrow release. It has the benefit of the same scenarist, L. Case Russell, the same star, John Lowell; and a cast made up of many popular favorites.

Buy Series

Harry Thomas, of the Thomas Film Company, Washington, D. C., has purchased from East Coast Productions, Inc., the rights of the J. B. Warner series for Delaware, Maryland, the District of Columbia and Virginia.

Blumenthal to Bring New Foreign Film

Ben Blumenthal, president of the Export & Import Film Company, and also the Hamilton Theatrical Corporation, is now on his way to America after a four months' stay in Europe. Pola Negri, the famous continental star, is coming over with him to make her first American production for Paramount.

Louis Auerbach, of Export & Import, has just received a cablegram from Blumenthal advising him of the purchase for United States, of a super-feature, a print of which he is bringing along.

What an exhibitor pays for a picture counts a lot when he sits down to give his opinion, judging from the statements that have poured into this department from the theatre owners. And the criticisms should be viewed from that view.

"Go to the Movies" week in Minneapolis and adjacent territory proved a humdinger for State rights exchangemen in that territory. Some recorded the biggest week in the history of the business there. The campaign was cleverly exploited locally and went over strong.

Arrow Film Corporation, in pushing "Arrow Month" (September), is cooperating with the local exchangemen and getting out a line of accessories that are proving good pullers.

Abe Warner of Warner Brothers left this week for the Warner studios on the Coast, where he will confer with his brothers, Sam and Jack, relative to production plans for the coming season. Elsewhere in this section appears Warners Brothers' announcement that they will release 18 productions in 1922-23.

Joe Brandt Finds State Right Boom

Joe Brandt, president of the C. B. C. Film Sales Corporation, this week completed a trip westward which consumed an entire month, arriving at the West Coast production centre where C. B. C.'s feature and short program releases are being made.

Mr. Brandt left the New York office a month ago with the intention of so prolonging his trip westward as to give him an opportunity of stopping over enroute at all the principal cities and discussing there with exchangemen, exhibitors, and other members of the industry, just what the Fall outlook is and what are its real needs.

All this with the purpose in view of going through to the Coast and spending sufficient time there to go over in detail with Harry Cohn, in charge of C. B. C.'s entire production forces, the results of his observations and applying them to future production.

Mr. Brandt found in almost every city he visited a marked optimism, and, according to word received from him, all branches of the industry—producers, exchangemen, exhibitors, trade paper men—seem to feel that the coming season will be one of the biggest and most successful for some time past. Apparently the tide has turned, he says, to so marked a degree that big plans are afoot for this season, buyers are lining up big independent product—and exhibitors seem to be convinced to a greater degree than ever before that it is to their advantage to leave a sufficient number of open dates for the booking of big independent product.

Throughout the Middlewest he reports an ever-present need for two-reel comedies, but adds that standards in these are growing ever higher and that buyers are demanding "class"—good stories, continuity, sets, players with real popularity, and good direction. The day of the comedy "when anything is funny" is definitely past, he says. Buyers convinced him that the same thought must be given to production of comedies and other short releases as to real features.

Big independent productions are in demand, he says, and he had proved to him one of the things he set out to substantiate—namely, that melodramas are wanted. In Pittsburgh, Buffalo, Cleveland, Cincinnati, Milwaukee, all the cities he visited, in fact, he found that it was the melodramas with titles with a real box-office pull, that were cleaning up—"Ten Nights In a Barroom," "Why Girls Leave Home," "Where Is My Wandering Boy" and that for this reason interest was high in "More To Be Pitied" and in the other of C. B. C.'s "Six Box Office Winners." He met the highest praise everywhere for this feature.

He also found a great demand for good single reels along novel lines and these, too, must be of a high-class calibre. In fact, the entire tone of the independent field is such, he found, as to warrant the highest optimism, because it is ever more toward the basis that only the best "goes" and for that reason is winning the co-operation of the best exhibitors.

He secured several specific hints on production, distribution, and exploitation, and, on the coast is now engaged in using them in a practical way in the production Hallroom Boys Comedies, the popular C. B. C. two-reelers, and on "Only a Shopgirl," the second of C. B. C.'s feature series.

'Changemen Plugging "Sure-Fire Flint"

The manner in which C. C. Burr intends exploiting Johnny Hines' latest, "Sure-Fire Flint," was disclosed this week when it was announced in the Affiliated offices that all exchanges who had contracted to distribute "Sure-Fire Flint" had arranged to engage special exploitation men.

This arrangement of special exploitation experts to devote their time exclusively towards the selling of the picture to the public was specifically agreed to because of the wealth of exploitation possibilities that "Sure-Fire Flint" possesses, and also because of the many novelty tie-ups that Burr is putting out for exhibitor distribution. These include 14-inch Walking Dolls, which bear the imprint: "Ima Walker says take a hint and see Johnny Hines in 'Sure-Fire Flint;'" feather jacks, which explode when hurled to the ground; specially prepared matches and match-boxes also bearing suitable imprint.

A record breaker! That is what they say about Col. Wm. N. Selig's serial

"The JUNGLE GODDESS"

the most sensational wild-animal-stunt chapter-drama ever produced! Ask these men about it:

SAM GRAND
Fed. Film Exch., Boston

BOBBY NORTH
Apollo Exch., New York City

TOM BRANNON
Eltabran Film Co., Atlanta

BOB LYNCH
Metro Film Exch., Phila.

SOL LESSER
All Star Feat. Dis., Calif.

GRAND-NORTH EXCH.
Buffalo, New York

For open territory wire:

EXPORT & IMPORT FILM CO., INC.

729 7th Ave., New York City Cable Address: EXIMFILM, N. Y.

15 Melodramatic Episodes!

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

BELLE OF ALASKA. Good program picture with Jane Novak. George Abernathy, Index Theatre, Index, Washington.

Associated Exhibitors

MARRY THE POOR GIRL. About what one would expect from the DeHavens. Not a bad light comedy. Advertising; usual. Patronage; better class. Attendance; fair. K. H Sink, Wayne Theatre, Greenville, Ohio.

F. B. O.

FIRST WOMAN. Title misleading, although a very good picture, pleased 90 per cent. Star well liked here. Advertising; sixes, threes, one sheets, slide. Patronage; usual. Attendance, fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GAY AND DEVILISH. Doris May very good, also supporting cast. Photography good. Story full of laughter. Advertising; sixes, threes, ones, slide. Patronage; usual. Attendance; good. Stephen G. Brenner, Eagle Theatre Baltimore, Maryland.

First National

GOLDEN SNARE. One of the best Curwoods, although not as good as "River's End." Patronage, small town. Attendance, good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

HAIL THE WOMAN. A film classic in every particular. Attendance excellent. Patrons pleased. Advertising, mailing list, ones and threes. Patronage, health seekers and tourists. Attendance, as above. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MY BOY. Patrons liked this one and it pleased 100 per cent. Advertising, newspaper, billboard, herald. Patronage, mixed. Attendance, fair. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

MY LADY FRIENDS. Very good comedy drama, light in construction, but that's just what you want for hot weather. Advertising, usual posters. Patronage, general. Attendance, fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

ONE CLEAR CALL. Seven reels of finest entertainment released for some time. Stahl has produced another excellent feature in this one, and while Milton Sills did his part fine, H. B. Walthall and Irene Rich must have credit for some of the best work they ever did. First National is sure giving us some fine ones and it will help bring back some absentee patrons. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

PEACEFUL VALLEY. Bear down on this one, boys, for it's there from the first sub-title till the last fade-out. It pleased them and played to best business in last six weeks. Consider it best picture Ray has made for First National. Advertising, regular. Patronage, mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

POLLY OF THE FOLLIES. This comedy is good in spots; the "Julius Caesar" incident is very funny and some of the titles are laugh getters. The producers are billing this one a special. My advice to exhibitors, not to do this, the picture is not sufficiently good to stand up under increased exploitation. It can be sold as average Talmadge comedy. Advertising, usual. Patronage, health seekers and tourists. Attendance, good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THE ROSARY. A picture that should please both Protestant and Catholic. Productions of this nature are healthy for the industry. Advertising, extra. Patronage, better class. Attendance, extra good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

R. S. V. P. Rather weak effort on Ray's part, but will please Ray fans. Merely a good program picture. Advertising, lobby, newspaper. Patronage, mixed. Attendance, fairly good. L. O. Hoover, reported at Paris Theatre, Santa Fe, New Mexico, while Mr. Hoover of Roundup, Montana, is on a trip.

TOL'ABLE DAVID. If theatre patrons would not like this one I would feel like going out of the business. It's human. Advertising, extra. Patronage, better class. Attendance, fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Fox

CHASING THE MOON. Not as good as some of the other Tom Mix pictures, but has lots of fun and action. Our people seem to like Mix and come regardless of the picture. Support is good and picture pleases those who like Mix. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

CONNECTICUT YANKEE. This is an excellent picture but hardly worth the price asked for it. Where the cost comes in, in making such a picture, is more than we can see. Advertising, posters, mail, newspapers. Patronage, very best. Attendance, good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

FIGHTING STREAK. A good one. Book it. Tom Mix will pull them in. Mix always liked here. Not as good as "Rough Diamond." Advertising, threes, ones, slide, photos. Patronage, small town. Attendance, good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

LADY FROM LONGACRE. Russell gets back into action in this. Points of mystery kept them guessing. Good cast. Advertising, ones, cards, slide, monthly program. Patronage, small town. Attendance, good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

LAST TRAIL. Believe me, a good one; drew better than any other I've shown for a week. Advertising, ones, cards and photos. Patronage, general. Attendance, extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

MOUNTAIN WOMAN. Good program picture. Advertising, lobby and daily paper. Attendance, fair. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

NIGHT HORSEMEN. Another Mix bet. Play it. Patronage, fair. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

ROUGH SHOD. The title of this should be, "He gave me violets." Charley makes a real dashing hero and two or three times almost gets ungentlemanly rough. He is not the old "Buck" Jones any more. Picture is average good Western. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

SHAME. All reported a splendid picture; it will please any class of audience. Advertising, ones, photos, three sheet. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

SKY HIGH. Have seen better Mix's, but the scenery in this is well worth the price of admission, and if you will play up the wonderful scenery and dangerous feats I see no reason why you can't cash in on this, and please your patrons 100 per cent. to boot. It will get the money, so go to it. Advertising, ones, threes, mailing list. Patronage, small town. Attendance, good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

STAGE ROMANCE. Not half as good as Wm. Farnum's "Perjury." Here he's all right in the first half of the picture but the latter part seems to fall down quite a little. Patronage, mixed. Attendance, fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THUNDERCLAP. The most thrilling picture we have shown in many a month. Pleased everyone. Boost it big. It is worth it. Advertising, posters. Patronage, rural. Attendance, good. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

TRAILIN'. Poorest Mix in months. Crude and jumpy. Advertising, newspapers, heralds, ones, twos and threes, photos. Patronage, general. Attendance, rotten. S. H. Blair, Majestic Theatre, Belleville, Kansas.

VIRGIN PARADISE. Some exhibitors say this picture is no good, but it stood two days and pleased 90 per cent. The humor is A-1. Advertising, ones, sixes, slides and heralds. Patronage, small town. Attendance, excellent. R. K. Russell, Lyric Theatre, Cushing, Iowa.

WESTERN SPEED. A good one. Book it and advertise as you never have done before; you will clean up. Wish I could

play Jones six days a week. Advertising, six, three, ones, photos. Patronage, small town. Attendance, good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

Goldwyn

DANGEROUS CURVE AHEAD. A good picture; a good story of married life. Advertising, slide, photos, threes. Patronage, mixed. Attendance, good. D. D. Purcell, Muse U Theatre, Cortez, Colorado.

DUST FLOWER. A better picture and a different kind of one than you would think from the title. They will go out telling you, as they did me, "fine picture." Cast well selected; Claude Gillingwater is very good. Chas H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

GLORIOUS FOOL. Very good story; Miss Chadwick and Richard Dix are both liked very much. Pleased 100 per cent. Advertising, lobby, billboard. Patronage, mixed. Attendance, fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

PRISONERS OF LOVE. Betty Compson is good in this picture; a rather sad picture, but pleased 75 per cent. Advertising, posters, slide, newspapers. Patronage, better class. Attendance, fair. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

THEODORA. We have shown practically all the big ones but this far outshines them all. If one has an eye for art, beauty, wonder things, this has them all. Most elaborate film ever made or ever shown, in the opinion of people here. You cannot advertise it too highly. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

WATCH YOUR STEP. Very clever comedy. Pleased well. Did not draw on account of weather. Advertising, lobby, newspaper, billboards. Patronage, mixed. Attendance poor. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

Wid Gunning, Inc.

FOOLISH MONTE CARLO. The poorest piece of junk in a long time. Don't let them sell it to you at any price. Have used three of the entertainment out of ten, and if the other seven are like these, I'll be glad when it's all over. Advertising, regular. Patronage, mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Hodkinson

FRENCH HEELS. Very good. Patrons well satisfied. Exhibitors can't go wrong on playing this feature. Advertising, regular, newspaper, billboards. Patronage, mixed. Attendance, good. John F. Carey, Liberty Theatre, Providence, Rhode Island.

Metro

FASCINATION. Not any better than "Peacock Alley." It takes a good one to surpass "Peacock," but "Fascination" will hold your audience from start to finish, and it is worthy of an increased admission. Played big rain storm of over seven inches of rain. Advertising, cut-outs, posters, street bally-hoo and newspapers. Patronage, best. Attendance, poor. M. F. Schnibben, Opera House, Florence, South Carolina.

FOURTEENTH LOVER. Corking good vehicle for Dana, and she puts a lot into it. A good hot weather comedy drama. Nothing to bend the intellect or strain the emotions. Should please any audience anywhere. Advertising; posters, newspapers, slide, lobby, etc. Patronage; mixed. Attendance; good for hot day. J. J. Wood, Redding Theatre, Redding, California.

Between Ourselves

A get-together place where we can talk things over

September! Show You Month! It's here.

Now's the time to get together all possible exploitation to sell the idea of going to the movies.

Now's the time to get together the crowd—in your theatre.

That means GET GOOD SHOWS together so that the folks will be glad to come again and again.

And THAT means—now's the time to tell every exhibitor about the good pictures—here.. And about the bad pictures—here.

"Show You Month" starts "Get-Together Year." Exhibitors have always been great factors in helping other people—War Relief work, civic betterment, and so on. NOW, come on, all, and help each other to the finest year's profits ever. You are the boys who can do it. VAN

GARMENTS OF TRUTH. Gareth Hughes is very good in this picture. Pleased everyone who saw it. Advertising, ones, threes, photos and lobby. Patronage, general. Attendance, good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

GOLDEN GIFT. Splendid picture with good story and cast, at a fair price. Pleased 100 per cent. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THE GREATER CLAIM. One of the best pictures ever produced, but didn't take here. No chance for you to go wrong on this picture. Increase your admission. Advertising, ones, threes, photos. Patronage, small town. Attendance, fair. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

I CAN'T EXPLAIN. Personally talking, I consider this pretty good, but at the same time its a weak play. It has certain novel twists, but lacks the human touches necessary to be a sure-fire success. Its appeal is to the sophisticated. Think it will please the average fan. It has good directing coupled with trig acting. We find Metro very good. Advertising; newspaper and billboards. Patronage; general. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

POLLY WITH A PAST. Very good comedy drama. Entertainment value 90 per cent. No unfavorable comments. Advertising; newspaper and lobby. Patronage; general. Attendance; poor. Smith & Carroll, Portland Theatre, Casselton, North Dakota.

Paramount

ACROSS THE CONTINENT. Good Reid feature, enjoyed by all fans. Advertising; newspaper, billboards. Patronage; general. Attendance; good. Stanley N. Chambers, Miller Theatre, Wichita, Kansas.

AFFAIRS OF ANATOL. This has a real, all-star cast which will get by alone; that is not all it has; it has a good story and the acting is good. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

BEYOND THE ROCKS. Screen's two greatest lovers, Valentino and Swanson. It gets the women. Originally made as a Swanson picture, with Valentino in supporting cast. Did not go over as good as "The Sheik" but it cost us the same price. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

THE CRIMSON CHALLENGE. Picture pleased pretty well, as it was a Saturday exhibit. Full of pistols, fast riding, and where they like westerns, I see no reason for its not being well liked. Exploit Dorothy Dalton as playing a "different role." Advertising, usual. Patronage, health seekers and tourists. Attendance, good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DON'T TELL EVERYTHING. Stars drew very good. Owing to warm wave and street exposition, picture only a program picture, but nevertheless it pleased and that is half the battle. Might have made a dollar for myself had the price been right. Even though the picture is quite old I had to pay good money for it, but it's the same story they tell me, I'll make it up on the next one, etc. Advertising, street, heralds, window, newspaper. Patronage, all classes. Attendance, better than usual. J. S. Kallet, Strand Theatre, Rome, New York.

DON'T TELL EVERYTHING. I did not see this one, but did not have any complaint. Advertising, lobby, heralds, one sheets. Patronage, best. Attendance, poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

DUCKS AND DRAKES. Very light comedy drama, so light, in fact, I think most of my patrons considered it bunk. Very weak story and the star does not go over in my town. Advertising, ones, threes, sixes, newspaper, slide. Patronage, small town. Attendance, fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

EVERYTHING FOR SALE. Have shown most of MacAvoy's and this is one of the best. Scenery and settings very good. A very delightful play. Play this Realart stuff on Wednesdays and most always have a good house. None of it is for the Rufneck. Patronage, small town. Attendance, good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

EYES OF THE MUMMY. The foreign actors are terrible. Don't see how Paramount has nerve enough to put their trade mark on this class of picture. Patronage, all classes. Attendance, poor. J. Kenrick, Strand Theatre, Ithaca, New York.

FIND THE WOMAN. Good mystery picture with a cast which includes Norman Kerry and Harrison Ford. Well staged and production up to Paramount standard. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

HER HUSBAND'S TRADEMARK. Accepted as good entertainment but nothing to rave about. Photography, direction, etc., good. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

HUSH MONEY. Fair picture; a little better than Brady's average. Have never been able to see much ot this star. Advertising; regular. Patronage; small town. Attendance; put on bargain night at 5 and 10 cents, packed house. A. L. Middleton. Grand Theatre, DeQueen, Arkansas.

WOMAN WHO WALKED ALONE. Good picture. Well liked. Advertising, newspaper. Patronage, general. Attendance, good. Stanley N. Chambers, Miller Theatre, Wichita, Kansas.

WOMAN WHO WALKED ALONE. Has story value, star value and production value. Three stars, Dalton, Sills and Hawley. A first rate picture, well up to the standards of Melford's productions. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

WORLD'S CHAMPION. Just a regular feature sold as a special. Second day's business just half of first day. Advertising, mailing list, programs, extra paper. Patronage, small town. Attendance, fair; but disappointed. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

WORLD'S CHAMPION. Where do they get the "special" stuff? The picture is not as good as the regular Reid pictures, yet they ask a special price. Advertising, extra. Patronage, better class. Attendance, fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Selznick

CLAY DOLLARS. Eugene O'Brien not liked very well here but this surely did surprise the kickers. A really, interesting story with the usual country town elements. Enough humor to hold it above average. Advertising, usual ones, and slide. Patronage, small manufacturing town. Attendance, fair. M. V. Cousins, Peoples Theatre, Pineland, Texas.

PLEASURE SEEKERS. A very good picture. Elaine Hammerstein does not draw for us in this town but personally I like her pictures. Advertising, newspapers, billboards. Patronage, better class. Attendance, poor. King .Solomon, Bijou Theatre, Clarksburg, West Virginia.

REPORTED MISSING. Certainly this is the best thing Owen Moore ever did. The comedy by the big fellow was simply a scream. We know of no better picture than this one. Best of all, we bought it right and made money. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

REPORTED MISSING. The sort of picture that makes you forget there is such a thing as time A shrapnel shell of high explosive comedy, loaded with laughs and

A Demon for Work

C. Wesley Jennings is with the highly reputed Southern Amusement Company, Victoria, Virginia. He's with this department, heart and soul. How does he show it? BY SAYING "YOU MAY SEND ME ABOUT FIFTY REPORT CARDS." Next!—

vertising, sixes, threes, ones, photos, heralds, window cards. Patronage, small town. Attendance, good. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

United Artists

THE IRON TRAIL. Better look this one over before you show it to your patrons; it failed to please here and after looking at it I was bound to say it's tiresome and the poorest Rex Beach picture I ever saw. It's no special; if you buy it cheap, run it. Advertising, special. Patronage, mixed. Attendance, very poor second day. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

LITTLE LORD FAUNTLEROY. It takes us all a long time to find out if certain stars get us any money or not, and I am now convinced that Mary is all caught up, and if I gave away goldfish with each ticket I could not do business with Pickford. Not an audience picture. Advertising, billboards, newspaper, window. Patronage, a few of better class. Attendance, poor. J. S. Kallet, Strand Theatre, Rome, New York.

RULING PASSION. George Arliss a real actor. Story good. Our patrons enjoyed it and told us so. Doris Kenyon female lead. On seven reels. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

THREE MUSKETEERS. High class and amusing farce, extremely well done. Doug deserves credit. But it's held down by being ancient stuff. Public demands 1922 subjects. Only the highbrows came. Advertising, fifty ones, ten threes, two sixes, 1,500 heralds, two newspapers. Attendance, extremely poor. S. H. Blair, Majestic Theatre, Bellville, Kansas.

WAY DOWN EAST. A splendid audience picture, very well done. Has wide appeal. Advertising, sixes, threes, ones, 1,500 heralds. two newspapers. Attendance, poor; too hot. S. H. Blair, Majestic Theatre, Bellville, Kansas.

Universal

CONFLICT. A very fine picture that sure aught to please everywhere. Advertising; small town. Patronage; good. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

DANGEROUS LITTLE DEMON. Very pretty picture that will please everyone. Everybody seemed to enjoy this picture and asked for more of Marie Prevost subjects. Universal improving right along on their subjects and I do hope they will not improve on the rentals. Advertising; ones, mailing list. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

DR. JIM. Say boy, this was a great picture, but why does a star have to get in the limelight at the height of his career when we are pulling so hard for clean pictures. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

FALSE KISSES. Take my advice and lay off. Absolutely rotten. I have never seen her in a good picture. Probably she would make good if Universal would give her a good story. Advertising; ones, slide, photos. Patronage; small town. Attendance; fair. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

NO WOMAN KNOWS. A very fair picture, but did not go over in this town. I can't see where they get this special stuff on a picture of this kind. I lost plenty of money on it, but it was not all the fault of the picture. Farmers were all making hay and had no time for the movies. Advertising; usual. Patronage; small town. Attendance; very rotten. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

OUT OF THE SILENT NORTH. Good story of the north that pleased 90%. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

OUT OF THE SILENT NORTH. A good picture with beautiful snow scenes. It will please any audience and can be bought at the right price. Advertising; billboard and newspaper. Patronage; high class. Attendance; good. John A. Schwalm, Rialto Theatre, Hamilton, Ohio.

THE ROWDY. Fine show. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

SECOND HAND ROSE. Gladys Walton, the star, was liked by all. Advertising; lobby, newspaper, handbills and slide. Patronage; high class. Attendance; fine. Thomas Clark, Electric Theatre, Maryville, Missouri.

THE SCRAPPER. Some action and a good picture of this kind. Attendance; good. H. R. Workman, Coliseum Theatre, Marseilles, Illinois.

THE SCRAPPER. Better than lots of super-specials I have run and pleased 100%. Made money because the price was right. You will always get a clean deal and good service from Universal. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

TRACKED TO EARTH. A very good western program picture. The photography excellent and our patrons were all satisfied. Advertising; three sheets. Patronage; rural. Attendance; good. D. B. Rankin, Cooperative Theatre, Idana, Kansas.

THE TRAP. Lon Chaney's acting and scenery and photography good, but type of story is gruesome and is not one which your patrons will thank you for having shown them. Patronage; small town. Attendance; fair. Trags Theatre, Neillsville, Wisconsin. thrills. Seven reels of chain lightning. Ad-

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance..... ...
Good, Fair, Poor

Theatre .....City .....State ....

Date .....Signed .....

Comedies

MACK SENNETT COMEDIES (Paramount). "His Last False Step," "Speak Easy." Our first Mack Sennetts and the last if they are all like these. Nothing to them, but two reels of rough house. Patronage; rural. L. P. Frisbee, Community Theatre, Meredith, New York.

MY WIFE'S RELATIONS (First National). Buster Keaton has scored again. This is as good as he ever did. He always pleases here. It seems he always has a new angle to the plots and stunts in his comedies. People thoroughly enjoyed it. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

NEVER WEAKEN (A. P.). Fair comedy, not by any means Lloyds best. Got the laugh and people satisfied. Advertising; paper. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

THE PLAYHOUSE (First Nat'l). This Keaton comedy is pretty good, especially the second reel. The trick photography in the first reel is no longer a novelty. As a whole, though, the comedy will please. Patronage; small town. Attendance; good. A. La Valla, Community Theatre, Bethel, Connecticut.

SHOULD WATCHMEN SLEEP (Universal). This one starts off with a laugh, ends with a laugh, and has many laughs in between. Will please most audiences. Advertising; paper, newspapers. Harold Wendt, Rivoli Theatre, Defiance, Ohio.

Short Subjects

LEATHER PUSHERS (Universal). Best short reel subjects I have ever run. You make no mistake in booking this series. Attendance; good. Rialto Theatre, Jerome, Idaho.

Reports Not Used?

If you don't see your reports as soon after you send them as you think you should, please remember these pages try to give an even break to all pictures, sections of the country, producers and exhibitors. Sometimes they are ready for press before your tips arrive; sometimes reports older in time of arrival must be used up. Anyhow, every honest comment coming in IS USED.

THE MILKY WAY (Ford Ed. Wkly). Almost as good as Chas. Ray. Clean and wholesome. Advertising; newspaper and posters. Patronage; family. Attendance; good. Arthur G. Pearson, Melrose Auditorium, Melrose, Massachusetts.

MOVIE CHATS (Urban). Every exhibitor will create a regular patronage on the night "movie chats" are used. They're excellent. Patronage; general. Attendance; increasing when "movie chats" are used. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

State Rights

HERO STUFF (Standard). Picture in fair shape, end of third reel somewhat cut. As a whole the picture is good. Pleased all, something different. They went out talking about it. Lots of good clean comedy in it. Run it. Patronage; middle class. Wm. Thacher, Royal Theatre, Salina, Kansas.

JUDGMENT (Rialto). Well acted German production, depiciting decadent England of the fourteenth century. Not popular and lost us money. Advertising; more than usual. Patronage; best. Attendance; poor. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

THE PARISH PRIEST (Garfield). A wonderful production. Will go over in any community theatre. Advertising; regular newspaper. Patronage; family. Attendance; good. John F. Carey, Liberty Theatre, Providence, Rhode Island.

SCHOOL DAYS (Warner Bros.). A sure money getter. Excellent matinee, standing room only, something unusual in this town in summer. Advertising; regular newspaper. Patronage; mixed. Attendance; excellent. J. F. Carey, Liberty Theatre, Providence, Rhode Island.

SO THIS IS ARIZONA (W. M. Smith). A good western that ought to please anywhere. Advertising; poster and press. Patronage; small town. Attendance; fair. Chas. W. Lewis, I. O. O. F. Hall Theatre, Grand Gorge, New York.

TAKING CHANCES (Enterprise). Good. Richard Talmadge has some good stunts. This picture will please. Business only fair. Star not known. Patronage; middle class. Attendance; fair. Wm. Thacher, Royal Theatre, Salina, Kansas.

TEN NIGHTS IN A BARROOM (Arrow). I starved to death with this one at ten cents admission, but I ran it after opposition house who turned them away. Picture very good. Advertising; sixes, threes, ones, lobby display, window cards. Patronage; usual. Attendance; poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THINGS MEN DO (Schlesinger Film). This was one of the worst pictures we ever played. Don't book it at any price. It disappointed everyone. Advertising; billboards and newspapers. Patronage; high class. Attendance; fair. J. S. Schwalm, Rialto Theatre, Hamilton, Ohio.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.): Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

Blood and Sand

(Rodolph Valentino—Paramount—7,235 feet)

M. P. W.—The picture has box office advantages that need no recounting, and at the same time is an artistic and entertaining achievement.

N.—Valentino, Ibanez, title and production value can not conceivably but carry the picture to an enormous success throughout the country.

T. R.—A sure-fire box office asset.

F. D.—Fine entertainment and undoubtedly a big box office find.

E. H.—It is the type and character of a picture that practically takes the gamble out of the business. It offers as much assurance of being a great success, everywhere that it is shown, as any picture ever published. It places Fred Niblo in the very foreground of the best directors of the screen.

Her Gilded Cage

(Gloria Swanson—Paramount—6,249 feet)

M. P. W.—High entertainment value.

E. H.—Will please a lot of people.

T. D.—Too much money expended for elaborate production of poor story.

N.—Subtract the gorgeous sets and costumes from this picture and it wouldn't carry a single item of interest.

T. R.—Passable entertainment.

What's Wrong With the Women?

(All-star Cast—Equity—6 reels)

M. P. W.—State Right offering that will make box offices jingle with record-breaking grosses.

T. R.—Ought to find a welcome on any screen in the land.

N.—The picture looks to us like a knockout.

E. H.—Sufficient number of people are interested in the question asked by the title of this picture to make it an attraction, even if Daniel Carson Goodman, had produced it with less merit and with a cast less favorably known.

F. D.—An up-to-date story with situations that will appeal to many.

Forget-Me-Not

(Feature Cast—Metro—6 reels)

M. P. W.—This Metro presentation, deeply tinged with pathos, takes rank as one of the foremost productions of its kind.

N.—An exceptionally human interest story. Nothing has been forgotten in emphasizing the heart touch.

F. D.—Sure fire appeal for those who like human interest stories.

T. R.—Will surely win equal favor with old and young It is intensely human.

E. H.—Here is one of the best entertainment features offered to exhibitors in a long time.

The Bonded Woman

(Betty Compson—Paramount—7,178 feet.)

M. P. W.—Marine melodrama that has all the elements of a popular success.

F. D.—Betty Compson has interesting sea story in latest production.

T. R.—This production should please in a locality where romance and sentimentality hold sway.

E. H.—This is a strong, virile story of the sea containing sufficient love interest and suspense, human appeal and thrills to make it a pleasing attraction, and cause spectators to overlook the illogical sequences.

N.—Will be liked for its romance and sea stuff.

Fools First

(Featured Cast—First National—5,773 feet)

M. P. W.—A thrill in every foot of film holds the audience spellbound.

E. H.—This is a straight crook melodrama, rather gruesome in places, but with a wealth of incident that holds the attention all the way through.

F. D.—The best entertainment of the kind so far this year.

T. R.—A picture that is likely to please all admirers of crook melodrama.

N.— Marshall Neilan has scored again. He has given to screen literature another masterplay. "Fools First" is a page from life itself.

Newest Reviews and Comments

FRITZ TIDDEN, Editor of Reviews

"East Is West"

Stage Success Makes Picture Having Enormous Entertainment Value—First National Release.

Reviewed by Fritz Tidden

"East Is West," as a play, was a prodigious success. "East Is West" in film form should equal if not exceed the stage version in popularity. The picture has everything the play had, and a little bit more. It is 200 horse-power audience appeal, for any type of theatre, anywhere, the bigger the better.

It is not at all surprising that "East Is West" is the unusually fine screen entertainment it is. Nor has such audience appeal. The original furnished material that, on the face of it, could be translated into a sure-fire film success, providing it received intelligent, showmanlike treatment. This the producers of the picture have most certainly done, and a little bit more. The result is an artistic achievement that has every possible element for unusually wide popularity.

Beginning with Frances Marion's scenario, down through each step in the production, embracing Sidney Franklin's direction, capable editing and titling, extraordinarily fine performances by the star and supporting cast, and artistic photography by Antonio Gaudie, there has been brought to bear a technical ability and keen perception of showmanship that makes "East Is West" easily one of the outstanding pictures of a year marked by many big box office successes.

Constance Talmadge is delightful as Ming Toy, realizing every possibility, latent or obvious, that the unusually rich role contains. For sheer sparkle she exceeds anything she has done before in comedy dramatic work, and a large percentage of the picture's wide appeal is derived from her winsome personality and the manner in which she draws the character of the indominable little Chinese girl who finally turns out to be an American. One of the finest character performances ever reflected on a screen is contributed by Warner Oland in the extremely difficult role of Charlie Yong, the "50-50 American-Chinaman." He is superb. His work leaves absolutely nothing to be desired. The other members of the cast are all excellent, but E. A. Burns deserves special mention for a sincere, natural performance that is gratifyingly unactorish.

It could be possible to go on and on picking out the high spots of the production and comment on them at the great length they deserve, or to reiterate over and over again the tremendous audience appeal in the picture as a whole. But it can be summed up in one phrase that possibly will suffice.

"East Is West" is a clean-up.

THE CAST

Ming Toy.....Constance Talmadge
Billy Benson.....Edward Burns
Lo Sang Kee.....E. A. Warren
Charley Yong.....Warner Oland
Hop Toy.....Frank Lanning
Chang Lee.....Nick de Ruiz
Jimmy Potter.....Nigel Barrie
Mr. Benson.....Winter Hall
Mrs. Benson.....Lillian Lawrence
Proprietor of Love Boat.....Jim Wang

In This Issue

"East Is West" (First National).

"Up and at 'Em" (F. B. O.).

"Three Must-Get-Theres" (Allied).

"That Son of a Sheik" (Educational).

"Through the Storm" (Playgoers).

"The Light in the Dark" (First National).

"For Your Daughter's Sake" (J. W. Production).

"The Curse of Drink" (Weber and North).

"Dusk to Dawn" (Associated Exhibitors).

"The Valley of Silent Men" (Paramount).

"The Unconquered Woman" (Lee and Bradford).

"Top o' the Morning" (Universal).

Adapted from the play of the same name by Samuel Shipman and John B. Hymes.
Scenario by Frances Marion.
Directed by Sidney Franklin.
Photographed by Antonio Gaudio.
Length, 7,737 Feet.

THE STORY

Ming Toy, oldest of the family of Hop Toy's numerous children, shows a preference for the white man's God. When the story opens she is seen in a Chinese shoe shop, where the owner finds it impossible to fit her feet. Ming Toy, in a fit of resentment against Chinese custom, hurls the celestial shoes right and left and runs into the street, where she meets Billy Benson, an American. Returning to her home she tries to shield the children from punishment for a prank they have performed and Hop Toy, in a rage, tells her she shall be sold at auction on the Love Boat. Ming Toy runs to the Christian Mission to save herself, but is taken away by her father. While she is on the auction block on the Love Boat Benson saves the girl and sends her to America with Lo Sang Kee.

In San Francisco's Chinatown Ming Toy, kneeling before a Chinese joss, prays to the white man's God to send Billy Benson to save her from being married to Charley Yong, a "fifty-fifty" Chinaman, so-called because he dresses as a white man and at heart is a celestial. Charley Yong calls for his bride. Ming Toy repulses him. He threatens to kill her kindly protector, Lo Sang Kee, unless she weds him and, as an act of self-sacrifice she consents.

Then Billy Benson appears, Ming Toy tells him her tragic story, and he outwits Charley Yong by spiriting Ming Toy out of Chinatown to the home of his parents. There he declares his love to Ming Toy. The Chinese girl is enraptured but realizes that "East is East and West is West" and decides to return to Chinatown. Then Charley Yong and a band of Chinese gangsters visit the house to kidnap her. Charley Yong is on the point of shooting Benson when Ming Toy, to save Benson, tells the Chinaman she will go with him. At this point Lo Sang Kee appears with Hop Toy, who confesses that Ming Toy is an American child who had been stolen from her parents. American missionaries in China, when she was an infant. Charley Yong thereupon decides that he doesn't want a white wife and Billie Benson takes Ming Toy into his arms.

Exploitation Angles: With Miss Talmadge in one of the best plays ever given her, cleaning up should be merely a matter of making known your offering. Use every possible angle, with newspaper work, window street stunts and lobby displays, with the Chinese atmosphere. Play it all over the place, and don't stop until you feel that the last woman and child knows all about it.

"Up and at 'Em"

Novel Comedy Effects the Outstanding Feature of F. B. O. Picture Starring Doris May

Reviewed by Mary Kelly

Out-of-the-ordinary comedy effects mark this Doris May feature as one that is especially good where the star is popular. It is a consistent frame for her talents, and has some extreme touches quite in keeping with the untrammeled spirits of the popular young comedienne. It has plenty of snap and individuality and should score high.

The scenes in the art shop are the rare achievement of the piece. Here are some exceptionally clever farcical effects in connection with bringing the pictures to life and reducing animated figures to pictures. The idea, the directing and the performance successfully create a series of surprises that will meet with hilarious receptions from the public.

Doris May has a nonsensical part to which she responds with her usual vivacity. In close attendance to her, as the he-flapper, is Hallam Cooley, splendidly cast and giving an amusing performance. Her fat and fond papa is played by Otis Harlan with charming naivete. Good judgment has been shown in selecting the entire cast.

THE CAST

Barbara Jackson.....Doris May
Bob Everett.....Hallam Cooley
Carlos Casinelli.....J. Herbert Frank
William Jackson.....Otis Harlan
Jane Jackson.....Clarissa Selwynne
A Crook.....John Gough
Another ..... H. Carter

Story by William A. Seiter and Lewis Milestone.
Scenario by Eve Unsell.
Direction by William A. Seiter.
Length, 4,580 Feet.

THE STORY

Barbara Jackson wearing the chauffeur's uniform is driving her father's car. She picks up a passenger who believes he is getting into a public conveyance, and learns that he is bent upon robbing Bob Everett, collector of famous paintings and rival of her father. The robbers mistake her for a detective and force her to assist them in the theft. She alone is discovered by Everett after the robbery, but succeeds in winning him over for the time being. Meantime, her father buys the stolen picture from the robber and Everett and Barbara arrive in time to warn him that the agent is a thief. The agent leaves as they enter the father's house and find Everett's picture, but father has been too clever for the thief and has him trapped at the front gate. Barbara and Everett decide to fight their battles together from then on.

"Three Must-Get-Theres"

Good Amusement in Max Linder Burlesque —Presented by Allied Producers and Distributors.

Reviewed by Fritz Tidden

There are entirely too few satires and burlesques of big, popular pictures. For obvious reasons they present box office advantages of considerable value and if well done provide entertainment that is appreciated anywhere and of a sort that might be said to be the highest achievement in film farce fare.

The latest in this sparsely populated class is Max Linder's burlesque of the Doug Fairbanks' production "The Three Musketeers," under the slightly revamped title. The quality of burlesque comes under the head of broad, and the amusement it furnishes will undoubtedly promote anywhere the large volume of spontaneous laughter it did at each performance during its week's showing at the Strand Theatre, New York. The delicacy of the subtle satire the original might inspire may be lacking in the broad strokes with which this burlesque is painted but the picture nevertheless carries out its original intent in providing fun of a hearty, wholesome sort that will be appreciated with gusto. It is a real laugh-provoker.

Max Linder does some neat work in his imitation of Fairbanks. In drawing the caricature the French comedian exceeds anything he has ever done in his unusually long career on the screen. His buffoonery has an idea behind it, which makes it doubly funny. Comedy is much funnier when brains are used as well as acrobatic ability, which a few of the minor comedians fail to recognize. The star is assisted by a competent company that individually burlesque the famous personalities in Dumas well known story in genuine comedy style.

Linder adapted the "plot" of the piece and supplied in the boiled down version of Dumas tale a more connected story than is usual in farce pictures. This he directed himself and beside exerting his talents in arranging the comedy situations nas mounted the production with quite a show of magnificence. Thomas N. Mirand has injected his quota of the laughs in some cleverly written titles.

It should be said that "The Three Must-Get-Theres" will be a success even in theatres that have not as yet played "The Three Musketeers."

THE CAST

Duke of Rich-Lou.....Bull Montana
King Louis XIII.....Frank Cooke
The Queen.....Catherine Rankin
Connie .....Jobyna Ralston
Walrus .....Jack Richardson
Octopus ....Charles Metzetti
Porpoise .....Clarence Werpz
Bernajoux .....Fred Cavens
Bunkumin ....Harry Maar
Dart-in-Again .....Max Linder

Scenario and Direction by Max Linder. Length, 3,800 Feet.

THE STORY

Dart-in-Again, son of a Gascon peasant, goes to Paris to win his fortune. His father presents him with the family sword, and tells him there are three things he must fight for—"breakfast, dinner and supper."

On the way he meets the "Man of Meung" and fights a duel, but loses. He rides on the capital astride his donkey, Jazbo. Arrived in Paris he meets the chief of "The Three Must-Get-Theres"—Walrus, Octopus and Porpoise. Within thirty minutes Dart-in-Again has half a dozen duel engagements "behind the cemetery." There is one eacn with Walrus, Octopus and Porpoise. As they are about to fight guards of the Duke of Rich-Lou surprise them. Dart-in-Again joins forces with "The Three Must-Get-Theres" and they come out victorious over the Duke's guards.

Dart-in-Again then meets Connie, seamstress to Queen Nannie, who tells him the Queen's honor is in peril, and that he must go to England and get from Bunkumin, the Queen's lover, a brooch the King had given to her and which she in turn had given as a love token to Bunkumin. Dart-in-Again calls Walrus, Octopus and Porpoise and together they outwit the Duke of Rich-Lou's pursuing guards who are aroused by field telephones and who pursue on motorcycles.

Dart-in-Again sees Bunkumin, gets the Queen's brooch and returns just in time to present it to Queen Nannie at a royal party the King is giving in the castle. On the return trip his steed is "doped" and Dart-in-Again just barely arrives in time. He is rescued by Connie from attacking guards of the Duke of Rich-Lou; joins in the frantic search for the brooch which he pretends to find and Queen Nannie is saved. As a reward by the King he is made a full member of "The Three Must-Get-Theres"; is wed to Connie, and receives permission to give a present to the Duke of Rich-Lou.

Color photography will have a new significance to you after seeing "The Light in the Dark." In this, First National has taken a peculiarly favorable theme to demonstrate the new process and the result is novelty, beauty and a fine strength. The colors are exquisitely defined and add greatly to the appeal.—M. K.

"That Son of a Sheik"

Christie Comedy Co. Inaugurates New Season With Clever Burlesque Farce—Educational Release.

Reviewed by Fritz Tidden

The Christie Film Company, justifiably noted producers of comedies, starts off its 1922-23 season with a bang. The initial releases are sure-fire laugh manufacturers. They are "wows," and the comedy is cleverly derived, and zippy. Needless to mention they hold high promise for what is to follow.

The first two of a series of twenty two-reel Christie productions to be distributed through Educational during the amusement year just commenced were shown for review and displayed a standard in laugh promotion that if adhered to will result in a succession of comedy productions that exhibitors will find extremely valuable in augmenting programs. Those viewed were "That Son of a Sheik" and "Pardon My Glove," the former, which is concerned in this comment, featuring Neal Burns and Viora Daniel.

"That Son of a Sheik" is a clever satire, burlesquing that currently large class of feature productions known as "sheik pictures," and pokes fun at the female element that flock to them in well known droves. It starts off with these two ideas and sticks to them to the finish, and consistently furnishes screen material that will tickle the risibilities of any class of patronage.

Also there is story value in the plot that embraces the love affair of the young lady who is a constant attendant at sheik pictures and her fiancee who won't make love to her with the ardor she witnesses in the Arabian stuff. He isn't very sheik. But he is clever enough to stage a sham sheik episode that teaches her the hot stuff over the burning sands is better on the screen than in real life. She's cured, marries him and settles down to love in a cottage instead of the tent she thought she desired. The director has staged a succession of comedy situations so that their many possibilities are realized to the full. And the title writer has supplied reading matter that furnishes a great many of the laughs. The cast works hard and successfully.

"Through the Storm"

Familiar Theme Receives Good Treatment in Edith Stockton Vehicle—Playgoers Picture.

Reviewed by Fritz Tidden

It could have been possible to make the title of "Through the Storm" read in the plural number. The heroine passes through a couple of storms—thunder and emotional —and the latter is as severe as the meteorological. Convincing pictorial expression of an emotional storm experienced by a character necessarily calls for an amount of fine acting. In relation to this it can heartily be said that Edith Stockton, the star of the picture and the storm traveller comes through with flying colors, even if a little damp. Miss Stockton pulls the onlooker with her through her stress, so convincing is she. And she never resorts to broad methods.

The theme of "Through the Storm" is as familiar as moving pictures, but the dignified and entirely interesting treatment it receives in a fine production retains the spectator's attention. Also it is a theme that film devotees seem never to tire of. True it is that the long arm of coincidence is inched out a little, but it is done with justifiable dramatic license and could hardly be omitted in the exposition of this particular plot. Frequent new situations and incidents have been developed by the scenarist and director which at times gives the story a fresher appearance.

The director has exerted good taste in the arrangement of his interior sets, giving the picture a tone of gratifying, unobstrusive lavishness, and has included in his exteriors some scenes of remarkable beauty. The action that takes place within both of these is set at the right tempo for good dramatic development. Miss Stockton is supported by a cast that includes two subordinate players that are outstanding. One is the rich aunt. The othr is Mary Worth in a part that could well have sunk into oblivion but for Miss Worth's ability as an actress. Some day someone, in this oft stated wild scramble and frenzy for new talent, will give Miss Worth a role of the prominence her decided talents and personality deserve. Her work in the many bits she has played seems to call for it. Her work on the stage certainly does.

THE CAST

Helen Stone.....Edith Stockton
Dr. Bruce.....Louis Kimball
Lillian Atterbury.....Mary Worth
Jeremiah Blackstone.....Leanord Mudie
Sally.....Gladys Stockton
Samuel Drake.....James Cooley
Jack Henderson.....Regan Stewart

Story, Scenario and Direction Not Credited. Length, 5,905 Feet.

THE STORY

When lightning strikes a building where two girls, strangers to each other, have sought shelter and kills one of the girls, identities become mixed. Helen Stone is taken for an orphan who was on her way to make her home with a rich aunt whom she had never seen. Helen, bitterly humiliated by her father's disgrace and the knowledge that she has failed at making her own living, accepts the new personality.

She is affectionately received by the supposed aunt, and a young surgeon falls in love with her, but she is recognized as the forger's daughter by an architect, who uses his knowledge to blackmail her and force her to marry him. He is responsible for a shock that paralyzes the aunt. Helen is overcome by the knowledge that her dishonesty has led to such a misfortune, and is further tortured by the realization that the man she loves admires truth above all other virtues. Finally she confesses and wins forgiveness and love

Exploitation Angles: Play up Miss Stockton's fine emotional work and then sell on the main situation of the impersonation, asking what the reader would do in a similar circumstance, selling on the interest thus aroused.

"The Light in the Dark"

First National Picture of Wide Appeal Introduces Beautiful New Color Photography—Stars Hope Hampton

Reviewed by Mary Kelly

In introducing the new process of color photography, Associated First National has made doubly secure an offering that from the standpoint of material and treatment promises to give wide satisfaction. "The Light in the Dark" strikes an appeal that goes deeper than the average. It has a penetrating theme and symbolic beauty that has been emphasized just enough to keep the picture within easy understanding of all, at the same time lending that something to the scenes that warrants calling it entertainment plus. For many reasons it should bring big returns to the box-office.

The success of the new color photography is striking. It has resulted in a perfection of outline that offsets the most frequent criticism attached to some other processes. It has been used only in scenes where it will be most effective and only in rich, soft shades chosen with the best of taste.

More pleasing because they are introduced at the psychological moment, the colors avoid any effect of being cheaply spectacular and seem to have an actual purpose in visualizing the story. They are first used in connection with the history of the Holy Grail. Here they are a beautiful aid in transporting the spectator back to the ancient and picturesque period of knighthood. Later, when Tennyson's story of Lancelot and Elaine is touched upon, the colors are again employed and to fine advantage.

Hope Hampton, who is the star in an excellent cast, has never been so favorably seen. She is charmingly equal to the demand for versatility and as Tennyson's famous heroine she makes a beautiful and lasting impression. Lon Chaney has the type of role in which he has proven exceptionally skillful. His is a real sympathetic contribution.

The picture has been well directed and realizes the art of trifling with sensationalism without being in any sense, cheap, and has already given substantial indication that it will meet with success.

THE CAST

Bessie MacGregor.....Hope Hampton
Tony Pantelli.....Lon Chaney
J. Warburton Ashe.....E. K. Lincoln
Mrs. Orrin.....Teresa Conover
Mrs. Flaherty.....Dorothy Walters
Jerusalem Mike.....Dore Davidson
Detective ..... Charles Mussett
Socrates Stickles.....Mr. McClune

Story by William Dudley Pelley.
Scenario by William Dudley Pelley and Clarence I. Brown.
Direction by Clarence I. Brown.
Length, 7,500 Feet.

THE STORY

Bessie MacGregor, coat girl in a popular cafe, is struck down by Mrs. Orrin's limousine one night. Mrs. Orrin desiring to atone, offers her a place in her beautiful home for a time, and Bessie falls in love with Mrs. Orrin's brother, J. Warburton, Ashe. He proves to be a trifler, however, and when she sees him making love to another woman, she leaves Mrs. Orrin's home in great unhappiness, leaving no word as to where she can be found. Meantime, Ashe has gone to England, and while on a hunting trip comes across an ancient cup. He is unable to forget Bessie and in response to an urgent message from his sister to help in tracing the girl, returns to New York. He is visited by a stranger in Tony Pantelli who demands money for Bessie. Ashe refuses as he distrusts the man. Tony knocks him senseless and steals the cup. A rapid drama follows, in which the cup is found, returned and stolen again and by reason of its peculiar characteristic of shining in the dark is regarded as a high treasure. It eventually reunites Bessie and Ashe.

If you play "East Is West" put in a few more rows of seats. When the combination of your exploitation and the early visitors' word of mouth eulogies gets under way you'll need 'em.—F. T.

"For Your Daughter's Sake"

Grace Darling the Star in J. W. Production With Nita Naldi and Virginia Valli.

Reviewed by Mary Kelly

Its pleasing array of feminine charm and talent is the leading merit of "For Your Daughter's Sake." Grace Darling, the star, is one of three screen favorites who appear, any one of whom is self-sufficient in holding the attention. The others are Nita Naldi and Virginia Valli. While the roles for these two latter are not prominent nor especially flattering the use of their names in exploitation should not be omitted because both of them have at present an assured drawing power.

The material limits the cast to some extent. There is not much novelty in the story of the girl who sells herself in marriage to the highest bidder, so as to repair the family fortune. Furthermore the directing is somewhat at fault. There is not sufficient action to make the performance vivid, but rather a tendency toward posing that seems to be deliberate, as all members of the cast show it.

Grace Darling has a sympathetic part which she handles with poise. Nita Naldi gives a glowing performance and excites interest as to what she could do if the part were more elastic. Virginia Valli, too, leaves a desire to see her in a less limited role. The most effective masculine characterization is that of James Cooley as the crook.

THE CAST

Needa Searles.....Grace Darling
Hugh Stanton.....Rod La Rocque
John Davis Warren.....Anders Randolf
"Mrs." James T. Barnes.....Nita Naldi
Frederick Searles.....Stephen Grattan
Mrs. Searles.....Alice Gordon
Ethel Searles.....Virginia Valli
Toppy Harlan.....James Cooley

Story and Scenario by Willard Mack.
Direction by Burton King.
Length, 4,963 Feet.

THE STORY

Needa agrees to marry her father's business rival so as to save the family bank roll. She is in love with Hugh Stanton, a young engineer, but gives him up for her father's sake and becomes the unhappy wife of John Davis Warren. After a time life becomes unbearable with him, because Warren is jealous of her past due to some false reports which Mrs. James Barnes, an adventuress, has given him. Warren, however, is still in love with her and calls for her at her home to take her back. She refuses, and he goes to Mrs. Barnes. Stanton is lured there by a false message just as Warren is shot, but an unexpected witness saves Stanton's reputation and with the death of Warren he is free to marry Needa.

Exploitation Angles: Play heavily on the names and finish off with the title. To get the names over a good scheme would be a voting contest between the three favored players, with the announcement that the result will be wired to the winner.

Program and Exploitation Catchlines:

The Story of a Man Who Was a Trifler and His Discovery of a Precious Treasure—the Cup With the Ancient Legend—Its Remarkable Effect Upon His Life and the Girl Who Loved Him.

Exploitation Angles: Play on the novelty of the production even above the excellence of the cast. Make a side appeal to those who love Tennyson's Idyls of the King and hook in to his work and to Thomas Mallory for a book angle. Don't slide this over with the usual advertising. Make them realize it is something higger and better.

"The Curse of Drink"

This One Revives Exciting Moments of "Nigger Heaven" and "Thriller" Days

Reviewed by Roger Ferri

"The Curse of Drink" is just what you expect it to be—thrilling melodrama with a drunken dad and a bootlegging combination thrown in for good measure. It makes no pretense at being a "problem" picture—and it isn't. Neither does it aim to please the highbrows. It's just melodrama that recalls happy days when for a dime one could occupy a front seat up in "nigger heaven," cheer the good-looking hero, charming heroine and hiss the villain. And there is that rotund comedian one looked for so carefully in the old days. But it's melodrama and you get it in this one.

Bobby North is nobody's "daddy." He's in this business for what money he can make. He knows what the market wants and he's had his eyes wide open as to what the public flocked to see. And he has taken this picture that Export & Import Film Company, Inc., are presenting, but which Weber & North is State righting, and brought it up to the point where it is bound to please those who like melodrama and judging from what is transpiring within trade circles, the public is demanding such entertainment, for that class of pictures are by far in the majority. Revivals are common these days and with the bootlegger gag thrown in, the showman can do a lot of things with this picture. It's propaganda for nothing and nobody. It's a melodramatic picture with plenty of thrilling moments and a cast of names that should draw.

"The Curse of Drink" has a novelty twist that the alert showman will grab. There are a hundred one exploitation angles on this picture—and none of these need touch on the prohibition question in any way. There is a chase involving two trains that is the genuine thing. They didn't overlook a bet.

Harry Hoyt, who cleverly directed this one, didn't overlook a single melodramatic "come-on." He grabbed all the tricks, modernized them to the extent where any audience, delighting in the revival on the screen of sure-fires of years ago, is bound to be satisfied by this one. The stuff is there in every quantity, but mark well these words: it's distinctly a showman's picture.

The cast includes Harry T. Morey, who scores a distinct hit as the drunkard engineer. Edmund Breese hasn't much to do, but he's in the cast. Marguerite Clayton, as the heroine, is a success. Miriam Battista again registers big, grabbing every scene in which she appears. George Fawcett, Brinsley Shaw and the others work hard.

THE CAST

Bill Sanford.....Harry T. Morey
John Rand.....Edmund Breese
Ruth Sanford.....Marguerite Clayton
Ben Flartey.....George Fawcett
Baby Betty.....Miriam Batista
Sam Handy.....Brinsley Shaw
Mother Sanford.....Alice May
Harry Rand.....Albert Barrett
Margaret Sanford.....June Fuller

Scenario by Harry O. Hoyt
Directed by Harry O. Hoyt
Produced by Joseph M. Shear
Length, 5,900 Feet

THE STORY

Ruth Sanford, a stenographer, is in love with her employer's son, Harry Rand. The latter's father opposes the match because of the fact that Ruth is the daughter of the village drunkard, a victim of modern bootlegging. In a squabble over Rand, the drunkard's child is rendered unconscious. Crazed by bootleg liquor, Sanford sets out to kill Rand. But a surprising turn in a situation that promised to bring unhappiness to two families brings about an understanding that results in the reconciliation of the two sweethearts, the reformation of Sanford, and the arrest of the bootlegging "ring."

"Dusk to Dawn"

Florence Vidor Shines in Double Role—Associated Exhibitors Release.

Reviewed by Fritz Tidden

Souls have and always will furnish interesting dramatic material for screen transference. Also dreams. Both seem to intrigue the average theatre patron, and it cannot be said that authors have neglected them. Such pure fiction may be introduced under the head of plausibility when the story or film is commenced with the direct question asked if you believe in metempsychosis or that dreams have reality. Everyone knows that the spectator, thirsting for entertainment, will answer "yes"—with the qualification that it might be for the time being only, or to help out the dramatist. Then proceeds fictional drama the quality of which is determined, of course, by the manner in which the soul or dream theme is treated.

Both dreams and souls come into the limelight in "Dusk to Dawn," when the onlooker is asked to accept the premise that the heroine's soul, habiting her body here in America in the daytime, jumps to India when sleep overcomes her and enters the mortal person of a young beggar girl. The American passing through a hectic story herself daily then nightly dreams the story of the Indian beggar maid. This business has enabled the producers to tell what is really two stories, both of them rather familiar in essence but given an entirely new appearance in the soul-dream treatment. And the manner in which they are worked out will firmly retain the interest of the spectator who has a penchant for such pictures, and they are legion. The lavishness of the mounting, showing good taste in the local scenes and a highly picturesque investiture in the incidents in India, is one of the strong points of appeal.

But for this Florence Vidor must receive the greater portion of the credit for holding the attention. In her performances of the two roles, the American and Indian girl, she exerts such a gratifying amount of technical ability in acting and displays such an ingratiating personality that you are led to accept in good faith the peculiarities of the story. She is assisted by a capable company in support, and the director has accomplished much in the staging of the production.

THE CAST

Marjorie Latham / Aziza ..... **Florence Vidor**
John Latham ..... **James Neill**
Mrs. Latham ..... **Lydia Knott**
Ralph Latham ..... **Truman Van Dyke**
Phillip Randall ..... **Jack Mulhall**
Mark Randall ..... **Herbert Fortier**
Babette ..... **Norris Johnson**
Rajah Nyhal Singh ..... **Peter Burke**
Marua ..... **Nellie Anderson**
Nadar Gungi ..... **Sidney Franklin**

Adapted from the novel, "The Shuttle Soul,"
By Katherine Hill
Scenario by Frank Howard Clark
Directed by King Vidor
Photographed by George Barnes
Length, 5,200 Feet

THE STORY

Marjorie Latham has never told anyone about her nightly dreams, in which she takes up the continuation of the life of Aziza, a beggar girl in India. To save her brother from imprisonment for forgery, Marjorie promises the bank's president to break up the affair between the president's son, Phillip, and Babette, a notorious dancer. She and Phillip fall in love, but she breaks their engagement when, in her dream, Aziza weds the Rajah.

Marjorie learns that her brother loved Babette. By a ruse she gets the evidence that clears him of guilt. At this time, in India, the Rajah is killed while lion hunting. His widow offers herself as a living sacrifice on his funeral pyre. Marjorie has fainted. The soul that was hers and Aziza's remains and restores life to Marjorie and freedom from a double life.

Interesting views from everywhere make up short subjects of value in the Urban Movie Chats and the Urban Popular Classics. A series of the "Classics" now being shown giving intimate views around New York City, will bring before New York citizens, themselves, many subjects of interest with which they are not cognizant, and give to the great masses outside New York interesting sidelights on the metropolis such as always prove entertaining in every section of the country.—T. S. daP.

"A Ring Tail Romance"

The comedy in this Educational release is for the most part mild and painstaking. It will be appreciated more for the value of the monkey's clever performance. It seems to indicate a not altogether practical use of a good-sized cast, as their efforts are scattered and not in every case contributory to the whole. The monkey is an unusually adept performer and his dramatic part in saving the child's life will surely come in for applause from the youngsters. The automobile accident raises another question and in its effect of seriousness may appear to some to be a false note when comedy is uppermost.—M. K.

"Ma and Pa"

The laughs in this number are mostly confined to situations and stunts typical of earlier Mack Sennett comedies. This does not mean that they are no longer funny as for instance the scenes of the burlesque on the stage melodrama. Here some of the old tricks are worked with hilarious results. The earlier part of the picture is crowded with familiar foolishness as for instance the career of a paperhanger depicted in a style that will amuse those who enjoy slapsticks. Considered as a whole the subject gives the impression that if one particular line had been followed instead of scattering the interest, the comedy would be more effective. Billy Bevan and Mildred June are featured. A First National release in two reels.—M. K.

"The Landlubber"

This is the best of the recent Paul Parrott single-reel comedies distributed by Pathe. There are several humorous situations which should bring laughs from any audience. The hero rescues an heiress from drowning, but has a hard time letting her know about it. Finally he starts to elope with her, but father has other views. All sorts of complications ensue and finally father and the other suitor are shanghaied as a crew for the hero's yacht. The life preserver stunt and the one with the mannikin are particularly clever.—C. S. S.

"Adventures of Roving Thomas"

This Urban Popular Classic takes the spectator on a sight-seeing tour around New York giving different views of the city and showing the inhabitants at work and play. One of the "shots" shows the inhabitants of the East Side congested district still staying in their homes while repairs of magnitude are going on—for instance the tearing down of whole fronts of their dwellings, leaving the occupants in full view from the street.—T. S. daP.

Little Stories on Big Pictures

MANY CRITICS believe that Sinclair Lewis's "FREE AIR" is just as big a story as his record - smashing "Main Street." It was one of the most popular stories ever run in the *Saturday Evening Post*, and the picture is a masterpiece of *good, wholesome out-of-doors entertainment*—an ideal picture for hot weather showing.

From the moment the shiny new roadster is rolled off a flat car in the St. Paul railroad yards, the action never slows up a second. Straight across the Northwest it flies, with Milt Daggett's weird "bug" in hot pursuit, and amid the vicissitudes of mud-holes and road bandits, there develops one of the most appealing love stories of the screen.

Awe-inspiring shots of action in Glacier Park vie with a rattling good yarn in holding the beholders' attention.

You won't have to exaggerate the aucience-appeal of "FREE AIR." It blazes its own trail of popularity. "A thoroughly enjoyably comedy-drama," says the *Exhibitors' Herald*, "that makes excellent hot weather entertainment."

"Because it is a very good picture," declares the *Moving Picture World*, "and affords exceptional chances for exploitation, 'FREE AIR' offers double security to the buyer."

Write to nearest HODKINSON EXCHANGE for interesting campaign book.

The Showmans

HODKINSON PICTURES

"The Valley of Silent Men"

Curwood Story of Mounted Police, Made by Cosmopolitan, Is Stirring and Effective Melodrama

Reviewed by C. S. Sewell

Mystery, strong dramatic situations, straightforwardness of plot and unusually effective scenes of snow-clad mountains, are the outstanding points of the Cosmopolitan production, "The Valley of Silent Men," distributed by Paramount. It is based on a James Oliver Curwood story and has the virility and red-bloodedness characteristic of this author's work.

Because there have been so many stories dealing with the Northwest Mounted Police, you are liable to be prejudiced in the beginning, but you soon find that the picture which is melodramatic, has a real theme; almost immediately you are faced with a dramatic situation which involves a mystery. With this holding you, you are made aware of the big theme of the picture; that is the assumption of the crime by a member of the force who believes he has been mortally wounded, only to find that he will live and must free himself from this terrible situation. There is a girl who also knows he is innocent and wants to save him, this begins to spell romance. Then there is the strong situation where the hero's best friend has to find and arrest him for murder, though believing him innocent.

The working out of the story holds the interest throughout, though the coincidence of the three vital characters meeting in the cabin is its weakest point. There are several situations that will grip the spectator.

As was to be expected from Frank Borzage, the direction is excellent; he has struck closely to the main theme without running in any diverting outside matter, and has held the suspense and mystery well. Aiding the straight-forward handling of the story is an unusually small cast, only one woman and about seven men appear in the picture, even in minor roles, and there is an entire absence of aggregations of people or even a person who is not vital to the theme. This small cast is unusually well-selected and every member does excellent work, fitting right into their roles.

Though some may feel that she dresses too picturesquely for the surroundings on the outpost of civilization, Alma Rubens, who is featured, gives a fine performance as the only feminine character. Particularly effective is her repressed work when she finds that despite her vigilence a third murder has been committed under circumstances which point to her. Lew Cody, better known for his work as a heavy, also proves excellent in a straight heroic role.

Particularly striking are the scenes and action on the sides and summit of snow-covered mountains. Not only are they scenically beautiful, but are backgrounds for effective and dramatic work. You feel that the struggle to cross the glacier and the fall of the two leading characters on opposite sides, is very real.

While the production will undoubtedly appeal to Curwood fans and admirers of stories of the Mounted Police and Far North, it should also prove a good box-office attraction in any type of house.

THE CAST

Marette Radison.....Alma Rubens
Corporal Kent.....Lew Cody
O'Connor.....Joseph King
Pierre Radison.....Mario Majeroni
Inspector Kedsty.....George Nash
Jacques Radison.....J. W. Johnston

Story by James Oliver Curwood
Scenario by John Lynch
Directed by Frank Borzage
Photographed by Hester Lyons
Length, 6,491 Feet

THE STORY

Corporal Kent of the Mounted, wounded in discharge of his duty, and believing he will die, confesses the guilt for a mysterious murder to pay a debt of gratitude. About this time a girl appears and installs herself in the inspector's home. She knows who has committed the murder. Kent recovers and is arrested. She daringly effects his rescue, and hides him over night in the inspector's home. In the morning the inspector is found to have been strangled with a rope of woman's hair, as were two others before him. Realizing their love for each other, the girl and Kent flee. Attempting to reach "The Valley of Silent Men" by crossing a glacier in winter, the rope breaks and they are separated, but Kent finally wanders into a cabin in which he finds the girl and Pierre Radison. Radison reveals the fact that he is the girl's father and has killed the three men in revenge for their having murdered his wife many years before. O'Connor, sent to "get" Kent, his best friend, arrives in time to hear the confession. Radison dies, and Kent and the girl find happiness.

Exploitation Angles: Play hard on Curwood's name, making the cast secondary. Then sell the mystery angle and play up the rope of woman's hair with which the three murders are committed

"Stick close to your theme, cut out all unnecessary characters as well as action and scenes, hew to the line and centralize your interests."

This appears to have been Director Borzage's idea with the result that the Cosmopolitan production "The Valley of Silent Men" will hold the interest of an audience throughout. Even the strikingly beautiful views of the Canadian Rockies are backgrounds for vital dramatic action. —C. S. S.

"The Unconquered Woman"

Lee and Bradford Present Rubye De Remer in a Picture That Follows Style of Other Successes.

Reviewed by Mary Kelly

"The Unconquered Woman" offers a variety in the way of settings and action in a style that has proved pleasing in other pictures. From the wastes of the frozen North to Greenwich Village haunts it runs the gamut of locale and keeps up a similar pace, emotionally.

For the most part it is a woman's picture. Rubye de Remer has a sympathetic role as the woman who seems destined to never quite realize the experience of real love, but is victimized by misunderstandings and deception. At times there seems too much effort to make her condition constantly pitiful. Her own performance could be improved if she were less melodramatic. As it is her work suggests more the old-school methods and is effective in a spectacular, strenuous way. Her sincerity, however, is a strong feature and her costumes, like the settings in the latter part of the picture appeal because of their elaborateness.

The picture follows a pattern that has been used successfully many times. In exploitation, the theme is worthy of emphasis and will make a positive appeal to women if handled in a way to arouse their sympathies.

THE CAST

Helen Chapelle.....Rubye De Remer
Bruce Devereux.....Walter Miller
Serge Ronoff.....Fred Jones
Millicent.....Frankie Mann
Antonio.....Nick Thompson

Story and Scenario by John Clymer
Direction by Marcel Perez
Length, 4,611 Feet

THE STORY

Helen, trying to get money to replace what her brother has stolen, enters a gambling den in the Far North and offers herself in marriage to the winner in return for the money. Antonio, the half-breed, is the winner, but to save her from such a miserable marriage, Bruce Devereaux, a stranger, bets with him and wins her himself. He marries her, so Helen believes, but discovers that the parson was a fake. She leaves the country, and, coming to New York, meets her old music teacher and marries him. He proves faithless, and her small son is her only comfort. Finally, when he has fooled her once too many times, Bruce comes back, and she finds that he, like herself, believed that the parson who married them was on the square. Helen's husband has become so deeply involved in his love affairs that he is afraid to face those he has harmed. He takes his own life, and Helen is free to marry Bruce.

"Top o' the Morning"

Universal Offers Gladys Walton in Pleasing Irish Story That Follows Familiar Lines.

Reviewed by C. S. Sewell

One of the most simple little pictures that makes the average theatregoer or the man who drops in to the movie for an hour or so feel that his time has been pleasantly spent, is "Top o' the Morning" a Universal production starring Gladys Walton. After you get into the story, you have no trouble in following the action or in deciding just how it is all going to turn out, for it runs true to type, but at the same time there is a feeling of satisfaction when it turns out as you figured it would.

The story is melodramatic and coincidences play a large part in the working out of the theme, but despite the improbabilities of the story, the charm and appeal of Gladys Walton hold your sympathy and interest. The photography is deserving of special mention, some of the scenes, particularly those depicting rural Ireland, for of course with this title it must be an Irish story, are really beautiful examples of soft-toned camera work.

The work of the supporting cast is satisfactory throughout. Harry Myers plays opposite the star and while he is entirely satisfactory he does not have as much opportunity for his talents in this "straight" role as he has had in light comedy ones. Altogether it is well up to the standard of recent Universal releases and should satisfy the average audience particularly in neighborhood houses, for although there is a crook in the picture there is no gun play, sex problems, or anything of that kind.

THE CAST

Jerry O'Donnell.....Gladys Walton
John Garland.....Harry Myers
Dot Garland.....Doreen Turner
Dermott O'Donnell.....William Welsh
Father Quinn.....Dick Cummings
Mrs. O'Donnell.....Margaret Campbell
Eugene O'Donnell.....Ralph McCullough
Blakely Stone.....Harry Carter
Thomas Wilson.....William Moran
Miss Murdock.....Martha Mattox

Adapted from Play by Anne Caldwell.
Scenario by George Randolph Chester and Wallace Clifton.
Directed by Edward Laemmle.
Photography by Charles Stumar
Length, 4,627 Feet.

THE STORY

Jerry O'Donnell while getting ready at her home in Ireland to come to her father in America, is nearly run over by an auto belonging to John Garland, an American millionaire. Immediately she and Garland's little daughter became great pals. Later in America, inhuman treatment by her stepmother causes her to leave home. Meeting Garland she is engaged as a companion to his little daughter. Her brother is employed in Garland's bank and becomes the innocent dupe of the crooked cashier. He goes to Garland's home at night to steal an important letter, is recognized by Jerry who helps him get it. She is sent to jail but Garland has her released though he has lost faith in her. The boy returns the letter unopened, everything is cleared up and Garland declares his love for Jerry.

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
The Cradle Buster	Glenn Hunter	June 23	June 10	5,200
The Hidden Woman	Nanuet Prod.			5,000
My Old Kentucky Home	Pyramid Prod.	May 6	May 20	7,382
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
The Pillagers	Chaudet Prod.			5,000
Destiny's Isle	Earle Prod.	July 22		5,489
False Fronts	Herold Prod.	June 17	June 24	5,044
The Mohican's Daughter	S. E. V. Taylor Prod.			5,000
His Wife's Husband	Betty Blythe	May 20	June 10	5,500
The Great Alone	Monroe Salisbury	June 24	July 1	5,912
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
Moongold	Will Bradley	May 21		2,000
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre			5,000
The Trail of the Axe	Dustin Farnum			5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Jan of the Big Snows	Curwood Prod.	Sept. 2		4,549
Timothy's Quest	Dirigi Prod.			6,000
Fool's of Fortune	Davis-Chaudet			5,609
The Woman He Loved	Frothingham			6,000

ARROW

The Broken Silence	Special	June 3		5,927
Impulse	Neva Gerber			5,000
The Marshal of Moneymint	Jack Hoxie			5,000
Chain Lightning				5,000
Watching Eyes	Dog Story	May 20		4,577
One-Eighth Apache	Roy Stewart			5,000
God's Country and the Law	Curwood Story	July 15	July 29	5,332
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
The Janitor's Wife				2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Motion to Adjourn	Roy Stewart	Aug. 19		5,785
The Price of Youth	Neva Gerber	Aug. 19		4,995

ASSOCIATED EXHIBITORS

Lady Godiva	Hedda Vernon	May 6	June 3	5,700
The Unfoldment	Florence Lawrence	July 1	Aug. 19	5,795
Silas Marner	Special	May 27	June 17	6,344
The Real Adventure	Florence Vidor	July 8	July 29	4,932
Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
When the Devil Drives	Leah Baird	July 8		4,687
Grandma's Boy	Harold Lloyd	Aug. 12		4,377
Dusk to Dawn	Florence Vidor	Sept. 9		5,200
When Husbands Deceive	Leah Baird	Sept. 2		5,708

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
A Hickory Hick	Christie	May 20		2,000
Torchy Steps Out	Johnny Hines	June 24		2,000
A Penny Reward	Campbell	May 13		2,000
A False Alarm	Campbell	June 17		2,000
The Skipper's Policy	Toonerville	April 29		2,000
Toonerville Blues	Toonerville	June 10		2,000
Fair Enough	Christie			2,000
Bucking Broadway	Christie			2,000
Mile-a-Minute-Mary	Christie			2,000
Torchy's Hold Up	Johnny Hines			2,000
Spooks	Mermaid			2,000
Danger	Mermaid			2,000
Poor Boy	Mermaid			2,000
Rapid Fire	Mermaid			2,000
Circus Days	Campbell	July 1		2,000
Toonerville Trials	Toonerville			2,000
The One Man Reunion	Bruce			1,000
A Case of Identity	Sherlock Holmes	July 1		2,000
The Devil's Foot	Sherlock Holmes			2,000
The Dying Detective	Sherlock Holmes			2,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Noble Bachelor	Sherlock Holmes	July 29		2,000
One Ol' Cat	Cartoon	Aug. 5		1,000
Toonerville Topics	Toonerville	Aug. 26		2,000
The First Barber	Tony Sarg	Aug. 26		1,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
Lookout Below	Mermaid	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
The Drifters	Bruce	Aug. 19		1,000
Torchy's Nut Sunday	Johnny Hines			2,000
The Yellow Face	Sherlock Holmes			2,000
Treasure Bound	Mermaid			2,000
Torchy's Feud	Johnny Hines			2,000
That Son of a Shiek	Christie			2,000
Pardon My Glove	Christie			2,000
A Ring Tail Romance	Campbell			2,000
The Devilish Dragon	Tony Sarg			1,000
The Speeder	Hamilton			2,000

FAMOUS PLAYERS-LASKY

Through a Glass Window	May McAvoy	April 29	May 20	4,490
The Sleep Walker	Constance Binney	April 22	May 13	4,530
The Devil's Pawn	Pola Negri	June 24	July 1	4,712
The Crimson Challenge	Dorothy Dalton	April 22	May 13	4,042
The Spanish Jade	All Star	May 27	June 24	5,111
Is Matrimony a Failure?	All Star	April 29	May 20	5,612
The Good Provider	Vera Gordon	April 22	May 19	7,753
For the Defense	Ethel Clayton	May 6	Aug. 19	4,905
Beyond the Rocks	Swanson—Valentino	May 20	June 10	6,740
The Wife Trap	Mia May	May 12		5,207
The Beauty Shop	All Star	May 20		6,536
North of the Rio Grande	Holt-Daniels	May 27	June 10	4,770
The Man From Home	All Star	May 13	June 10	5,985
The Ordeal	Agnes Ayres	June 10	July 15	4,592
The Bachelor Daddy	Thomas Meighan	May 6		6,229
Across the Continent	Wallace Reid	May 6	June 3	5,502
Over the Border	Compson-Moore	June 17	June 24	6,837
The Woman Who Walked Alone	Dorothy Dalton	June 17	June 24	5,947
Our Leading Citizen	Thomas Meighan	June 24	July 8	6,634
The Eyes of the Mummy	Pola Negri	Aug. 19		3,805
While Satan Sleeps	Jack Holt	July 8	July 22	6,675
South of Suva	Mary Miles Minter	July 1	July 8	4,639
The Top of New York	May McAvoy	July 1	July 22	5,148
The Man Unconquerable	Jack Holt	July 29	Aug. 5	5,795
For the Defense	Ethel Clayton	May 6	Aug. 19	4,905
The Greatest Truth	Mia May	August 6	Aug. 5	5,257
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5,486
The Dictator	Wallace Reid	July 15	Aug. 12	5,221
The Bonded Woman	Betty Compson	Aug. 12		5,000
If You Believe It, It's So	Thomas Meighan	July 22	Aug. 26	6,764
The Young Diana	Marion Davies	Aug. 12		6,744
Mysteries of India	Mia May	Aug. 5		7,505
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249

FILM BOOKING OFFICE OF AMERICA

Queen o' the Turf	Foreign Prod.	Apr. 29	June 10	5000
Hy Myer Travelaugh		Apr. 29		1000
The Sheik of Araby	Warner Reissue	May 13		
The First Woman		Apr. 29	May 20	4950
Gay and Devilish	Doris May	May 27	June 17	4800
The Glory of Clementina	Pauline Frederick	June 10	July 15	5700
The Sign of the Wolf	Jack London Story	June 24	Aug. 12	4970
The Understudy	Doris May	July 8	Aug. 19	4537
The Fatal Marriage	Reissue	July 1		4630
My Dad	Johnnie Walker	July 15	July 29	5600
In the Name of the Law	Special	July 22	Aug. 19	6126
Up and at 'Em	Doris May			
The Wreckage	Special			
Colleen of the Pines	Jane Novak	July 15	Sept. 2	4738
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5000

FIRST NATIONAL

Woman's Side	Kath. MacDonald	April 15	May 13	5,366
The Barnstormer	Charles Ray	April 1	May 20	5,300
Not Guilty	Sylvia Breamer	April 1		6,923
Gas, Oil and Water	Charles Ray	April 22	April 29	4,500
The Infidel	Kath. MacDonald	April 29	May 13	5,377
The Woman He Married	Anita Stewart	April 22	May 13	6,562
The Deuce of Spades	Charles Ray	May 20	June 10	4,505
The Primitive Lover	Constance Talmadge	May 27	June 17	6,172
Sonny	Rich. Barthelmess	June 3	June 17	6,900
Crossroads of New York	Sennett Prod.	June 3	June 17	6,292
One Clear Call	Stahl Prod.	June 10	July 8	7,450
Pay Day	Charles Chaplin	April 15	May 6	2,000
His Wife's Relations	Buster Keaton	May 6		2,000
Domestic Relations	Kath. MacDonald	June 17	July 29	5,192
Fool's First	Neilan Prod.	July 8		5,773
The Half Breed	Morosco Prod.	July 1	July 29	5,484
Slippery McGee	Morosco Prod.			6,000
Smudge	Charles Ray	July 15		4,716
Alias Julius Caesar	Charles Ray			
Bellboy 13				
Lorna Doone				6,000
The Man Who Smiled				6,000
Pawned				6,000
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7,835
Heroes and Husbands	Katherine MacDonald	Aug. 26		5,460
Rose of the Sea	Anita Stewart	Aug. 19		6,037

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	8,000
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
A Fool There Was	Estelle Taylor	July 29	Aug. 5	7,000
Shackles of Gold	William Farnum	May 20	June 3	5,957
Without Fear	Pearl White	April 29		4,406
The Fighting Streak	Tom Mix	May 6	June 3	4,888
Western Speed	Buck Jones	May 13	June 3	5,000
To a Finish	Buck Jones	June 10		4,100
Strange Idols	Dustin Farnum	June 10	July 15	4,999
Rough Shod	Charles Jones	June 17	June 24	4,486
The Men of Zanzibar	William Russell	June 10	July 15	4,999
Very Truly Yours	Shirley Mason	May 13	June 17	5,000
Lights of the Desert	Shirley Mason	June 24	July 1	4,809
Elope If You Must	Eileen Percy	April 1	April 13	4,995
The Yellow Stain	John Gilbert	May 27	June 3	5,006
Special Delivery	Al St. John	May 6		2,000
The Village Sheik	Al St. John	June 10		2,000
Excuse Me, Sheriff		May 20		2,000
The Landlord		June 10		2,000

(Continued on following page)

(Continued from preceding page)

		Review	Consensus	Footage
For Big Stakes	Tom Mix	July 1	July 8	4,378
A Self-Made Man	William Russell	July 22		2.000
Safe in the Safe		June 24	Aug. 26	4,900
Trooper O'Neil	Tom Mix	July 29		4,862
The Fast Mail	Special	July 15	July 15	6,000
The New Teacher	Shirley Mason	Aug. 5		4,453
Court Plastered	Mutt and Jeff	Aug. 5		1,000
Falls Ahead	Mutt and Jeff	Aug. 12		1.000
Just Tony	Tom Mix	Aug. 26		5,223
West of Chicago	Charles Jones	Aug. 26		4,694
All Wet	Al St. John	Aug. 26		2,000
The Reporter	Lupino Lane	Aug. 19		2,000
The Crusader	William Russell	Aug. 19		4,780
Honor First	John Gilbert	Aug. 19		5,000
Oathbound	Dustin Farnum	Aug. 12		4,468
Moonshine Valley	William Farnum	Sept. 2		5,619
A Pair of Aces	Lee Kids	Sept. 2		2,000

GOLDWYN

A Poor Relation	Will Rogers	April 15	April 22	4,669
His Back Against the Wall	Special	June 10	July 22	4,680
Watch Your Step		April 29	June 10	4,713
Come on Over	Colleen Moore	March 25	April 1	5,556
All's Fair in Love		April 15		4,979
Head Over Heels		May 6	May 20	4,500
When Romance Rides	Zane Grey Story	April 22	May 20	5,003
Mr. Barnes of New York	Tom Moore	May 20	July 15	4,804
Yellow Men and Gold		June 10	July 1	5,224
Golden Dreams		June 17	June 24	4,618
Centaurs of the Field	Sport Film			1,000
Winter Pep	Sport Film			1,000
The Dust Flower	Helene Chadwick	July 15	Aug. 5	5,651
Always the Woman	Betty Compson	July 22	Aug. 12	5.450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000

HODKINSON

Hope	Mary Astor	June 24		3,000
No Trespassing	Irene Castle	April 29	May 27	6,900
Heart's Haven	Adams-McKim	Aug. 12		
The Grey Dawn	Adams-McKim	May 6	June 3	5,600
The Veiled Woman		June 24	Aug. 19	5,300
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6.050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700

METRO

Hate	Alice Lake	May 13		5,500
Missing Husbands	French Film	May 27		6,601
They Like Em Rough	Viola Dana	June 10	July 29	4,706
Sherlock Brown	Bert Lytell	June 3	July 15	4,800
The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Stroke of Midnight	Foreign Film	June 17	July 1	6,000
I Can Explain	Gareth Hughes.	Feb. 25	April 1	5,000
Don't Write Letters	Gareth Hughes.	May 13	June 10	4,800
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Fascination	Mae Murray	April 29	May 20	7,940
Black Orchids				7,000
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
A Ladies' Man	Bull Montana	Aug. 26		3,000
The Hands of Nara	Clara K. Young	Aug. 19		6,000

PATHE

The Isle of Zorda	French Prod.	Mar. 18	May 6	6000
Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
A Little Diplomat	Baby Marie Osborne			3000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Brewing Trouble	Cartoon Comedy			700
Todd of the Times	Keenan Reissue			3000
Spring Fever	Lloyd Reissue			1000
The Dumb-Bell	Snub Pollard			1000
The Sleuth	Rolin Comedy			1000
The Bride to Be	Paul Parrott			1000
The Mischievous Cat	Cartoon Comedy	Aug. 19		700
Going, Going, Gone	Lloyd Reissue			1000
Busy Bees	Paul Parrott	Aug. 5		1000
The Hillcrest Mystery	Irene Castle Reissue			3000
Take Next Car	Paul Parrott			1,000
The Worm That Turned	Cartoon Fable	Aug. 19		700
A Gasoline Wedding	Lloyd Reissue			1,000
Supply and Demand	Johnny Jones	July 29		2,000
Twenty-One	Washburn Reissue			3,000
Screen Snapshots	Every Two Weeks			1,000
The Stone Age	Snub Pollard			1,000
The Boastful Cat	Cartoon Fable	Aug. 26		1,700
The City Slicker	Lloyd Reissue			1,000
The Great Adventure	Bessie Love Reissue	Aug. 19		3 000
The Song of the Lark	Special	Aug. 5		2,000
Touch All Bases	Paul Parrott	Aug. 12		1000
The Dog and the Fish	Cartoon Fable	Aug. 19		700
Let's Go	Lloyd Reissue			1000
Cupid by Proxy	Baby Osborne Reissue	Aug. 19		3000
The Truth Juggler	Paul Parrott	Aug. 19		1000
The Farmer and the Mice	Cartoon Fable	Aug. 19		700
It's a Wild Life	Lloyd Reissue	Aug. 19		1000
Our Better Selves	Ward Reissue	Aug. 19		3000
Rough on Romeo	Paul Parrott	Aug. 26		1000
The Mechanical Horse	Cartoon Comedy	Aug. 26		1000
Hear 'Em Rave	Lloyd Reissue			1000
Makin' Movies	Johnny Jones	Aug. 26		2000
Wet Weather	Paul Parrott			1000
Fearless Fido	Cartoon Fable	Sept. 2		700
Off the Trolley	Lloyd Reissue			1000
His Own Law	Leo Maloney	Sept. 2		2000
The Boy and the Bear	Cartoon Fable			700
Si Senor	Lloyd Reissue			1000
One Terrible Day	Children	Aug. 19		2000
The Two Explorers	Cartoon Fable			700
Come and Get Me	Leo Maloney			2000
Count the Votes	Lloyd Reissue			1000
365 Days	Snub Pollard	Aug. 19		2000
The Two Slick Traders	Cartoon Fable			700
Two Scrambled	Lloyd Reissue			1000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.			5000
Face to Face	Reginald Warde			5000
The Island of Doubt	Wyndham Standing			5483
Through the Storm	Ross Prod.			5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12		5,106
Hills of Missing Men	J. P. McGowan	Apr. 8	May 27	5074
Tracks	Noble Johnson	June 17	July 8	5456
Sunshine Harbor	Margaret Beecher			4300

SELZNICK

A Woman of No Importance	English Film	June 17	July 8	5000
Reckless Youth	E. Hammerstein	Apr. 15	May 13	5700
Reported Missing	Owen Moore	Apr. 22	Apr. 29	7500
Evidence	E. Hammerstein	June 24	July 1	4622
The Prophets' Paradise	Eugene O'Brien	Mar. 18	May 6	4000
Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
The Referee	Conway Tearle	May 27	June 24	5000
Under Oath	E. Hammerstein	Aug. 26		5,175
Selznick News	Two a Week			1000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Ruling Passion	George Arliss	Feb. 4	Feb. 18	7000
The Doll's House	Nazimova	Feb. 25	Mar. 4	5500
Fair Lady	Rex Beach Prod.	Apr. 1	Apr. 22	7000

UNIVERSAL

The Trap	Lon Chaney	May 13	June 3	5481
Going Straight	Pickford Reissue			2000
The Man Who Married His Own Wife	Frank Mayo	May 6	June 10	4313
Second Hand Rose	Gladys Walton	May 13	June 2	5000
Step On It	Hoot Gibson	May 20	June 10	4225
Kissed	Marie Prevost	May 27	June 10	4231
Black Bag	Herbert Rawlinson	June 10	July 15	4343
Out of the Silent North	Frank Mayo	June 17	July 22	4211
Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
The Trouper	Gladys Walton	July 29	Aug. 5	4480
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Trimmed	Hoot Gibson	July 8	July 22	
Her Night of Nights	Marie Prevost	July 1	July 22	5000
Perils of the Yukon	Wm. Desmond Serial	July 8		
Afraid to Fight	Frank Mayo		Aug. 26	4800
The Married Flapper	Marie Prevost	Aug. 19		
The Loaded Door	Hoot Gibson	Aug. 19		
Bath Day	Harry Sweet		Aug. 26	
Dead Game	Art Acord			2000
Don't Shoot	Herbert Rawlinson	Aug. 26		5130
Accidents Will Happen	Neely Edwards			1000
Kid Love	Century Kids			2000
Come Clean	Tom Santschi			2000
Paid Back	Gladys Brockwell			
The Wall Nut	Roy Atwell			1000
Hickville's Romeo	Lee Moran			2000
Tracked Down	Art Acord			2000
Top o' the Morning	Gladys Walton			
Matinee Idles	Neely Edwards			1000
Sure Shot Morgan	Special			2000
Cured	Queenie			2000
The Gypsy Trail	Art Acord			2000
The Galloping Kid	Hoot Gibson			
Young Ideas	Roy Atwell			1000
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Foolish Lives	Lee Moran			2000
The Soul Herder	Harry Carey			2000
Caught Bluffing	Frank Mayo			
Off the Earth	Neely Edwards			1000
The Radio Hound	Brownie			2000
White and Yellow	Jack Mulhall			2000

VITAGRAPH

Too Much Business	Special	Apr. 8	May 20	6100
Gypsy Passion	French Prod.	Apr. 8	May 6	5601
My Wild Irish Rose	Special	June 24	July 1	7650
Island Waves	Corinne Griffith	Apr. 1	Apr 22	5000
A Virgin's Sacrifice	Corinne Griffith	July 1	Aug. 12	4867
The Man From Downing Street	Earle Williams	Apr. 1	Apr. 29	
Restless Souls	Earle Williams	June 24	July 22	5000
A Guilty Conscience	Antonio Moreno			

(Continued on following page)

(Continued from preceding page)

		Review	Consensus	Footage
The Angel of Crooked Street	Alice Calhoun	June 3	June 17	5270
The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	5068
Divorce Coupons	Corinne Griffith	July 1	July 29	5249
The Girl in His Room	Alice Calhoun	July 1	July 22	4523
A Pair of Kings	Larry Semon	July 8		2000
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2		4950

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure	Lady Diana Manners	May 6	May 20	7730

M. J. BURNSIDE

Yankee Doodle, Jr.		Mar. 18	Apr. 22	5000

FEDERATED EXCHANGES

The Whirlwind	Joe Rock			2000
Beware of Blondes	Hallroom Boys Com.			2000

F. J. GODSOL

Sherlock Holmes	John Barrymore	May 20	June 3	8000

HARRY LEVEY

Around the World With Burton Holmes		May 6		11500

PIONEER FILM CORP.

Beyond the Crossroads	Ora Carew	Apr. 3		5000
The Crimson Cross	Margaret Beecher	May 6	June 3	5000

PRIZMA

The Land of the Red Man		Aug. 5		1000

M. J. WINKLER

Felix in the Swim	Cartoon	July 29		1000

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star	Aug. 26		7000

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day	Aug. 26		5000
The American Toreador	Bill Patton	Sept. 2		5000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27	July 15	6800

ARTCLASS PICTURES

After Six Days	Bible Pictures	Apr. 1		10000

AYWON FILM CORP.

Across the Border	Big Boy Williams	Apr. 1	Apr. 8	5000
Silent Shelby	Frank Borzage	May 20		5000
They're Off	Anchor Prod.	May 27		5000
White Hell	Bartlett Prod.	May 27		6100

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half				1475

CLARK CORNELIUS

The Hate Trail		May 13		4588

T. R. COFFIN CO.

Easy Pickin	Comedy	Sept. 2		2000

EQUITY PICTURES

The Worldly Madonna	Clara K. Young	Apr. 15	Sept. 2	6000
The Hardest Way	Fannie Ward	July 29		5400
What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

		Review	Consensus	Footage
Life's Greatest Question	Roy Stewart	Aug. 19		5000
Sunrise Comedies	Billie West			2000
Cap'n Kidd	Eddie Polo Serial			
More to Be Pitied Than Scorned	Special	July 29		5800

DI LORENZO, INC.

The Trail of Hate	Big Boy Williams	June 3	June 24	5000

GEOGRAPHIC FILM CO.

The Garden of Getbsemane	Biblical Story	May 13		1000

PHIL GOLDSTONE

Watch Him Step	Richard Talmadge	May 13		5000
When East Comes West	Franklyn Farnum			5000
The Cub Reporter	Richard Talmadge			5000
Smiling Jim	Franklyn Farnum			5000
Deserted at the Altar	Special			
Texas	Franklyn Farnum			5000
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge			5000

G. H. HAMILTON

In Self Defense		May 6		4900
When Knights Were Bold				5000

HOUDINI

The Man From Beyond	Houdini	Apr. 15	May 20	6000

LEE-BRADFORD

Determination		Jan. 21	Apr. 8	
Flesh and Spirit		Apr. 15		5000
Squirrel Comedies				2000

AL LICHTMAN CORP.

Rich Men's Wives	Gasnier Prod.	Sept. 2		6500

BERT LUBIN

Partners of the Sunset	Allene Ray	Apr. 29		4950

O'CONOR PRODUCTIONS

No Brains	Billy Franey			2000
Highly Polished	Billy Franey			2000
Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

PACIFIC FILM COMPANY

The Able-Minded Lady		Mar. 11		5000
The Forest King		Mar. 25		5000

PRODUCERS SECURITY

Welcome to Our City	Maclyn Arbuckle	Feb. 18		5000
Squire Phin	Maclyn Arbuckle	May 13		5000
The Country Flapper	Dorothy Gish	Aug. 12		
Trail of the Law	Wilfred Lytell			
The Man Who Paid	Wilfred Lytell			5000
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000

RIALTO PRODUCTIONS

The Wolf Pack		Apr. 15		5000
Nine Seconds From Heaven	Danish Production	July 8	Aug. 12	5000

RUSSELL PRODUCTIONS

Bulldog Courage	George Larkin	Sept. 2		4900

SECOND NATIONAL

Her Story	Madge Tilheridge	Mar. 4		5000
The Night Riders	Western Story	Apr. 22		5750

W. M. SMITH

So This Is Arizona?	Franklyn Farnum	Apr. 22		5800
The Angel Citizen	Franklyn Farnum	Aug. 5		4200

SACRED FILMS, INC.

Abraham and Sarah	Bible Picture	Mar. 11		1000
Abraham and Lot	Bible Film	Aug. 19		1000

SANFORD PRODUCTIONS

The Better Man Wins	Pete Morrison			5000
Tweedy Comedies				2000

WILLIAM STEINER

The Heart of a Texan	Neal Hart	Aug. 19		4600
West of the Pecos	Neal Hart	Aug. 19		4300

WARNER BROTHERS

Your Best Friend	Vera Gordon	Apr. 1	June 24	
F. O. B. Africa	Monty Banks	Apr. 1		2000

WESTERN PICTURES EXPLOITATION CO.

Hell Hounds of the West	Dick Hatton	Apr. 1		5000
The Man From Hell's River		Apr. 19		5000
Ridin' Wild	Roy Stewart	May 6		5000
Four Hearts	Dick Hatton	May 13		5000
According to Hoyle	David Butler	June 24		5000
Bing, Bang, Boom	David Butler	July 22		5000
Flesh and Blood	Lon Chaney	Aug. 19		5300
The Sage Brush Trail	Roy Stewart	Sept. 2		4470

PROJECTION

By F. H. RICHARDSON

Fireproof Room

From Indianapolis, Indiana, comes the accompanying photograph of the projection room of the Apollo Theatre of that city. The sender says:

Here is photograph of the projection room of the new Apollo theatre in Indianapolis. From the fire resisting standpoint the booth (you said projection room a moment ago. Ed.) is said to be the most modern and complete in the United States. The room was designed by Vonnegut, Miller & Bohn, Indianapolis, Indiana, architects, in collaboration with the fire engineers of Stone, Stafford & Stone, an Indianapolis insurance concern.

The booth which contains all latest improvements as to construction and safety devices, as recommended by National Board of Fire Underwriters, is concrete throughout. It has one door only, leading up from the theatre proper. This door is of standard metal, which automatically closes by a chain and weight arrangement.

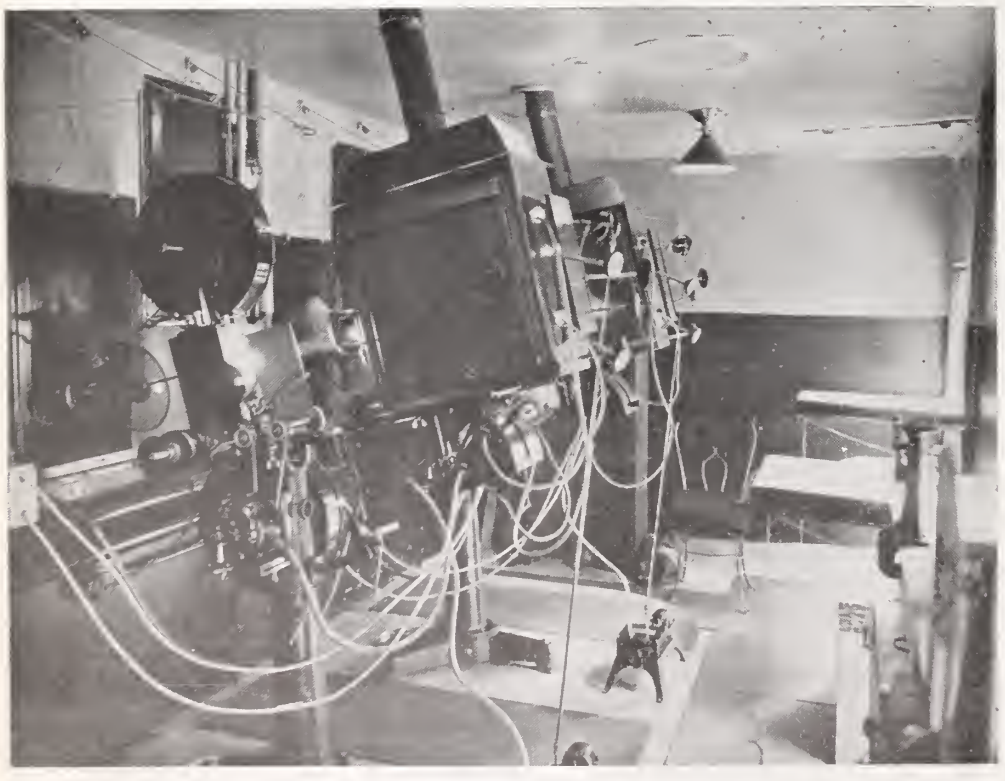
The openings in front of the booth ("Booth," a house or shed built of boards, boughs of trees, or other slight materials, for temporary occupation. Webster. Ed.) are protected by 3-16 inch solid steel plates, which automatically close in case of fire. Above each projection machine (Projector. Ed.), is a fusible link which, in case of fire, melts and causes the steel shutters to close all openings, thus cutting off the room (it's a room again now, Ed.) from the theatre.

At the side of each machine (projector. Ed.) is a hand extinguisher placed near the door of the room. All films when not in use are kept in approved metal cases in the booth (it's a booth again. Ed.)

Metal Rewind Table

The table on which the rewinding of film is done is of metal. Fresh air is supplied the operator (projectionist is meant. Ed.) from a 10-inch electric fan, which brings the air through a specially constructed stack through the roof of the theatre, insuring a current of cool air throughout the booth at all times.

There is not a piece of wood in the booth. The machines (projectors. Ed.) are Simplex, Type S. They are equipped with Peerless arc controllers.



PROJECTION ROOM
Of the Apollo Theatre, Indianapolis

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Free Criticism

I shall freely criticise this room, and not only offer space for the refuting of my criticism, but invite its use by those claiming the room to be a model, by the theatre management, by the projectionist, by the National Board of Fire Underwriters or by any one else. That is fair enough, is it not?

In the first place, the describer says, it is "fire resisting." The walls, and presumably the ceiling, too (though it is not so stated), being of concrete, we may assume that if the ceiling be properly supported, as it doubtless is, the statement is evenly and exactly correct. The room is "fire resisting," but once we pass that fact, the builders of this room and I reach a parting of the ways and I am not in any degree influenced by whether the N. B. of F. Underwriters sanction the things we see in this room or not.

First and foremost, that "ten inch fan" would condemn the installation if nothing else were wrong, and when we consider that it is presumed—I doubt it, but it is so set forth—to pump air INTO this room it is all the worse, unless it pumps it into the room near the floor line, and there is a very much larger fan to suck it out through the ceiling. And even this would be unsafe unless there be TWO exhaust fans, one of which is kept CONSTANTLY RUNNING DURING THE TIME PICTURES ARE BEING PROJECTED—unsafe because if there be but a single fan it might be out of order at the time a fire occurred.

The Port Shutters

And now let us examine those port shutters and their means of suspension, concerning which there is very evident pride. Firstly, the lens port has not been reduced to the actual size of the effective beam, so that all the halo light is passing through, reaching the screen and injuring the definition of the picture. This, of course, has nothing to do with "fireproof," and is entirely the fault of the projectionist himself.

Examine the projection circuit outlet location. How many of you would approve of them, though this, too, has nothing to do with fireproofing. Next examine the master cord fuses. NOTICE THEIR LOCATION! Note that there are METAL FUSES ONLY, located at least two feet from seat of fire. MENTALLY ESTIMATE THE PROBABLE TIME, IN SECONDS, BEFORE THOSE FUSES WOULD MELT. Do you see any evidence that there is a fuse over and NEAR the rewinder?

Let us visualize a fire in that room, which we all hope will never occur. It starts at the projector aperture. WHAT HAPPENS?

Why just about this: The show stops. There probably has been a smudge on the screen, and maybe even a photograph of the blaze was projected. It is a matter of fractions of a SECOND NOW TO AVERT A STAMPEDE, AND THOSE FUSES WON'T GO FOR FIVE OR SIX SECONDS AT THE VERY LEAST—maybe a much longer time. The attention of the audience has been directed directly to the projection room.

If only the stoppage of the show has been apparent there nevertheless will be those who will turn and look. THOSE SHUTTERS MUST DROP WITHIN ONE OR TWO SECONDS OF THE START OF

THE BLAZE IF THERE IS TO BE CERTAINTY OF AVERTING A PANIC. Once let Mr. or Mrs. Solid Ivory Top get a glimpse of smoke at or through a port and it's all off. "FIRE" they scream and sprint down an aisle, and they and the rest of the S. I. Top family pile up in a heap.

What Constitutes Protection

Fire resisting walls alone do not, therefore, constitute protection for an audience. Also fire resisting walls plus quick dropping shutters do not either. What is needed to protect an audience adequately are three (3) elements, viz: (a) Fire resisting walls. (b) Port shutters which will drop automatically (because we may not depend with certainty on the projectionist to drop the port shutters manually. He is, I am sorry to say, very often at some distance removed from the projector and might not even know of the fire within from one to four or five seconds) within not to exceed two (2) seconds of the start of a fire. (c) An exhaust fan running, of sufficient size, to pump out all the smoke and gases generated fast enough to suck air in around the crevices surrounding the port shutters and door. This fan must not be directly in the exhaust pipe, but removed therefrom so as to be thoroughly protected from the heat of the fire, operating the exhaust on the injector principle. The whole point is to prevent Mr. or Mrs. Solid Ivory Top seeing any fire or smoke at all.

The quick dropping of port shutters, automatically, may ONLY be secured by installing FILM fuses where the fire will strike them instantly it starts, with metal fuses, if desired, elsewhere. Projector manufacturers could serve the industry a good turn by devising a film fuse which would enter the upper magazine at the fire trap, the master cord of the port shutters to be attached thereto. It is practical and can be done, and done cheaply and efficiently. There should also be a film fuse immediately over the rewinding table, and not more than one foot above the rewinder; also one over the film cabinet and every other probable seat of fire, all in one master cord, of course.

No Harm in Wooden Table

The absence of wood in a projection room (tables, etc., I mean) amounts to nothing in safety to the audience. Wooden shelves and tables do no harm at all, especially if soaked in fireproofing solution, because by the time wood would begin to burn the audience would either be out of the theatre or damaged all it could be. A projection room fire in itself injures no one outside its walls. All danger comes from the PANIC.

The National Board of Fire Underwriters is a most estimable and able institution, BUT it approves of some things in connection with projection rooms which show it has things yet to learn about fires in projection rooms, and what constitutes the danger therefrom, and its disapproval of a wooden table or shelf, therein, when the room walls, etc., are fireproof, verges on nonsensical. If any Underwriter official, or any one else, can point out wherein a wooden rewinding table or shelf adds appreciably to the fire danger in a modern projection room I will most humbly apologize and retract my statement to the contrary.

Don't Get Peeved

Now, gentlemen, of Indianapolis, don't get peeved or excited. The Apollo projection room is a very good one AS SUCH ROOMS GO. What I object to is the assumption that it is a model, when so many of its provisions are very far from being that. IF YOU CAN SHOW THAT I AM IN ANY DEGREE WRONG I WILL BE GLAD TO PUBLISH THAT FACT, because if I am wrong no one wishes to know that fact sooner than I. However, you will have to SHOW ME.

SPECIAL

Get an autographed copy of Richardson's new fourth edition

HANDBOOK *of* PROJECTION

by sending in your order direct to this company before September 30, 1922.

Copies ordered after that date will not be autographed.

Price $6.00 post paid

Chalmers Publishing Company

516 FIFTH AVENUE

NEW YORK CITY

Successful

A projectionist located in the Green Mountains, which rear their heads around the old Richardson homestead, long since deserted by the Richardson tribe which stopped grubbing a living from the rock ribbed hills and moved to the golden west, writes:

Have been successful, through the aid of the handbook and projection department, I am moved to ask you to inform me as to what I must know in order to obtain a Massachusetts license. On October 15 I will have had eight years' experience in projecting motion pictures, using two projectors.

Five of those years was with Powers Six As and three—the last three— with Simplex, three to four shows a week. Have never had a breakdown and have never had anything but 110 volt, 600 cycle "juice."

Many times have had to "get by" an entire show with 60 to 65 volts, and that I have been able to do these things is entirely due to the department and the handbook.

I now have a chance for something better. I feel that I have made good here as summer visitors from New York City come to the show night after night and go away saying "it is fine." I want to make good in the next place, which will be a Massachusetts theatre seating 1,200, with up-to-date equipment; but I must have a license.

Can you tell me at least some of the questions I will be confronted with; also where I must apply for license? Also would I be obliged to join a union? When can I get the latest handbook?

Examination Weak

In the matter of the Massachusetts examination I can offer you no direct help. The examiner who is worth the powder it would take to blow him up seeks only to find out what you do and do not know. Naturally he would, unless he be a nincompoop entirely (and Massachusetts examiners are not of that variety, though I hold the Massachusetts examination too lamentably weak in some respects), the examiner will first of all inquire as to what experience you have had, and what effort you have made to equip yourself with knowledge. He will then most likely examine into your knowledge of electrical action; the action of 3-wire circuits; grounds and ability to test for same; your knowledge of fuses and your knowledge of the equipment with which you are likely to be placed in charge, which will include transformers, switches, motor generators, etc.

Works This Way

It usually works about this way: First an examiner finds the applicant has had actual experience. He then asks a question, for instance, to test the applicant's knowledge of electrical action and gets an unhesitating, competent reply which shows the applicant really knows what he is talking about. He asks another question or two and receives prompt, competent answers, whereupon he concludes the applicant really understands electrical action at least fairly well.

He then asks, for instance: "Describe the construction and electrical action of a transformer." The reply is, we will assume prompt, unhesitating and fairly complete because no further questions are asked on that subject because the reply indicates that the man has actual knowledge of transformer action. But suppose the reply is, on the contrary, hesitating and incomplete. There then is doubt. The hesitancy and incompleteness may be due merely to difficulty the applicant has in expressing his ideas, or may be due to nervousness. The examiner, therefore, asks other questions—maybe a lot of them —to find out exactly what the man really does know about transformers.

And Thus It Goes

And thus it goes all through the examination. You will therefore see why I cannot help you, except by telling you some of the PROBABLE points you will be examined on. You may, or may not be examined on projection optics. You will doubtless be asked to thread a projector, and may be required to project a picture. You will almost certainly be asked to make the necessary electrical connections and get a light. To find out when and where you can make application and be examined, address the Department of State Police, Statehouse, Boston, Mass., telling them what city you propose to work in. You must be licensed. Whether you will have to join a union or not will depend upon whether the city you work in is organized or not—the projectionists therein, I mean. If it is, then you may have trouble, as the union cannot be compelled to accept you into membership, no matter how competent you may be, and most likely will not do so if any of their members are out of work.

The new handbook will be out by the time this is printed, so send in six dollars at once. It is as much in advance of the Third Edition, which you have, as the modern projector is ahead of those used fifteen years ago—and that is no "bluff" or idle words either!

Engineers Meeting

The Society of Motion Picture Engineers will hold its fall meeting, October 9, 10 and 11, in the Power's Hotel, Rochester, New York. Committees are already at work preparing an elaborate and excellent program.

It is expected that the research department of the Eastman Company will give demonstrations which will be of great interest, though this is at this time pure speculation, the company having made no public announcement of anything of the sort.

Better Equipment

Conducted by E. T. KEYSER

Many and Magnificent Features Mark the New Eastman Theatre

THE opening of the Eastman Theatre, George Eastman's gift to the City of Rochester, on Labor Day, will mark an important date in motion picture theatre history.

The theatre has a frontage on Gibbs street and Main street east of 250 feet. The rear of the building, on Swan street, is 120 feet. Its depth, from Gibbs street to Swan street, is 180 feet, and its height, 80 feet.

The design of the exterior is a simple and dignified adaptation of the Italian renaissance and the material, Indiana limestone. The lower story is of heavy rusticated masonry, above which is the main wall with spaces divided by Ionic pilasters, surmonted with a simple classic cornice. Above this cornice is a low wall or attic, crowned with a metal crestage. The roof is covered with Spanish tile, variegated red in color and slopes to the parapet coping. At the entrance at the corner of Main street east and Gibbs street, the wall is set back and great Ionic columns take the place of the pilasters. These columns are of richly veined Brocodilo marble. The center feature of the roof is topped off with a flagstaff, surmounted by a four-foot bronze casting of an eagle in silhouette.

Quoins At All Corners

The walls of the Swan street facade are of buff brick, with limestone quoins at all corners, limestone trimmings in general, and are surmounted by a limestone cornice and parapet coping.

There are three distinct main sections in the theatre:

First, the portion to which the public is admitted and will occupy during performances, namely, the main auditorium, mezzanine gallery and main balcony; and the portion to which the public will have access, such as the main lobby, mezzanine and balcony foyers, rest rooms, retiring rooms, check rooms and executive offices.

Second, the stage section and all trap and working spaces, such as fly galleries and gridirons, the dressing-room section and the immense space occupied by the eight chambers of the great organ.

Third, the spaces in the attic and basement given over entirely to the heating and ventilating system.

Many Minor Sections

There are three minor sections, namely:

First, the service departments and workrooms which include the front part of the basement occupied by the operating staff.

Second, on the sixth floor is a studio, equipped with complete projection machines, screen and organ, which will be devoted to the teaching of musical accompaniment of motion pictures. This studio is 25x40 feet in size.

Third, the library for sheet music used by the orchestra, the musicians' rest room and the large tuning room for the orchestra. These are housed in the basement of the east wing of the School of Music Building. The library is said to be the largest and most complete of its kind in the country, requiring the services of a staff of five to arrange and keep the scores available for the use of the orchestra when called for.

Auditorium 140 Feet Wide

The main auditorium is 140 feet wide at its widest point and 135 feet deep from the exit vestibule to the proscenium arch. The seats are divided by four main aisles, two side aisles and three cross aisles. The main

GEORGE EASTMAN
The Donor of the Theatre

aisles are three feet wide at the stage and five feet at the rear; the side aisles two and one-half feet wide. Two of the cross aisles are five feet wide and the foyer at the rear, 10 feet wide at its narrowest point and 18 feet at the exit doors.

There are numerous exits from the main auditorium opening into the north and south exit courts and into the exit vestibule on Gibbs street. The Gibbs street exit vestibule is 12 feet wide and 90 feet in length, and has nine pairs of doors opening into Gibbs street. It is constructed of marble base, wainscoting, pilasters and floor, with an ornamented ceiling. Off this vestibule is a small checkroom used chiefly for motion picture performances. Adjoining the checkroom and opening off the lobby is the house manager's office and the entrance to the elevator.

In the rear of the auditorium on the north side is a retiring room for women, equipped with mirrors, dressing and writing tables and complete furnishings.

Five Staircases

From the rear of the main auditorium five main staircases lead to the mezzanine and balcony foyers. The mezzanine foyer, 12 feet wide, and extending across the entire width of the building, is separated from the mezzanine gallery by a colonnade of 10 marble columns. In the center of the foyer is an alcove, 12x25 feet, for use as a lounging and smoking room. The floors of both foyer and alcove are of marble, with marble wainscotting, pilasters and trim. The furnishings of the foyer include seating accommodations for forty-five, with smoking stands, affording a place for that number of persons to sit and smoke while watching the pictures.

The mezzanine gallery, directly in front of the foyer, has a seating capacity of 360. It is suspended about 12 feet above the main auditorium, but because of its shallow depth does not interfere in any way with the line of vision from the last row of seats on the main floor. The distance from the rail of the gallery to the stage is 90 feet.

Large Check Room

Directly off the southwest end of the mezzanine foyer is a large check room which will be used chiefly on concert nights. North of the alcove is located a retiring room and lavatory for women, equipped and furnished similarly to that on the main floor. South of the alcove is a lavatory for men. On the extreme northwest end is a stair hall, 25x50 feet, from which staircases lead to the main floor below and the balcony above. Directly to the north and west of the stair hall is located the section given over to the public offices, general manager, publicity, etc., together with lavatories and retiring rooms for the office staff.

Another foyer, 21 feet wide and 175 feet long, is located between the mezzanine gallery and main balcony. This is decorated similar to the foyer below, having marble floor, wainscoting and pilasters, with a vaulted and groined ceiling. On the east side of this foyer are two hallways leading to the main balcony. Between these is located another large checkroom, to be used for concerts. Opening off the center of this foyer, directly opposite the check room, is a hospital room for use in emergency cases. Opening off the northwest end of the foyer is a men's smoking room and a women's retiring room, together with lavatories opening off both rooms.

Screening Room

Above the balcony foyer and under the upper part of the main balcony are located the offices of the orchestra conductor and his assistants, scorers, etc. Also on this floor is located a small projection room and workrooms. This projection room, equipped with two Simplex Mazda projectors, is 26x26 feet in size, for the viewing and selection of the films for the theatre. Here is where the orchestra conductor and general manager select the various musical compositions for the accompaniment and interpretation of the pictures shown on the theatre screen.

The grand balcony, which is directly over the balcony foyer and also overhangs and

Duratize
YOUR FILMS

Consult
DURA FILM PROTECTOR CO.
Incorporated
220 West 42nd Street
New York City
ALLAN A. LOWNES, President
Phone: Bryant 5576
ABOUT Adding to the Life of Your Film

INSIST UPON
Duratized
FILMS

Signs Colored with
RECO Hoods
always look fresh.
The colors are permanent, as hoods are made of natural colored blown glass. They slip over the lamp and are firmly held by a bronze spring.
Ask us more about them.
2 sizes
10 W-40 W
REYNOLDS ELECTRIC COMPANY
2624 W. CONGRESS ST.
CHICAGO, ILL.
Also make Flashers, Small Motors, etc.

HAVE YOU PROJECTION TROUBLE?
Almost anyone can plan a picture theatre.
Apparently almost everyone does.
But it requires knowledge and experience to insure good projection from the very first show.
We are projection engineers with a long list of satisfied clients as recommendations.
We are tied up with no particular line of equipment and are free to advise that best adapted to each individually arranged house.
We work with your architect and the result is a house of no projection regrets.
We do not cost you money. We save it.
Write us today—we can help you.
ROBIN ENGINEERING CO.
203 West 49th Street, New York City

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

projects beyond the mezzanine gallery, has a seating capacity of 1,116. Its level at the rail is 30 feet above the auditorium floor and the distance from the rail to the stage is 80 feet. At either end of the rear of the balcony is a six-foot fire stair leading directly to the street and also to the roof. This staircase is in addition to the staircases, hallways, etc., already described.

To the rear of the main balcony is a telephone room in which are located telephone switchboards and other apparatus controlling telephones in both the theatre and the School of Music.

Above the main balcony is a floor given over to the main projection room, rewind room, poster artist's studio, art director's offices and the studio, 20x30 feet, for the teaching of musical accompaniment of motion pictures. The main projection room is equipped with three motor-driven Simplexes with Simplex Sun-Light high intensity lamps, and Bausch & Lomb lenses; also two Simplex spotlights and color diffusers. The studio is equipped with a separate projection booth, screen and a specially designed organ.

To the north of the poster artist's offices is located a steel and concrete fireproof vault in which will be stored all film not in actual use.

Staircases Are of Marble

The various main staircases leading to the mezzanine and balcony foyers are of marble, with side walls of Silverdale stone. On the large landings of these staircases will be exhibited paintings of well-known artists, and these will be changed from time to time as are the paintings in the main corridors of the School of Music.

There is a beautiful elliptical staircase leading from the southeast corner of the auditorium, giving access to the mezzanine and balcony foyers and to the first and second main corridors of the School of Music. This staircase will be used chiefly by subscribers having seats in the mezzanine gallery for concerts. This staircase is constructed entirely of marble, with walls of Silverdale stone, and has a domed ceiling. There is a separate entrance opening into this staircase from Gibbs street. From the main floor of the auditorium there are two special staircases opening on to bridges across the south exit court which gives access to the main corridors of the School of Music, which will be used as promenades between numbers of concert programs. At the Swan street end of the first floor corridor are two marble columns surmounted by an arch, under which is the grand staircase of marble and bronze leading to the corridor on the second floor.

On the fifth floor of the dressing room section is a room given over to pumps and motors connected with the heating and ventilating apparatus.

The sixth floor is given over entirely to the large heating and ventilating plant.

The seventh floor is devoted chiefly to the automatic sprinkler system. Here are located the two 6,000-gallon storage and pressure tanks for the sprinkler system, together with their auxiliary motor to supply power for the large fan of the heating apparatus on the floor below.

Attic Over Auditorium

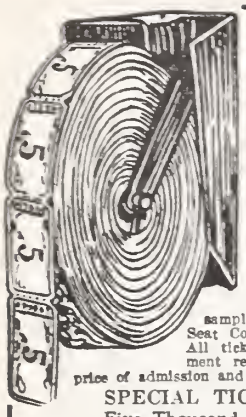
There is an attic over the entire main auditorium which has a height of 20 feet from the ceiling of the auditorium to the center of the roof trusses. This is filled with a maze of heating and ventilating pipes and ducts and electrical lines. Here also are located the spotlights which play from trap doors in the ceiling of the auditorium to the stage and also to the eight mural panels on the north and south walls of the auditorium. In the center of the attic is located the echo organ chamber of the theatre organ.

Access to all pipes and valves in the attic is made easy by numerous steel runways suspended from the roof trusses. These runways enable the engineering force to thread their way to any point in the attic for necessary repair work.

The attic space is also used as a ventilating chamber for the auditorium, the ventillation being accomplished by grilles and perforations in the ornamentation of the auditorium ceiling.

Located on the main auditorium roof is a large pent house which houses two ventilating fans, motors and controlling devices

THE EASTMAN THEATRE AND SCHOOL OF MUSIC
George Eastman's Princely Gift to the City of Rochester



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

"THE BIOSCOPE"

The Representative Weekly Journal of the British Film Industry

Of Special Interest to All Who Buy or Sell Films

OFFICES:

85, SHAFTESBURY AVENUE
LONDON, W. 1.

Specimen Copy Free on Request
Foreign Subscriptions: One pound ten shillings (gold)

Why Experiment with Poor Work?
Why Pay Exorbitant Prices?
Get in Touch with the

Standard Motion Picture Company

1005-1006 Mailers Bldg. Phone Central 2347 Chicago, Ill.
Developing—Printing. Special Title Work
Cheapest by far with Satisfaction Guaranteed

TITLES

FOR ALL PURPOSES—ANY LANGUAGE
10 Years Specializing in This Product
Assures You of the
BEST
Moderate Prices :: Quick Service
PREMIER TITLE COMPANY
356-358 EAST 33D STREET CHICAGO

THEATRE SPECIALISTS
Designers of Over 200 Theatres
C. HOWARD CRANE
ARCHITECT
ELMER GEORGE KIEHLER, Associate
CYRIL E. SCHLEY
Main Office: HURON BLDG., DETROIT, MICH.
Branch Offices: New York, Chicago, Windsor, Ont.

for ventilating the attic space. Easy access from one roof level to another is accomplished by a series of steel ladders and stairs.

In the portion of the basement accessible to the public are located the main lavatories. There is one main lavatory for men in the southwest section, connected with a large smoking room, and one for women in the northwest section, connected with an anteroom and also with the women's retiring room on the main floor. The remainder of the public space in the basement is taken up by two large check rooms, two large halls from which two staircases, each eight feet wide, lead to the rear of the main auditorium. The women's anteroom is furnished with dressing tables and conveniences similar to those in the retiring room on the main floor. The smoking room has a tile floor and a fireplace.

Basement Given to Service

The remainder of the front part of the basement is given over to the service department which includes separate rest rooms and lavatories for girl ushers, cleaning women, male ushers, porters and head usher. Incorporated in the rest rooms are lockers and showers. In addition there is a storeroom for general supplies, one for uniforms and a fireproof vault for tickets, stationery, and also washrooms for the janitor, house electrician, carpenter and painter.

In the rear of the basement are separate lockers and lavatories, including showers, for the musicians and stage hands; and three motor rooms, one for the organ blower, one for the air compressor which maintains the pressure for the thermostatic control, and one for the trunk lift machinery. Here also, is an electric shop for the stage electrician, and directly under the center of the stage is the trap space, which is specially constructed to permit the removal of any portion of the stage over it.

From the southeast corner of the basement one has access to the main tunnel and all branch tunnels under the theatre. Also from this section of the basement is a door leading to the east wing of the School of Music basement, in which is located the theatre musicians' rest room, the large tuning room and the sheet music library.

Under the south court is the main tunnel which connects the boiler house on Swan street with both the theatre and School of Music buildings by use of side tunnels, trenches, etc. This main tunnel is from 10 to 25 feet in width, 175 feet in length and 11 feet high. In this tunnel is run all the power, steam and water mains and various other piping. It also houses a considerable amount of equipment, including the vacuum cleaning machines, auxiliary blower and motor for the theatre organ, pressure pumps which maintain pressure on the automatic sprinkler system, toilet room vent fans, vent fans for the local venting system, sump pumps, etc. From this tunnel numerous branch tunnels lead into both the theatre and School of Music. From this tunnel two large pipe shafts lead to the heating apparatus in both the theatre and School of Music.

Kansas City Planning a Negro Picture House

A new picture theatre for negroes is being financed by a group of colored business and professional men of Greater Kansas City.

The new theatre, which will be known as the Washington, has been designed by Victor De Foe and will cost approximately $350,000.

The location chosen is at the corner of the Paseo and the Parade and extends to Vine street, covering half a block.

The architecture will be of modified Spanish mission, with a main tower. The building will be two stories high, accommodating sixteen shops on the main floor and twenty-two offices on the second.

In addition to the theatre proper, which will have a seating capacity of 2,000, and a stage thirty by thirty-six feet, there will also be a roof garden with two pergolas, a basement club and grill room and a swimming pool.

Construction on the building will, it is stated, commence in about thirty days.

New Concerns

Two new motion picture concerns, with an aggregate capital of $250,000, has just received charters at the office of the Massachusetts secretary of state. Both are to be located in Boston. They are as follows:

Franklin Film Company, capital, $50,000. Incorporators Charles H. Cleaves, Rockport; Frederick W. McCarter, Brookline; William C. Hutch, Marlboro.

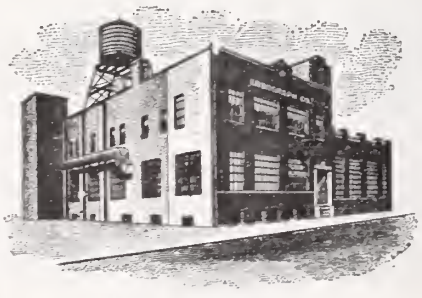
Morton Theatrical Amusement Company, capital $200,000. Incorporators Samuel Simons, Max Risman and Celia Epstein, all of Boston.

Vallen Moves

The E. J. Vallen Electrical Company, of Akron, manufacturers of the Vallen automatic curtain machine, have moved into their new quarters at thirteen South Canal street.

The move was forced upon the Vallen Company by the necessity for securing increased facilities to meet the growing demand for their apparatus, which has been finding so much favor among the better class of houses.

LUDWIG G.B. ERB,
PRESIDENT



LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG. U.S. PAT. OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

B. F. PORTER TAKES OVER BIG CENTER

Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emer gency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.

B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

THE CINEMA

NEWS AND PROPERTY GAZETTE

80-82 Wardour St.

W. I. London, England

Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN and IRELAND, LTD.

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M..	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS

166 W. ADAMS ST. CHICAGO

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the

15th and 30th of Each Month

Foreign Subscription: $7.00 or 85 francs per Annum
Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

Moving Picture Machines

Complete Equipments—Supplies of All Kinds
Exhibitors' Best Friend

CUT RATE PRICES

Monarch Theatre Supply Co.

228 Union Avenue, Memphis, Tenn. 724 So. Wabash Ave. Chicago, Ill.

YOU CAN BANK

On Any Equipment Advertised in

The Moving Picture World

Being Mighty Good Equipment

A New Theatre to Be Built in Endicott, N.Y.

A certificate of incorporation of the Endicott Theatre Corporation, Inc., has been filed in the county clerk's office in Binghamton, N. Y. Ned Kornblite, David Cohen and Fred J. Gillen, all of Binghamton, are named as the directors.

The certificate says the company has been formed to purchase, lease, hold and manage theatres, opera houses, moving picture houses and similar places of amusement. The amount of the capital stock is given as $80,000. The company will build a new theatre in Endicott, N. Y.

Mrs. Rappaport Sells the Crescent Palace

Mrs. Jennie Rappaport has sold the Crescent Palace Theatre at 3265 Dundas Street West Toronto, to Bernard Press for $38,000. This theatre, which has long been successfully operated in the Northwestern section of the city, is of solid brick and stone construction with a frontage of 30 feet and a depth of 137½ feet.

Houses Re-opening

The Palace Theatre at Oklahoma City will reopen August 27, with pictures and musical comedy as the attractions.

The Orpheum of the same city, will reopen September 16, with pictures and high grade vaudeville as the policy.

Both theatres have been dark all summer.

Northwestern Notes

The Hospital ship "Mercy," part of the Pacific Fleet, which spent most of the summer in Puget Sound waters, left for the South with a Power projector equipped with the new roller pin intermittent movement.

* * *

B. N. and R. M. Barnett are scheduled for a September 20th opening of their new house in Grand View, Wash. The entire equipment including late model Power projectors with roller pin intermittent movement and governor speed controls, has been supplied by the Theatre Equipment Co., distributors for Power Projectors, for the Northwest territory.

* * *

A. H. MacDonald, of Eugene, Oregon, is remodeling his Castle Theatre. He has let contracts to B. F. Shearer, Inc., Northwest distributors for Simplex Projectors.

FOR LEASE

NEW, MODERN THEATRE IN TOWN OF 3,500; FULLY EQUIPPED FOR PICTURES AND ROAD SHOWS. NO OPPOSITION. PLANT COST $35,000 AND SEATS 550. LONG LEASE AND LIBERAL TERMS TO ACCEPTABLE PARTY. LOCATION, SOUTHEAST VIRGINIA.

Address

Suffolk Amusement Corp.

SUFFOLK, VIRGINIA

THEATRES WANTED

WANTED—To lease modern theatres seating 1,000 or more—for term of years in towns of 15,000 to 50,000 population in New York, New Jersey, Pennsylvania, or New England by experienced and financially responsible parties. Address, with full particulars in detail, Non-Payable Theatres Preferred, Box 276, care of Moving Picture World, New York City.

CLASSIFIED ADVERTISEMENTS

Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c

Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

EXPERIENCED MUSICAL DIRECTOR (Violinist) wants position. Union. Competent, reliable. Large library. Expert picture cueing. Stage Prologues. A1 references. Prefer first-class motion picture theatre, in live city. Box 275, care Moving Picture World, New York City.

AT LIBERTY—Orchestra leader, for September. Competent, reliable; expert picture scoring; staging prologues; original ideas; pleasant personality. Own large library. Only exclusive theatres considered. Address A. C. F., care Moving Picture World, New York City.

ORGANIST of exceptional ability and experience desires engagement in first-class theatre. Expert picture player, recitalist and concert performer. Familiar with all makes, large instrument preferred. Splendid library all classes of music. Union. Wire or write Arthur Edward Jones, Box 194, Portsmouth, Virginia.

NOTICE TO FILM EXCHANGES: I want to get in touch with film exchange requiring manager, branch manager or salesman. Know the film business. Have office and selling experience. Address P. O. Box 605, Pittsburgh, Pa.

No Exhibitor

Feels Really Certain Regarding the Merits of Films or Equipment Unless He Sees Them Advertised in

The Moving Picture World

He KNOWS

That Only Reliable Concerns Can Gain Admission to the Columns of the MOVING PICTURE WORLD

TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

You Can't Buy Better Pictures But You Can Make Pictures Better

EVERY theatre owner has an opportunity to buy the "big pictures." You can't beat your competitors by buying better pictures, *but you can beat them by making pictures better.*

The new Mov-Ezy, the chair that means "Ease at the Movies," makes this possible. It eliminates the interruptions occasioned by people passing along the rows while the picture is being shown. No longer is the story spoiled at its climax by spectators rising to cramped positions to permit others to pass. A quarter turn of the Mov-Ezy affords ample passage space, thus enabling every one to remain seated.

MOV-EZY

Means Ease at the Movies

Movie patrons appreciate the advantages of the Mov-Ezy. Actual tests show that people prefer them to any other theatre chair. They are noiseless in operation, keep perfect alignment with other chairs in the row, except when intentionally turned to one side, and offer a wide range of finishes designed to harmonize with any theatre interior.

Stop at our show room for demonstration or write for beautifully illustrated catalog.

Josiah Partridge & Sons Company, Inc.

Show Room Sales Office 47 West 34th Street S29-S41 Marbridge Building New York

It Isn't As If It COST MORE!

IT could well bring more money, but it doesn't—and besides, you get **four** actual guaranteed advantages when you use the **new**

"FILM FAST"

TRADE MARK

PROJECTING REEL

THIS picture shows the two springs that fit "round-the-barrel" and the triggers that raise these springs —so that you can fasten a film end to the reel at once—quickly and surely.

And you use only the first finger and thumb of one hand to do it.

Showing the attaching springs that instantaneously grasp the film end and do not fray, or split. the film.

Ask about the other THREE points that mean better projection.

FRANK MOSSBERG CO.

P. O. Box 420 ATTLEBORO, MASS., U. S. A.

POLI'S NewPalaceTheatre

HAS INSTALLED

RAVEN HAFTONE SCREEN

RAVEN SCREEN CORPORATION

165 BROADWAY -::- NEW YORK

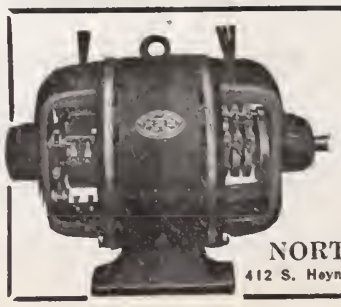
TransVerteR REDUCES POWER BILLS MAKES BETTER PICTURES

Changes AC into DC, which is best for projection arcs. It automatically supplies the voltage needed without the use of wasteful ballast. TransVerteR gives the projectionist perfect arcs, clear-white, steady light that is easy to control.

Write for TransVerteR Facts

THE HERTNER ELECTRIC COMPANY

1904 WEST 112th ST. CLEVELAND, OHIO



"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.

412 S. Heyne Ave., Chicago 1010 Brokaw Bldg., New York

EASTMAN POSITIVE FILM

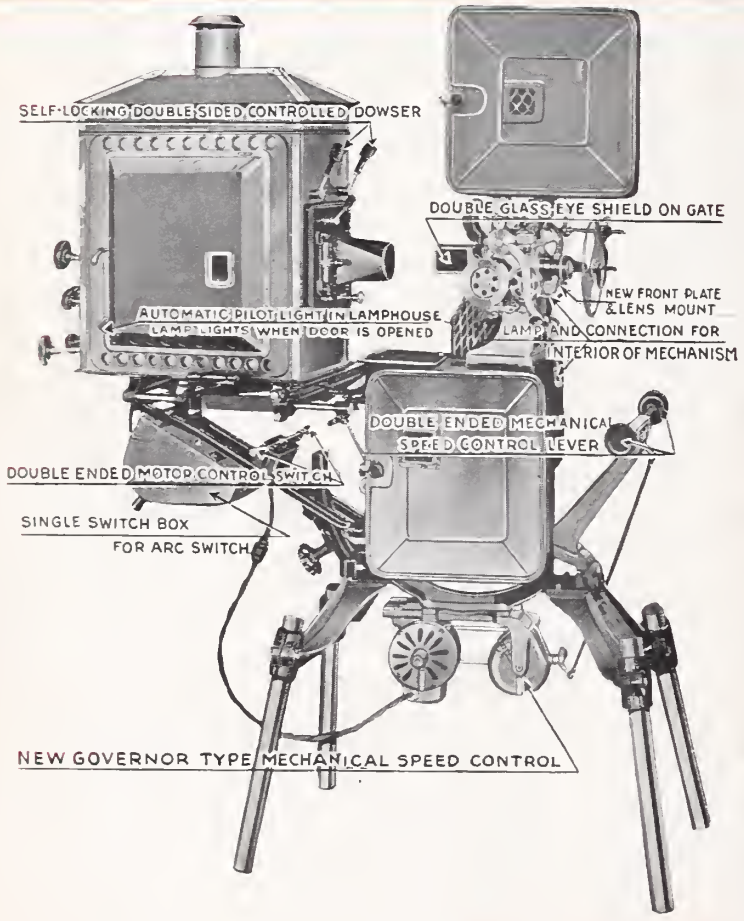
Adds good photography to picture interest —gives that truthful, accurate reproduction that is only possible when the reproductive scale of the positive material parallels that of the negative. That's why Eastman Positive Film carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

HOW DISTRIBUTORS OF
POWER'S PROJECTORS
S. & S. FILM AND SUPPLY CO., PITTSBURGH
ARE ADVERTISING LOCALLY

ONLY ONE OF THE MANY BIG DEALS WE HAVE CLOSED


SELF-LOCKING DOUBLE-SIDED CONTROLLED DOWSER
DOUBLE GLASS EYE SHIELD ON GATE
NEW FRONT PLATE & LENS MOUNT
AUTOMATIC PILOT LIGHT IN LAMPHOUSE LAMP LIGHTS WHEN DOOR IS OPENED
LAMP AND CONNECTION FOR INTERIOR OF MECHANISM
DOUBLE ENDED MECHANICAL SPEED CONTROL LEVER
DOUBLE ENDED MOTOR CONTROL SWITCH
SINGLE SWITCH BOX FOR ARC SWITCH
NEW GOVERNOR TYPE MECHANICAL SPEED CONTROL

THE LARGEST INDIVIDUAL ORDER EVER RECEIVED IN OUR TERRITORY WAS PLACED BY

THE HARRY DAVIS ENTERPRISES COMPANY
PITTSBURGH, PA.

FOR FIVE
OF THE NEWEST TYPE
POWER'S PROJECTORS

WITH POWER'S G. E. HIGH INTENSITY ARC LAMPS
WHICH WERE INSTALLED IN THE
MILLION DOLLAR GRAND—LYRIC THEATRE—DAVIS THEATRE
ALL "FIRST RUN" DOWN-TOWN HOUSES

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

THE NEW YORK PUBLIC LIBRARY

Largest PAID Circulation in the Field—10,709

Moving Picture WORLD

Vol. 58, No. 3 SEPTEMBER 16, 1922 PRICE 25 CENTS

41 Great Paramount Pictures

THE biggest thing Fitzmaurice has ever done. One of the four biggest box-office attractions of the season.

By Mary Johnston. Scenario by Ouida Bergere.

No. 21

ADOLPH ZUKOR PRESENTS A

George Fitzmaurice PRODUCTION

"To Have and To Hold"

WITH

BETTY COMPSON and BERT LYTELL

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

SELZNICK'S 1922-23

Announcement

NEXT WEEK

SELZNICK PICTURES
REG U.S. PAT. OFF.

Great Paramount 41 Pictures

No. 19

HERE'S one that combines romance, comedy, adventure and mystery in a thrilling and satisfying manner. There's a laugh, a gasp and a surprise every minute. Your patrons will like it.

From the play by
Paul Dickey and Charles Goddard.

Scenario by Jack Cunningham.
Directed by Alfred Green.

JESSE L. LASKY
PRESENTS

WALLACE REID

IN

"The Ghost Breaker"

SUPPORTED BY

LILA LEE *and* WALTER HIERS

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

This is the 4-col. press ad. Mats at exchanges.

This picture has everything!

Humor! Pathos! Tenderness!
Heart-throbs! Punch! Power!
Pep! Warmth!

Rupert Hughes'

Appealing Drama of American Family Life

YOUR audience is sold on Rupert Hughes! They like his brand. It hits folks where the heart is.

That's what made "The Old Nest" a box-office wonder that still continues to reap profits.

Rupert Hughes has now written an even bigger drama of American home life, a tender, thrilling yet humorous story of father who pays the bills.

It has the Hughes heart wallop. It has the Hughes audience angle. It has tears, laughs, fights, frolics.

IT HAS EVERYTHING!

If you know a winner when you see it—

That's "Remembrance." Go and get it!

Oh Boy! What a Picture!

Stronger than "The Old Nest"

Remembrance

A picture you will remember forever!

with

Claude Gillingwater
Patsy Ruth Miller
Cullen Landis

and

Kate Lester
Richard Tucker
Esther Ralston
Arthur Trimble
Lucille Ricksen
Dana Todd
Nell Craig
Max Davidson

FLORENCE VIDOR IN "DUSK TO DAWN"

From the famous novel *THE SHUTTLE SOUL* BY KATHERINE HILL

A KING VIDOR PRODUCTION
ASSOCIATED EXHIBITORS
ARTHUR S KANE pres

Last Week
at the
NEW YORK
CAPITOL
Direction S. L. Rothafel
World's Largest Theatre

The picture is interesting. Miss Vidor is one of our favorites. Someone said the other day that he liked her work because she is a lady, and that is not such a poor explanation of her charm either.—Harriette Underhill in the *New York Tribune.*

The picture is very well done, with Florence Vidor playing both roles in a very pleasing manner. It is an interesting picture, absorbing and unusual.—*New York Evening Journal.*

An enjoyable film of an unusual story which has received the right treatment. Florence Vidor is another young woman who understands the art of acting before the camera's merciless eye. . . . She gives this part an individuality that is Miss Vidor's own.—*New York Evening Post.*

Florence Vidor is seen in a thrilling drama which gives this charming screen star a dual role. Spendid work is done in the picture.—Robert G. Welsh in the *New York Evening Telegram.*

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

James W. Dean
The "Dean" of Newspaper Critics

Dean says:

"This Comedy Reaches a High Level of Production!"

James W. Dean, the critic for the Newspaper Enterprise Association Service, says of "That Son of a Sheik"—

"This comedy reaches a high level of production. Its scenes are just as beautiful as those of the various feature pictures dealing with desert themes. Its story is more interesting than most of them and its burlesque portrayal of desert life just as true to life as that of films which sought seriously to reproduce that life."

AND — He said it as part of a long newspaper review of the first of the new

Christie Comedies

1922-23 SERIES

Dean's illustrated article will appear in hundreds of newspapers and your patrons will see it!

Contract for Christie Comedies NOW!

20 TWO-REEL COMEDIES 1922-23

They are Nationally Advertised

Educational Pictures
THE SPICE OF THE PROGRAM

They are Nationally Advertised

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

A CRASHING, SMASHING, UP-TO-THE-MINUTE 20TH CENTURY STORY OF YOUNG PEOPLE!

GRAPHIC PRODUCTIONS PRESENT FOR BOX OFFICES

"WILDNESS of YOUTH"

THE GREAT AMERICAN FLAPPER CAN NOW SEE HERSELF!

READ THE TITLE AND TAKE A GUESS HOW MANY YOUNG PEOPLE WILL DARE TO STAY AWAY!

ALL THE EXPLOITATION HELPS YOU NEED. ASK US TO SEND A SAMPLE OF THE SPECIAL "GOLD-TIPPED WHISTLE CIGARETTES WITH ENVELOPES." TIE THEM UP WITH A CAMPAIGN ON THE QUESTION OF WOMEN SMOKING!

READ THE CAST—VIRGINIA PEARSON—MARY ANDERSON—HARRY MOREY—JOSEPH STRIKER—JULIA SWAYNE GORDON — THURSTON HALL—BOBBY CONNELLY.

A Cast Any Producing Unit Would be Proud of!

Let the trade say the rest!

"An intensely human drama."—Harrison's Reports.

"Good melodramatic story, logically told—audience appeal—well sustained interest."—Film Daily.

"Splendid cast—up-to-date melodrama."—Motion Picture News.

"Powerful—dramatic—Abramson has given trade what patrons are demanding."—Moving Picture World.

"Will rank with the best of recently screened state right subjects."—Exhibitors Trade Review.

"Well directed—exceptional cast—cleverly told story—should find ready acceptance."—Exhibitor's Herald.

"Powerful dramatic story—big surprise ending."—Motion Picture Journal.

The GRAPHIC

America's Screen Magazine of Human Interest

EDUCATIONAL has desired ever since its inception to release a genuine screen magazine.

Not a release made up of scenery, but one built up on short, terse stories filled with zest and human interest.

To build such a product required the services of national magazine and newspaper specialists who only recently became available.

Motion picture specialists have been added to the staff, and on October first the premier release of THE GRAPHIC will be ready for your closest scrutiny.

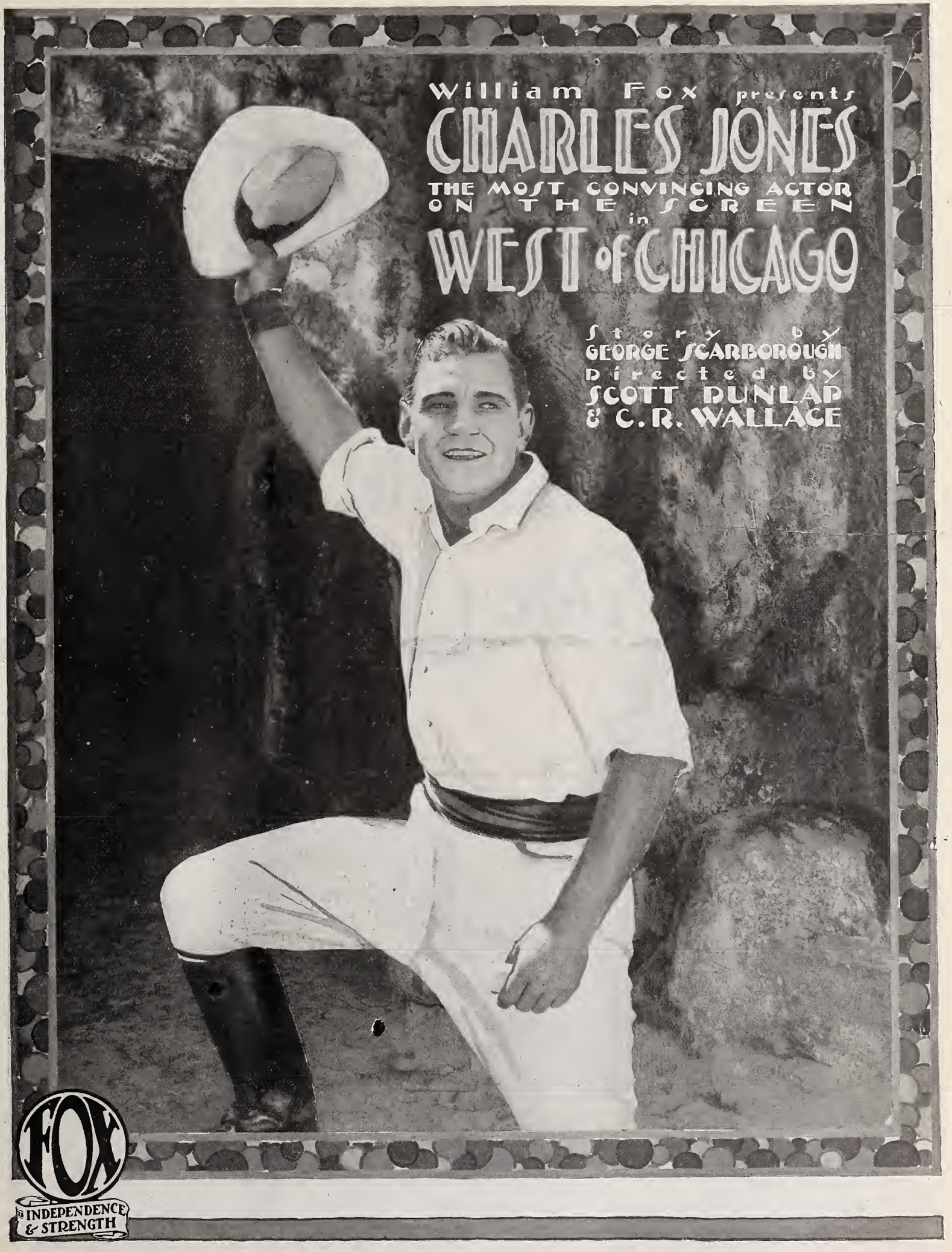
In brief, THE GRAPHIC will be a human interest digest of the world and its people. Not necessarily people who are prominent in the sense that they are rich and powerful, but always people who are picturesque.

THE GRAPHIC will reflect not only what people are doing, but how they feel about what they are doing.

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

William Fox
presents
THE SUPER-SPECIAL
A
FOOL
THERE
WAS
with
THE 1922 MODEL
VAMPIRE
From the Stage Play by
PORTER EMERSON BROWNE
Inspired by
KIPLING'S Poem
THE VAMPIRE
Directed by EMMETT J. FLYNN
FOX
a INDEPENDENCE & STRENGTH


William Fox presents
CHARLES JONES
THE MOST CONVINCING ACTOR ON THE SCREEN
in
WEST of CHICAGO
Story by
GEORGE SCARBOROUGH
Directed by
SCOTT DUNLAP
& C. R. WALLACE
FOX
INDEPENDENCE & STRENGTH

LIKE FINDING A GOLDMINE in your own backyard

WILLIAM FOX *presents*

WILLIAM RUSSELL

in

The CRUSADER

A dynamic drama of the mining fields where even the pines whisper tales of Romance and Adventure

NOW THE CRUSADER

Story by
Alan Sullivan

Directed by
Howard Mitchell

FOX
INDEPENDENCE & STRENGTH

THE HORSE AID SOCIETY OF NEW YORK, INC., 1910

OFFICE 131 WEST 36TH STREET. - PHONE FITZROY 59 AND 5540

REST FARM AND HOSPITAL FOR HORSES AND SHELTER FOR SMALLER ANIMALS, MILLWOOD, N. Y. Briarcliff 135-F-11

PRESIDENT AND FOUNDER
MRS. JACOB M. EHRLICH
VICE-PRESIDENT
PERRY A. HUDSON
TREASURER
MRS. ISAAC GUGGENHEIM
SECRETARY
ROBERT MORGAN MCGAULEY
DIRECTORS
MRS. JACOB M. EHRLICH
PERRY A. HUDSON
MRS. ISAAC GUGGENHEIM
ROBERT MORGAN MCGAULEY
MRS. JAMES W. WARING
HARRY W. BELL
MISS BELLE BEACH
COUNSEL
JOHN T. BOOTH
ROBERT MORGAN MCGAULEY

THIS AMBULANCE PATROLS THE STREETS FULLY EQUIPPED FOR ALL ANIMAL RELIEF

ADVISORY BOARD
MISS CLARA S. PECK
MRS. WILLIAM H. REYNOLDS
MRS. RUDOLPH J. SCHAEFER
MRS. PAUL PRYIBIL
MINNIE MADDERN FISKE
MISS LOUISE CASTREE
MRS. REGINALD PELHAM BOLTON
MRS. MINNA SCOTT VON REHM
MRS. HAYTON CORSA
MRS. WARREN B. SANFORD
MRS. WILLIAM K. TOWNSEND
MRS. ROBERT L. MCCANN
MRS. H. D. LEWIS
MRS. C. L. HOUSMAN
MRS. FRED WILLIAMS
MRS. GEORGE MILLS
VETERINARIANS
WILLIAM M. FLEISCHMAN
C. G. ROHRER

New York, N.Y. August 17, 1922.

Mr. Joseph Plunket, Managing Director,
Strand Theatre, New York City.

My dear Mr. Plunket:-

Words fail to express my appreciation of the picture entitled "Just Tony". I have taken several friends on two different occasions. This is the first time in my life that I have ever seen a picture twice, and enjoyed it as much, if not more, the second time than I did the first.

I have worked with horses for the past twenty years and, of course, I know how intelligent these faithful creatures are. I hope the public will be awakened through this picture and realize how much more can be done with animals through kindness. I am sure "Just Tony" will have a successful run.

Every boy and girl, as well as the grownups, in the United States should see this picture and William Fox certainly deserves praise for producing such an excellent entertainment.

I thank you for calling my attention to this wonderful picture, and giving me the opportunity of seeing it. You know I never go to shows of any kind but if there were more pictures like this, I would always go to see them.

Very sincerely yours,

THE HORSE AID SOCIETY OF NEW YORK

(Mrs. J.M.) Stella Ehrlich.

President

SE-MM

A SQUARE DEAL FOR THE HORSE

Your horse will give you better service and live longer if you give him Three Ample Meals Daily; Water Frequently, Proper Shoes; A Blanket in Cold Weather; Two Weeks Vacation Annually or an Occasional Rest; At All Times a Comfortable Bed and a Roomy Stall.

THROW AWAY THE WHIP! DISCARD THE BLINDERS! BE KIND! IT PAYS!

FOX
INDEPENDENCE & STRENGTH
Tom mix and JUST TONY
A WILLIAM FOX ATTRACTION

There always has been and there always will be a demand for clean, wholesome "Westerns". The William Fairbanks features will be produced with scrupulous care for the world's best theatres

J. Ray Johnston

Vice-President, Arrow Film Corporation.

ARROW PICTURES
INDEPENDENT

I'm telling you!

ARROW will release a series of six big-calibre "Westerns" *starring* WILLIAM FAIRBANKS *and produced by* BEN WILSON *from stories by* W.C. TUTTLE and that's a combination that spells M-O-N-E-Y for every box-office in the land!

Available at Leading Independent Exchanges

ARROW FILM CORP., 220 West 42nd St. New York City

DISTRIBUTORS FOR UNITED KINGDOM

INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

Exhibitors:–

Every time you book an Arrow Picture you strike a blow for Independence! Support the Independent Exchanges and they will support you.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

Here are six reasons why the WILLIAM FAIRBANKS SERIES *will be a winner:–*

"PEACEFUL PETERS"
SHORT STORIES, OCT. 1920

"THE SHERIFF OF SUN DOG"
ADVENTURE, NOV. 1921

"HASHKNIFE - PHILANTHROPIST"
ADVENTURE, JULY, 1920

"LAW RUSTLERS"
ADVENTURE, SEPT. 1921

SPAWN OF THE DESERT"
SHORT STORIES, MAY. 1922

"COLTUS COLLINS"
SHORT STORIES, MARCH. 1922

Geo Washington Ogden W C Tuttle
Anthony M Rud H H Matteson
Short Stories
Twice A Month
MARCH 10
WHITE BLOOD AND RED
A complete novel of the Black Hills by Edwin L. Sabin
Big Western Novelette by W C Tuttle
Stories by Harold Titus, L J Beeston etc
Short Stories
OCTOBER
Complete Novel by The PINKERTONS
LONELY LAKE POST
Adventure

THERE IS NO GAMBLE ON THE WILLIAM FAIRBANKS SERIES! YOU *KNOW* WHAT YOU ARE BUYING! EVERYONE A PUBLISHED STORY AND EVERYONE A KNOCKOUT!

read the stories and convince yourself

MY WILD

**For where there are Irish
there's lovin' and fightin'
And where there is neither
'tis Ireland no more—**

The Kipling couplet above describes the picture, as it is full of both.

—New York Morning Telegraph

NEW YORK

Turn your lobby into an Irish village. Go to it. Now—next fall—next winter, and next St. Patrick's Day! Oh Boy!

—Motion Picture News

From the New York American

"My Wild Irish Rose" is a good picture, and it is well photographed.

From the New York Evening Telegram

"My Wild Irish Rose" is a strange coupling of two classics—a song and a story. It sips the sweetness from both Chauncey Olcott's song and Dion Boucicault's famous stage success. This appealing motion picture, which has the power to please all factions and offend none, is given a surrounding musical program that is Celtic to the core, and is worthy of hearing, even as a separate entity.

From the New York Herald

The settings have been well chosen and the picture will be enjoyed by all those who travel miles to hear Chauncey Olcott say, "Ah darlint."

From the New York Tribune

"My Wild Irish Rose" is unusually good entertainment.

From the Motion Picture News

No picture has ever been placed in celluloid form which is more true to the atmosphere of the Emerald Isle. One can almost smell "the ould sod" and the peat bogs. Scenically, "My Wild Irish Rose" is a thing of beauty.

From the New York Evening World

If anyone enjoys ANY sort of entertainment this sort of weather, they will enjoy "My Wild Irish Rose."

From the New York Evening Journal

A liberal, full-sized bouquet of flowers is shown in "My Wild Irish Rose" at the Strand Theatre. "My Wild Irish Rose" is a beautiful, interesting and efficient adaptation of Boucicault's play, "The Shaugraun."

From the New York Sun

"My Wild Irish Rose," the adaptation of Dion Boucicault's play "The Shaugraun," at the Strand this week, is not much wilder or distinct from other roses, but it will be enjoyed by those who like any kind of roses. It has been well directed by David Smith, and there is a freckled little boy in it whose popularity may lead Jackie Coogan to adopt freckles, too.

From the New York Daily News

There's the funniest little boy—Richard Daniels—whose freckles rival those of young Wesley Barry, in this picture.

IRISH ROSE

CHICAGO

CHICAGO TRIBUNE

It's a nice change from the bobbed heads and abbreviated frocks of today, this glimpse back into Victorian times. The clank of swords and the mustu scent of crinolines have charm that never dies. It's a delightful bit of nineteenth century drama.

Chicago Herald-Examiner

The story of "My Wild Irish Rose" is romantic and dramatic. There is a great deal of wit and beauty in the picture. You will be missing something out of the ordinary if you miss "My Wild Irish Rose."

From Chicago American

Pat O'Malley is a real Irish boy in a role that he evidently enjoys, and that he makes you like as much as he does. A small Irishman, Mickey Daniels, will make all freckled faced youngsters look to their laurels. Stratford's musical setting for "My Wild Irish Rose" makes a double reason for you to hurry there. Come on, let's go.

SAN FRANCISCO

From San Francisco Bulletin

"My Wild Irish Rose" abounds in dramatic situations. The arrest of the hero, his trial, banishment to Australia, his escape from the prison ship, a stirring battle atop a cliff, are but a few of them. The director has achieved an array of living and lovable characterizations that stand out with cameo brilliance.

From San Francisco Call

"My Wild Irish Rose," the feature photoplay at the Tivoli this week is a thing of beauty, and runs true to the atmosphere of the Emerald Isle. The picture has a good story, one which holds the interest at all times, and a splendid cast, the members of which give some fine character portrayals.

From San Francisco Chronicle

"My Wild Irish Rose" drew throngs that filled the Tivoli Theatre all day yesterday, crowds that laughed at the fun and thrilled over the dramatic situations of the story. A merry-faced youngster, Mickey Daniels, causes many a laugh before he does a thing. And he does a lot of them.

ROSE

DENVER

Charge to the account of _____ $_____ Form 1226A

CLASS OF SERVICE DESIRED
Telegram
Day Letter
Night Message
Night Letter
Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Receiver's No. | Check | Time Filed

Send the following message, subject to the terms on back hereof, which are hereby agreed to

August 14, 1922

John M. Quinn, General Manager
V I T A G R A P H Inc.,
1400 Locust Avenue
Brooklyn NY

Wild Irish Rose opened Isis Theatre Denver Saturday during hot weather at advanced prices with Grandma's Boy for opposition and in two days has played to eight thousand one hundred seventyseven paid admissions Pleasing everyone and holding them out of eighteen hundred seat house

Frank E. Hickey

From Denver Post

Mickey Daniels, with his justly famous freckles, is at the Isis this week, and you would think you were in a peaceful spot in old Ireland. The feature is "My Wild Irish Rose." An' shure, it's a foine picture, so it is. It is a strange coupling of two classics, a song and a story. One was sung to fame by Chauncey Olcott and the other was Dion Boucicault's "The Shaugraun." The combination of so many things, all tend to make an excellent entertainment at the Isis this week.

A REAL special production. All-star cast. Beautifully screened. A ready-made demand. Wonderful tie-up plan. A sure-fire box office opportunity.

VITAGRAPH

ALBERT E. SMITH PRESIDENT

You Can't Afford To Miss Them

"Enclosed please find our check for $7, in payment of renewal subscriptions for Mr. Tickner and Mr. Ball. As subscribers to your paper for—we think—eleven years, permit us to extend our congratulations to Mr. Welsh, who has recently taken up the reins of office in your editorial chair, and to express our recognition of the vim and enthusiasm shown in recent numbers."

This, a letter from Messrs. Tickner and Ball, of the Revue Theatre, Toronto, Can., is only one of hundreds of similar expressions received in the past few weeks.

We quote it particularly merely because it succinctly expresses the thought that runs through all the letters. Two phrases tell it—"subscribers for eleven years," and "recognition of the vim and enthusiasm shown in recent issues."

* * *

We know not, or, rather, care not what you buy when you buy space in the other trade papers of this business. We believe you buy a dollar's value for a dollar spent—for we believe you are shrewd buyers.

We believe that the man with something to sell should sell that SOMETHING.

We HAVE value to sell—and that leaves neither the time, the necessity, nor the inclination to discuss "the other fellow" with you.

We HAVE 10,709 PAID subscriptions to sell you. (A. B. C. Statement.)

We HAVE, in this strictly trade circulation, many thousands of exhibitors who can be reached through no other trade paper.

Eleven-year men, ten-year men, even fifteen-year men—veterans who had Moving Picture World alone as their guide the day they entered this business and have had it at every step since.

* * *

There is an open and shut, two plus two proposition.

Unless Moving Picture World carries FULL advertising from you there are **some** of your trade announcements that are not being seen by thousands of exhibitors.

That's fact. And at this particular moment that fact is of unusual importance to you.

For those exhibitor readers are "recognizing the vim and enthusiasm" of the new-old Moving Picture World.

There is an interest and responsiveness in the readers of a paper that is GOING FORWARD.

The paper that is being WATCHED is the paper that is being read.

They are watching Moving Picture World because they know it is striving with redoubled energy, ambition and strength to serve them. They know there are many good things—and new things—coming to them with each new issue.

They are WATCHING the ad pages of Moving Picture World.

Are you in those pages—in FULL strength?

Robert E. Welsh

An S. E. V. Taylor Production

THE MOHICAN'S DAUGHTER

From the Story of Jees-Uck
by JACK LONDON

Directed by S. E. V. Taylor
Produced by P. T. B. Inc.

EXHIBITORS are getting good box-office results from this Jack London story. This isn't a matter of *our* saying so; its a matter of printed record that you read in the box-office report departments in the trade journals.

In Amusements, Minneapolis, you find this:

"Well directed and with a good plot, this picture drew better than any picture we have played in two months. Print in perfect condition."

In Exhibitors Herald you read:

"They surely like this one. I have cleaned up with both of the 'Mohican' pictures—Taylor's Jack London story and Tourneur's. Where does anyone get the idea that an Indian story fails to draw patronage? Play this one without fail."

In Moving Picture World you find:

"A mighty good picture that brought us the business in the middle of an extremely hot spell. We advertised moderately; the patronage was out of proportion to the limited effort we put forth on the story."

This is a business builder and you ought to play it at once.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

In Its Second Smashing Week

Unanimously Hailed as "Box Office"

Box-offices "talk" when they have a real picture showing on the screen inside. You needn't give two whoops about what the critics or reviewers say if the public says "We like this show." In Los Angeles the public has said this, and the result is two big weeks at the most notable extended run theatre on the Pacific Coast—the Mission Theatre.

So, when public approval has been given this picture it is then fair enough to give the critics and reviewers credit for having predicted the success of "Queen of the Moulin Rouge" as the notices quoted here reveal.

PYRAMID PICTURES INC.

presents

QUEEN OF THE

A Ray C. Smallwood Production

MOVING PICTURE WORLD: Ray Smallwood has accomplished a fine piece of work in staging "Queen of the Moulin Rouge." It has the realistic atmosphere of the Montmartre section of Paris and the agreeable glamour. Another famous musical comedy has reached the screen elaborated and built out to assume the dimensions of a production. Exhibitors will find that it has a strong, popular appeal from many angles. Altogether a good prodnction. It has human appeal and strong love interest.

NEW YORK TELEGRAPH: It stacks up well as cinema entertainment. Another example of a stage play being well adapted for the screen. It is a very good "buy" for exhibitor and fan. A picture that will please and that has the decided advantage of having been well advertised.

EXHIBITORS HERALD: A rapidly moving story told in good continuity against a brilliant background. A splendidly produced feature. The Paris of the picture a believable one; no better cabaret stnff has ever been produced. It is precisely the type of picture that the title promises.

EXHIBITORS TRADE REVIEW: Paul Potter's play gains much in its transfer from the stage to the screen of Pyramid. Here is illusion, atmosphere, color; something to engage the eye constantly. One has the feeling that here is Paris with all of its gaiety, its sordidness and its artistic side. Atmosphere is rarely ever so prominent and important as it is in "Queen of the Moulin Rouge." Truthful, convincing and spectacular.

LOS ANGELES EXPRESS: "So this is Paris! Emphatically affirmative is the answer. . . . Atmosphere has been created that puts this picture in the 'something different' class. . . . Upon the settings, upon the continuity and in general upon the acting, lies the charm of the picture. . . . The cafe scenes have been done with a lavish hand."

Big First Runs Can Book for Personal Dancing Act "Martha Mansfield"

American RELEASING CORPORATION

at Mack Sennett's "Mission"

by Exhibitors and Trade Critics

In San Francisco Irving Ackerman and Sam Harris took their big legitimate theatre, the Casino, and converted it into a "picture house" to play "Queen of the Moulin Rouge" at advanced prices surrounded by a 20-girl Apache act—making it a road show attraction.

In New York, following its first big run, Sidney Cohen and an allied exhibitor group forming the new big third metropolitan circuit have booked "the Queen" for 110 days which American Releasing supports with a city-wide billboard campaign for an entire month beginning September 17th. Everybody's booking it everywhere.

MOULIN ROUGE

From Paul Potter's famous Stage Success

LOS ANGELES HERALD: "The acting throughout this picture is superb, and the settings are wonderful, as every effort was made to make it one of the greatest productions of the season."

MOTION PICTURE NEWS: "Pre-eminently respectable . . . A well-constructed story and a number or sequences that carry plenty of suspense and interest. . . . A good audience picture founded on sure fire theme. . . . Ought to make money."

HARRY DAVID: The Managing Director of the Mission Theatre in a telegram says: "Exhibitors are constantly on the watch for pictures of quality with a box-office value and title, and also which lend themselves to great exploitation. Here is a picture that answers all these requirements. The 'Queen of the Moulin Rouge' opened Saturday, August 26th, at the Mission Theatre to an exceptionally good day notwithstanding the fact that it was the hottest day of the summer. Each day's business has built up remarkably, hot weather continuing. I think this is a wonderful example of the pulling power of any production. Newspaper notices extremely kind; public accepts the picture 100 per cent."

HARRISON'S REPORTS: An excellent drama that should have universal appeal. The action impresses one as true to life, the continuity flows smooth, the characters act as real human beings and all the atmosphere is faithfully created.

FILM DAILY: There's hardly a doubt that (the critic said "but what") "The Queen of the Moulin Rouge" will prove a good box-office picture for certain exhibitors catering to the more sensational tastes. Ray Smallwood has been quite elaborate in his depiction of the Red Mill. Exhibitors . . . will surely cash in on "Queen of the Moulin Rouge" by promising their patrons a story of Paris night life and telling them about the Apache sequence.

Appearances, Three Shows Daily, A Big and the Moulin Rouge Girls"

American
RELEASING CORPORATION

A Weekly Feature for All of America's 100 Million People

There Are Thousands In Your Town Who Want to See—

The Temple Solomon built on Mt. Moriah

Golgotha, the place of Crucifixion

The spots that Jesus visited

The home of the wives of Solomon

Where Judas ended his life

Where David, the shepherd boy, was born

The Pool where David had the murderers hanged

Where Philip baptized the Ethiopian

Eschol, where the spies of Moses' army visited

Where Esau sold his birthright to Jacob

Where Abraham denies his wife to King Abimelech

Gaza, the scene of the escapades of Samson

Bethany, the home of Martha, Mary and Lazarus

Where the Jordan parted to allow the Israelites to cross

The spot where Ahab was killed

The point where Jesus was baptized

The place where Abraham saw the angels

Shiloh, the temple that remained the longest

The place of Salome's dance before Herod.

What Tissot, the great painter did twenty years ago when he went to the Holy Land at the order of Samuel S. McClure to paint the lands where religious history began, has been exceeded by this remarkable expedition conceived and financed by the Cincinnati organization of which Albert Krippendorf is President and J. E. Holley, Treasurer and General Manager.

Dr. Holley, who had made two extended trips in previous study and preparation, led the Geographic expedition and was instructed to "get everything to be had" before he returned. This he did, bringing back the most amazing and enthralling motion picture panorama the screen has ever known.

The Voice

A Picture Panorama

Every city, every hill, every river, every sea, every place having mention in the Bible was filmed; Damascus, Jerusalem, Bethlehem, Nazareth, Hebme, Beersheba, Gaza, Joppa, Caeserea, Tyre, Samaria, Shiloh, Jericho. Every mountain and valley, in all more than 1500 places having connection with any part of the Bible, were photographed and it was done with a purpose: to prove that an educational film may be made with tremendous magnetic entertainment values.

If Abraham, or Jacob, or David, or Solomon or Jesus or any other Bible character has been at any of these spots this great series contains pictures of each and all of these places. And not only the places but the people, their habits and customs: whether they work or play, whether they sow, reap or grind; shepherds, peasants, farmers, merchants; every type and their environment are shown in these unusual pictures.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

American Releasing Corporation will distribute, beginning in October at the rate of one each week, fifty-two one reel pictures produced in the Holy Land and showing the actual scenes of every significant place mentioned in the Old and New Testaments. These are so assembled and titled that they eliminate every shred of doctrine, creed or preachment and they are embellished and beautified, with Prizma natural-color and otherwise, to make them both interesting and entertaining.

The time has arrived for the theatre-owners of America to begin a systematic endeavor to build up their businesses by creating new screen audiences. The body of people who will be drawn into theatres by these features are what may be termed the religious and educational forces of the nation.

presents

Of the Land

of the Cradle of Religious History

These amazing pictures will not be booked for private or public showings in any other places until the theatres of the country have had ample opportunity to present them as much as they wish.

We are positive that when these engrossing pictures are run in your theatres that every moral and religious factor in the country will recognize for the first time that there is a real desire on the part of exhibitors to be constructive in the selection of their programs.

We believe that the presentation of these productions will cause a reaction against censorship and the increased agitations for Sunday closing. These pictures on your screen are an evidence of your good faith in making an endeavor to broaden the appeal of your theatre by catering regularly to the conservative, and best elements of your community or neighborhood.

The protection of theatres for a long period against any form of non-theatrical showing is granted by us because it will place in the hands of theatre-owners a subject that will do more to alleviate all of the destructive criticism of motion pictures and the theatres that show them than any single factor ever before known in this industry.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

CLOSE YOUR THEATRE

TO LOSSES

FIRE YOUR HELP

WITH ENTHUSIASM

SELL YOUR SEATS

3 OR 4 TIMES A NIGHT

TURN YOUR THEATRE INTO A MINT

BY PLAYING

"THE SNOWSHOE TRAIL"

WITH

JANE NOVAK

ROY STEWART AND A SPLENDID CAST

A CHESTER BENNETT PRODUCTION

FILM BOOKING OFFICES OF AMERICA, Inc.

MAIN OFFICES: 723 SEVENTH AVENUE, NEW YORK EXCHANGES EVERYWHERE!

R. A. Walsh presents Miriam Cooper in Peter B. Kyne's famous story of the Northwest, which thrilled millions in the Saturday Evening Post. One of First National's Great Selection!

FIRST NATIONAL PICTURES

Opens to flying start

E. K. Lincoln as the society man

Lon Chaney as the Crook

HOPE HAMPTON in

CRITICS CALL PICTURE AN EXCEPTIONAL DRAMA

The Niagara Falls Gazette says:

"An exceptionally good selection. The color photography was a revelation—the coloring artistically but naturally employed, made the figures so lifelike you expected them to step down from the screen and speak. It was like a painting of one of the Old Masters.

"A dramatic story of love and adventure. Miss Hampton's work was particularly fine. She is the embodiment of youthful beauty and charm. The picture was greeted by applause."

The Niagara Falls Evening Review says:

"A distinctly new type of picture with an appeal throughout. Not only is it a new picture, but the new coloring brings nature in all her colors to the screen—a wonderfully beautiful thing."

One of First National's

at World's Premiere!

Ralph Thayer, manager of the Niagara Falls Strand Theatre, proclaims picture a splendid success at world's premiere, playing to tremendous crowds at the opening of the beautiful new showhouse. Hope Hampton meets personal triumph at showing of the biggest and best picture in which she has appeared, eclipsing all her previous successes.

"The Light in the Dark"

Suddenly the court room hushed in awe as a resplendent light flooded the chalice.

with **Lon Chaney** and **E. K. Lincoln**

And an All Star Cast; written by William Dudley Pelley; directed by Clarence L. Brown.

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

great fall selection!

What First National Big Time Attractions are doing!

Fresh news every week.

"HURRICANE'S GAL"

Starring the beautiful Dorothy Phillips and produced under the direction of Allen Holubar

Mae Tinee, in listing "Hurricane's Gal" as one of the best summer releases, says:

"It's a whirlwind of a film—effective in a melodramatic, vivid sort of way. It was just one fight after another, with Miss Dorothy Phillips in the lead, being stormy and tender by turns—but always beautiful. The picture fairly SIZZED, there was so much doing. The big scenes were well accomplished—so well that you forgave occasional faults of detail."

The New York Daily News says:

"It's a rip-roaring melodrama of the sea. The audience lost control and cheered."

The Brooklyn Standard Union says:

"'Hurricane's Gal' is a remarkable production."

The Detroit Evening Times says:

"Thrills! Thrills! Thrills! A stirring romance featuring the beautiful Dorothy Phillips, and a supreme cast in one of the greatest love tales staged or screened. A perfect storm of sensation. A picture with a punch, a zenith of thrills that more than pleased the packed houses that feverishly followed every incident."

The Detroit News says:

"A rousing hour and a half of real entertainment. It has everything in the line of thrills that can be imagined—handled with rare understanding."

"ONE CLEAR CALL"

A John M. Stahl production, presented by Louis B. Mayer

H. J. Longaker, Howard Theatre, Alexandria, Minn., says:

"'One Clear Call' is seven reels of the finest entertainment released for some time. Stahl has produced another excellent feature in this one, and while Milton Sills did his part fine, H. B. Walthall and Irene Rich must have credit for some of the best work they ever did. First National is sure giving us some fine ones and it will help bring back some absentee patrons."

George T. Cruzen, Empress Theatre, Hastings, Neb., says in a report to the Exhibitor's Herald:

"Boost it big. It will please all classes. Dandy cast. Acting of Miss Rich wonderful. Others very good."

The National Board of Review in its criticisms on exceptional photoplays says:

"'One Clear Call' is a melodrama with a difference—the difference lies in sheer acting of a high order—interesting, intelligent."

The Illinois State Journal comments editorially as follows:

"It held the attention of every spectator and literally did 'grip the heart.' Springfield has seen few pictures as cleverly directed and as artistically acted."

"THE CROSSROADS OF NEW YORK"

Mack Sennett's latest big comedy-drama feature, starring Mabel Normand, is making the money.

Robert E. Sherwood, in Life, says:

"This is unusually good entertainment. Very few comedy-melodramas have been so hilariously funny."

The San Francisco Examiner says.

"It is pure melodrama—packed with thrilling fights and hairbreadth escapes. Gives much amusement and is well received by laughing crowd in attendance."

The Davenport, Ia., Times says:

"The plot is developed in straight dramatic fashion with many unusual angles, and with typical Sennett tinge of comedy relief."

The Minneapolis Tribune says:

"It is on the order of 'Mickey' and 'Molly O,' filled with romance, love, intrigue, thrills, humor, pathos and comedy."

The Butte, Mont., Miner says:

"Filled with action, drama, thrills and laughs. The production has been set with lavish hands and some of the scenes mount to sensational heights in their effect."

"SONNY"

Richard Barthelmess in an Inspiration Picture, directed by Henry King.

A. M. Bowles, General Manager of Turner & Dahnken, San Francisco, wires:

"'Sonny' gave better satisfaction and proved a bigger box office attraction even than 'Tol'able David.' Enthusiastic praise and daily increase in box office receipts resulted in second week. Barthelmess is the most popular star today and a big asset to the incomparable First National program."

Sig Samuels, Metropolitan Theatre, Atlanta, says:

"'Sonny' is the first picture in all my years as a theatrical manager that I have backed with my personal endorsement. It exemplifies the splendid principles on which the Better Films Committee is founded—a cleaner, finer, bigger and better picture. I am happy to present it."

"FOOLS FIRST"

A Marshall Neilan production, taken from the story by Hugh MacNair Kahler

The Atlanta Journal says:

"One of the most thrilling, entertaining and best produced pictures ever shown here."

The Atlanta Georgian says:

"A rattling good picture, with swift action, lots of suspense, and told in super six style."

The Los Angeles Herald says:

"Many original scenes showing the master hand of Neilan. The climax is so radically new one realizes there is no limit to the genius of Neilan."

The Los Angeles Record says:

"Neilan proves himself the Charles Dickens of the screen."

FIRST NATIONAL ATTRACTIONS

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 58, No. 3
Sept. 16, 1922

A Man's Word

NO business can rise higher than the fundamentals which govern its everyday operation. Must it be written, then, as a fundamental of this business, that:

There is no such word as "Contract" in the film dictionary?

It seems true.

Perennially, it seems true of the relations of players and directors to their employes.

Often, it has been true of the relations between exhibitors and distributors—with either side as frequently at fault.

"Confidence and cooperation," "Unity and united action,"—all the 1923 model mottoes that have attained such popularity in recent months are as so many mocking words as long as it remains true that:

A contract in the film business is a scrap of paper. Fight for its observance if it is to your advantage, and MIGHT is on your side: Break it to smithereens if a contract hampers you and RIGHT is the only weapon possessed by the other fellow.

* * *

There is a class of leech that fastens itself on the rising idol and the director who has just scored a sensational success.

The leech drains—and drains—and drains; creates nothing, contributes nothing.

The film leech whispers insidiously: "I know you've got a contract—but what's that in the film business? You've just had a big success and lots of people want you. Just tell them you won't work, you'll soldier on the job, you'll run up production costs—they'll call the contract off or give you more money. And that's all we're after."

The film leech has been right. Too often.

Infrequently, there were other companies shy of scruples and ready to grab the contract breaker; more often the employer "babied" his star or director.

Cheaper to meet the sulker half way than to submit to sabotage.

It's all unfair.

Unfair to the industry. And unfair to the ninety-nine per cent of players and directors—men and women of honor and integrity. All because of the remaining one per cent—and the excrement, the leeches.

* * *

This must be said:

We know of three individual cases in the past month where a rule-or-ruin contract-breaker has been at work. And in each case he has discovered that:

There are no bidders for the player or director who cannot come to the market with clean hands.

That is progress. It will prove the most effectual cure for the contract-breaking evil. An evil that tugs at the very vitals of this industry.

For no industry can be stronger than the word and bond of the individuals who compose it.

* * *

It would take more space than remains at our disposal to even touch on the phase of contract-breaking that concerns the relationships of exhibitors and distributors.

The fundamentals are identical.

The distributor whose code reads: "The only binding contract is the extra advantageous contract," is making his own bed. If producers and stars turn his own logic upon him his complaints are ridiculous.

The occasional exhibitor who follows the same rule has been responsible for the creation of conditions oppressive to the majority.

And it all totals up to an indictment against an industry.

"No business can rise higher than the fundamentals which govern its every-day operation."

Robert E. Welsh

THREE MINUTE CHATS WITH THE EDITOR

I Really Think That—

Exhibitors know a ——, well,—a whole lot more about running their business than your average New York film man gives them credit for.

I really think—that many exhibitors work up a real peeve when they read editorials telling them "Do this!"—"Don't do that!" All written in the spirit you would use addressing a six-year-old child.

The thought came to mind one day this week when I was chatting with W. R. Sheehan, General Manager of the Fox Film Corporation.

I had just witnessed the first of the new Fox "Educational Entertainments." Or, if you want to try it another way, "Entertaining Educationals."

I was enthusiastic. The General Manager was enthusiastic. We were rushing on conversationally in double harness.

"If exhibitors only realize what these one reelers are going to mean to them," we were chorusing. "One reel entertainment with a punch, plus an educational value and appeal to the better classes that can't be calculated. If the exhibitor would only—."

Then the same thought hit us both.

"Shucks," it ran. "We're talking too 'New Yorky.' The exhibitor knows more about this than we do. Hasn't he gone out of his way to get the unusual in topical and magazine reels? Just because of his anxiety to meet this demand? Won't he realize at first glance that this is the sort of comprehensive, intelligent, and withal, showmanlike, treatment that he has wanted? Sure he will."

There is going to be unusual interest in the Fox Educational Entertainments just because the exhibitor will know what it is all about—and know it without any editorial urging.

There is going to be unusual interest because the Fox Educational Entertainments are unusual.

William Fox is spending a lot of money here on an Idea that is akin to an Ideal. It's money that he probably won't get back from exhibitors right away. Eventually he will get it from schools and colleges. He could get it there now. But that isn't Bill Fox's way of doing business.

Bill Fox gets his money from the picture business—and he's a picture man first of all. Here's about the way he figured it:

"There is a demand among picture patrons for the sort of educational entertainment that built the tremendous circulation of such magazines as Popular Mechanics. Secondly, there is a steadily growing demand on the part of our better elements that the picture industry do something to meet its opportunities and obligations in educational work.

"I can kill two birds with one stone. I can provide the exhibitor with the 'unusual' that his program needs, and I can start the building of a film library that will show censors, reformers, educators and the ordinary, general public that the industry is aware of its opportunities for service.

"Hodge-podge collections of entertaining scenes don't meet the bill on either point. I will give one subject or one phase of a subject intelligent treatment in each release, with each scene working up to a real entertainment 'punch.' It can be done—by the right men. And I've got the right men.

"Schools and churches will fall over themselves for these pictures. But they are made to build business for the exhibitor and to build the business for all of us. So, in every case the exhibitor in a town or section must have first chance at the subjects. We'll go further and make no effort from our exchanges to place them outside."

That's about the way Bill Fox figured it. And if all the subjects in the series hold up to the first ones shown—and reviewed on Page 214 of this issue—he has lived up to every calculation he made.

And he won't have to "educate" exhibitors to realize it. They know a thing or two. And a lot more.

"Dick" Rowland Says—

Dropped in for a three-minute chat with Richard A. Rowland, former Metro head and now production executive of Associated First National Pictures.

"There is some danger," says "Dick," "of our having too much prosperity talk."

Can you imagine that? We are dodging interviews with film executives these days just because we get tired of hearing—and repeating—"Prosperity is here!"—"Hurray for Prosperity!"—"Let's all go on a Prosperity rampage!"

And here was "Dick" Rowland slamming us directly between the eyes with the statement, "There is some danger of our having too much prosperity talk."

"Don't misunderstand me," he went on. "Better times are here, better times are coming.

"But what I mean is that we are not going to wake up one bright and sunny morning and find Old Man Wartime Prosperity outside our door.

"And that's where I feel there is danger in an overdose of prosperity talk. The reaction is apt to be bad. Boom talk may prove a boomerang.

"I believe conditions are on the steady upgrade and that we should view the matter that way and work with that conviction rather than in a sort of childish faith that there is going to be a prosperity miracle. Just as conditions started on the decline a year ago and we spent the last summer right at the very bottom of the pit—so I figure that this year will find us on the steady upgrade, and next year we will be solidly planted at the top.

"This year we will have all the prosperity our heads can stand—but we can't afford to rest on our oars. Maybe we can try that next year. I wouldn't advise it at any time."

As Dick Rowland's particular province is production we asked him if he found picture making costs decreasing—particularly to the extent of bringing a sharp reduction in rentals.

"Production costs are dropping," he replied, "but not to the point that might be imagined from an outside glance. You must remember that labor costs—which enter so largely into the total overhead—went up steadily under union pressure in the past few years. And there is no sign of them receding.

"Materials are cheaper, and players' salaries not so exorbitant—but against this is the strong competition for stories that is forcing prices up to new levels.

"Then again, picture producers now admit that it is TIME that makes the big picture. And time costs money.

"You can stage one story in three months if you want to—or you can stage the same story in four weeks. The skeleton may appear the same. But the difference is in the quality—the human touches that make one a 'fillum' and the other a PRODUCTION.

"There is no way of cheating on this question of time—and the producer who tries it is only fooling himself."

Eastman's $5,000,000 Theatre the Home of Wonders

First-Day Visitors Number 6,000; Lighting Increases Gradually

ROCHESTER, N. Y., Sept. 4.—George Eastman's princely $5,000,000 gift—the Eastman Theatre—to the people of Rochester, through the trusteeship of the University of Rochester, was publicly and officially thrown open today. Some 20,000 people made their way to this splendid theatre on the first day, but only two-thirds of that number were able to get inside the auditorium, which in artistic beauty and modern construction is second to no theatre in the world. Interesting, too, is the fact that this is the first temple of cinematographic art operated by a university.

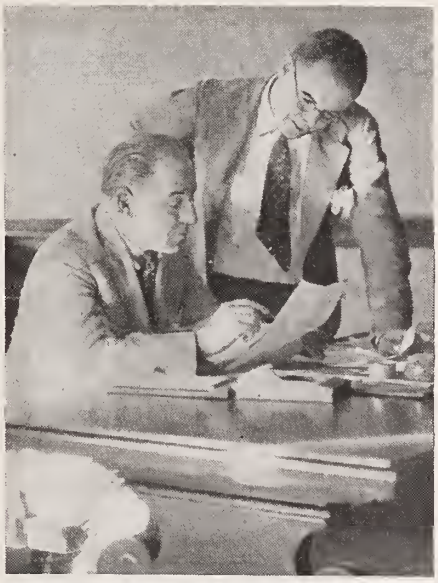
While the theatre was thrown open to some 6,000 invited guests, representative of every line of endeavor, on Saturday—in the afternoon for inspection and in the evening a dress rehearsal—Rochester people were given the first opportunity today. And they did not pass up the opportunity despite the fact that the weather was bad.

Exhibitors and exchangemen from Buffalo, Syracuse, Albany and New York were on hand in great numbers. Many well-known film men, such as Adolph Zukor, of Famous Players-Lasky, officials of First National, Goldwyn, Film Booking Offices and other film companies had visited earlier in the week, while others, including Will Hays, are expected during the coming week.

The theatre is the product of a soul-inspired moment as truly as the most perfect gem of poesy, and equally leaves the beholder gasping and inarticulate with its sheer beauty. There are no details to be gone into, no technicalities to quibble about. It is the theatre perfect from every angle. And for this statement we have the expression of those who are equipped to comment authoritatively and expertly. Every inch of the edifice is in exquisite taste (none of the flaunting gaudiness of the usual playhouse hastily erected) from the heavy velvet carpets to the summit of the golden dome.

The walls are of heavy blocked stone and these constitute a perfect foundation of the illusion that one has walked into a royal palace. It is a dream palace, the eight murals composing the "Pageant of Music."

The stage is a wonderful picture. The first curtain of black and gold opens to disclose a view yet more entrancing. Against a turquoise background is splashed the inner curtain of a rich Burgundy red with lily-flowers of gold. The orchestra, numbering some fifty musicians, is on the stage, set in much the same fashion as those of the Broadway houses.



Seated, Charles H. Goulding, managing director of the Eastman Theatre; standing, Arthur Amni, formerly of Buffalo, manager.

Although the theatre was sufficiently lighted on Saturday night's dress rehearsal, no attempt was made until today to light the house as brightly as the test shows may be done without impairing the efficiency of the image on the screen. The maximum amount of illumination available will be used gradually, according to the theatre officials. This will be done in order to accustom patrons by degrees to motion picture presentation in light surroundings.

The great dome is magnificent, the image of the dome of Heaven, etheral blue melting indistinguishably into flaming gold. To attempt to describe the theatre further would involve the repetition of data submitted readers of Moving Picture World by our Equipment Department.

Among the thousands of guests noted at the Saturday inspection and dress rehearsal were Charles Walton, of New York; George H. Bubb, of Williamsport, Pa., director of a chain of theatres; E. L. Bloom, manager of the New York Winter Garden; Andrew J. Cobe, manager of the Central Theatre, New York, representing Universal; Fred Herrman, manager of the Capitol Theatre, Wilkes-Barre, Pa.; Allen Eaton Russell, Sage Foundation, New York; Gus Sun, head of the Gus Sun Vaudeville circuit, of Springfield, O.; Winfield R. Sheehan, general manager of Fox Film; Charles L. Wagner, manager of John McCormack, Mary Garden and others; Charles L. O'Reilly, president of the M. P. T. O., of New York State; Theodore L. Hays, managing director of the Finkelstein & Rubin Theatres, of Minnesota; Lester S. Scott, of Affiliated Distributors, Inc., of New York City; Stanley C. Warwick, a Palm Beach and West Palm Beach, Fla., exhibitor; James N. McGrath, of Pittsburgh.

A. Milo De Haven, managing director of the Kearce Circuit, Charlestown, W. Va.; Emerson Dickman, representing Buffalo film interests; G. E. Newton, Columbia Amusement Company, of Erie, Pa.; Fred A. Rice, O-at-ka Theatre, Warsaw, N. Y.; W. V. Dapping, Auburn, N. Y.; Alexander Russell, concert director of Princeton University; Spencer Wheadon, of Medina, N. Y., head of the motion picture development department of Yale University; Mrs. Florence French, editor of Musical Leader, Chicago; Pierre V. R. Key, editor of the Musical Digest, New York; Miss Constance Joslin, R. Charles Roda, news editor of Musical America, New York City; Sydney Samson, manager of the Buffalo exchange, of Grand-North; Bob Murphy, manager of the Buffalo Murphy-Filkins exchange; J. S. Hayman, of the new Strand Theatre, Niagara Falls, N. Y., which opened a week ago, and many others.

The program for the opening week was particularly pleasing. It was headed by Metro's special, "The Prisoner of Zenda," which was voted the best picture shown in this city this year. That this production, together with the novelty of the new house, could remain at the Eastman for a month playing to capacity audiences, was indicated by the heavy demand for seats made today.

The rest of the program as presented at the dress rehearsal Saturday follows: Overture, "1812," Tschaikowsky, by Eastman Theatre orchestra; Arthur Alexander and Victor Wagner conducting; Eastman Theatre current events, musical terpsichore, "Russia," and "The South at Work," by Esther Gustafson, dancing; Eastman Theatre Magazine, including for the first time on any screen portraits in color by the Eastman Kodachrome process; vocal selection, "The World is Waiting at Sunrise," Seitz, by Marian Armstrong, a Scotch-Canadian soprano; Metro's "The Prisoner of Zenda," organ exit, Dezso D'Antalffy and John Hammond, organists.

Three de luxe performances are given—at 2:15, 7 and 9 p. m. The shows are continuous from 1 to 11 p. m. The prices from 1 to 6 o'clock are as follows: 1,837 seats in the orchestra at 30 cents, 405 mezzanine seats at 50 cents, 206 loge seats at 40 cents and 910 grand balcony seats at 20 cents. The prices from 6 to 11 are as follows: 1,837 seats in the orchestra at 50 cents, 405 mezzanine seats at $1, 206 loge seats at 75 cents and 910 grand balcony seats at 35 cents. There is no war tax.

One unique feature about the Eastman Theatre is found in the absence of boxes. The arrangement seems to be satisfactory from every angle. In fact, there can be no complaint about the seating arrangement, for a full view of the stage is obtainable from any seat in the auditorium.

Too Busy to Stop

Salesmen Hear Rosenbluh Expound New System

So busy is the Fox Film Corporation with plans for coming business that some of its departments were unable to "lay off" over Labor Day. Among those who were kept on the job were the salesmen of the New York exchange who are under the supervision of Louis Rosenbluh.

Mr. Rosenbluh is the originator of a plan of co-operation between exhibitor and producer, in which the exhibitor becomes the distributor of Fox entertainments in his particular locality. Mr. Rosenbluh called the salesmen into a two day conclave and addressed them on the subject of his plan, explained in detail its workings, and pointed out its advantages.

Big Season Ahead

The motion picture industry is entering upon one of the most successful seasons enjoyed since the war, in the opinion of E. A. Smith, personal representative of Thomas H. Ince, who has just completed a tour of the country.

"From indications throughout the country, I am convinced that, beginning this fall, the motion picture industry will reach the high water mark which it touched just before the war," he states. "This applies only to clean, meritorious productions, for the public will not tolerate questionable plays."

Decrease in Stock

Amendments filed at Austin, Texas, during the past week included the following: Queen Theatre Company, of Galveston, decreasing capital stock from $50,000 to $1,000; Queen Building Company, of Galveston, decreasing capital stock from $150,000 to $75,000; Texas Amusement Company, of Galveston, decreasing capital stock from $20,000 to $1,000; Queen Theatre, of Galveston, decreasing capital stock from $100,000 to $1,000. All of the companies mentioned are subsidiaries in which E. H. Hulsey, of Dallas, is interested.

Arbitrators Named

The joint arbitration board, authorized the M. P. T. O. of North Carolina at its Asheville convention last June, is composed of the following exhibitor members: H. B. Varner, Lexington, C. L. Welch, Salisbury, and James A. Estridge, Gastonia. The exchange members, appointed by the Film Exchange Managers' Association of Charlotte, are as follows: E. E. Heller, Pathe Exchange, Inc., W. J. Kupper, Fox Film Corporation, E. F. Dardine, Universal Film Exchange, Inc.

Eckman Goes Ahead

S. Eckman, Jr., vice president of Goldwyn Distributing Corporation, who for several months past has been supervising Goldwyn's eastern branches, will take up active supervision of the metropolitan district and adjacent territory with headquarters at the New York exchange.

George S. Jeffrey, formerly associated with Famous Players in Canada, will actively manage the New York exchange under the supervision of Mr. Eckman.

Salesroom Opened

F. B. O. has opened a sales room at 1026 Forbes street, Pittsburgh, where A. R. Cheery, who has been appointed division manager with headquarters at Pittsburgh, will be glad to receive his old friends and customers. The sales room will be kept up permanently until the completion of the new F. B. O. premises on Forbes street. This sales room will be in addition to the present F. B. O. Exchange at 121 Fourth avenue, which will be maintained as heretofore.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Fritz Tidden, reviews; Roger Ferri, independent productions, C. S. Sewell, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

Copyright, 1922, by Chalmers Publishing Company.

Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

Mrs. Vignola Dies

The mother of Robert G. Vignola, the Cosmopolitan director, died on Labor Day at her home in Albany, N. Y. Mrs. Vignola had been ailing for a long time with no hope of recovery and the end was not unexpected. The director was at her bedside as were the other members of the family. Mrs. Vignola is survived by her husband, three sons and a daughter. Interment was in Albany.

Opens Exchanges

Paramount announces the opening of two new exchanges, one at Wilkes-Barre, Pa., and the other at Sioux Falls, South Dakota. This brings the number of Paramount exchanges in the United States to thirty-three.

The Wilkes-Barre exchange is located at 62-66 State street and is under the management of Earle W. Sweigert. The new Sioux Falls exchange will be under the management of A. B. Leak.

Kuttner Dies

Edward Kuttner, 51 years old, manager of the Kempner Theatre in Little Rock, Ark., and widely known in theatrical circles in the South, died suddenly August 13, as the result of a hemorrhage while fishing in a lake near Little Rock. The attack, it was declared, was brought on by excitement when Mr. Kuttner landed a fish.

Congratulations Due

I. J. Schmertz, assistant manager of the New York Fox exchange, is the father of a bouncing girl which came into the world Friday night, Sept. 1. Mr. Schmertz had been to the opening at the Lyric Theatre of "A Little Child Shall Lead Them," and when he arrived home he was informed that the little stranger whom he now will be able to perambulate during his leisure hours had arrived safely.

New Department

The Commercial Fibre Company of America, Inc., 15 East Twenty-sixth street, New York, announces the opening of a raw film department under the management of G. Zezza, to handle a new raw positive film manufactured by the Fabbrica Italiana Lamine Milano (F. I. L. M.). A large stock of the film has already reached this country. Mr. Zezza, before the world war, was the manager in this country of the Raw Film Supply Company and of the Ambrosio American Company.

Cornwell Opens Delmonte Theatre; No Fight on Paramount Intended

Nathan Frank, recently elected president of the Missouri Famous Players to succeed Fred L. Cornwell, resigned, returned from New York on September 6 and took charge of his new office. While in the East, Frank held several important conferences with Adolph Zukor and others interested in Famous Players.

Cornwell, who tendered his resignation as president early in June after the Famous Players-Lasky Corporation purchased his 1,260 shares of stock in the Missouri corporation for $126,000, has opened the Delmonte Theatre, 5624 Delmar boulevard, as an independent first run theatre. However, he has disclaimed any intention of fighting the Missouri Theatre, the big first run house of Famous Players, stating that he had not decided what film he would use but presumed he could obtain Paramount pictures if he desired.

"The policy of the Famous Players corporation is not to hold a number of theatres," he said in discussing his resignation, "but to retain a key theatre like the Missouri here and sell film to as many other theatres as possible. It has been learned from experience that a star becomes popular not from exclusive showings in a few theatres but from general exhibition. It was partly for that reason the Famous Players Missouri Corporation released all of the neighborhood houses about a year ago. And so it is we are to run the Delmonte.

"I have not yet determined what films we will run here, but I am sure that we can get Famous Players if we want them. Adolph Zukor, head of the organization, is a broad-minded man and does not ask exclusive use of his products by any theatre."

It is understood that the Delmonte Investment Company, owners of the Delmonte Theatre, were paid $120,000 to release the Famous Players from a lease on the amusement palace calling for a rental of $36,000 a year for eight years to come.

Twelve other St. Louisians also held stock in the Missouri Famous Players Corporation. At one time about 25 per cent. of the capitalization was held in St. Louis, but it is understood that all but a few shares to qualify officers and directors have been purchased by the New York organization at good prices.

The St. Louis Amusement Company now controls the former Famous Players neighbor houses, having obtained them by absorbing the City Wide Amusement Company.

The Delmonte opened with a program indicating that the house would make things interesting for any amusement organization. "Slim Shoulders," the W. W. Hodkinson special, was the feature, while a Snappy comedy, "Happy Birthday," and Fun from the Press were the short subjects. In addition, Kitty Gordon and her company, including her daughter; the Irene Castle Fashion Promenade and Virginia Watson and Joseph E. Daniels, exponents of Castle dancing, were on the bill.

The advertising campaign handled by "Front Page" Crandall was the most elaborate put on by a St. Louis theatre in many months and is said to have cost upwards of $5,000.

St. Louis theatre and film men are wondering whether there is any connection between the appearance of Keith stars on the Delmonte program and the announcement that Keith interests would build a $1,500,000 theatre in Toledo.

Invoke Hays' Aid

The Famous Players-Lasky Corporation, through special counsel, Guggenheim, Untermeyer and Marshall, retained in the Rodolph Valentino suit, has suggested to Will H. Hays, president of the Motion Picture Producers and Distributors, Inc., that the star should not enter into contracts with other companies during the progress of the suit.

The offer is made to submit the terms of the Valentino contract for Mr. Hays' inspection. Valentino alleges that he did not receive the advertising and publicity to which the contract entitled him.

Film Exports During June

Report of the Bureau of Foreign and Domestic Commerce gives the following data on film exports for June, to more than forty countries:

	Footage	Value
Positive film exported:		
For Australia	1,274,468	$56,094
For Canada	1,128,667	57,379
For Argentine	948,232	40,253
Total for all nations	10,276,437	465,328
Sensitized but not exposed:		
For Japan	2,988,052	87,331
For England	927,761	29,500
For Argentine	471,596	12,203
Total for all nations	4,952,397	149,338
Exposed negatives:		
England	197,420	15,943
France	91,893	3,775
Germany	76,763	6,273
British West Indies	53,680	1,320
Total to all countries	529,973	33,595

Strike Averted

A threatened strike of Cleveland operators was averted the forepart of September, when an agreement was made at the last minute.

The matter had been hanging fire for some time, the operators asking an increase, to which the exhibitors objected. Under the terms of the settlement, a year's wage scale was signed calling for payment of $50 a week to operators in theatres seating 500 or more, and $45 a week for theatres with less than 500 capacity.

C. E. Cook Chosen

C. E. Cook has been secured by the Motion Picture Theatre Owners of Kansas to be business manager. Mr. Cook has been on the advertising staff of the Kansas City Kansan since its beginning, having been sent to that paper from the Topeka Capital. It was decided at the last convention of the association to employ a business manager.

A Busy Birthday

C. Lang Cobb, general sales manager for Color Cinema Company, producers of "Artcolor" pictures, celebrated his birthday August 25 by releasing "Artcolor's" first picture, a one-reel comedy entitled "Making Hubby Like It," which is the first motion picture produced, photographed, printed and developed in natural colors, he says.

As A. H. Blank Sees It

A. H. Blank, one of the most progressive exhibitors in the country, is a member of the First National Executive Committee, President of Associated First National Pictures, Inc., of Iowa, and head of the A. H. Blank Enterprises. He is known as a fighter from the ground up and says what he thinks.

* * *

Business is certain to pick up, as the prospects were never better for a bumper crop of corn, and prices are gradually coming up to normalcy.

The public is displaying less interest in motion pictures that it did a year ago, and this is partly due to fewer good pictures during the last six months than at any time in the past three years.

* * *

And now the public is becoming more discriminating in the matter of pictures. Patrons of the screen are demanding better and bigger productions. The exhibitor who gives them big pictures will make big money—provided he puts those pictures over in the right way.

It will be necessary for the exhibitor to give more care to his exploitation, and to give the public a better show if he intends to maintain the present admission prices, as the public is going to expect more for its money in the future; or the same show for less money.

* * *

We will not get prosperity unless we work for it, and the exhibitor who works hard, studies his public and keeps his crowds pleased will be the one to prosper.

A Staunch Friend

Film Actors to Speak from This Minister's Pulpit

The Rev. Christian F. Reisner, of the Chelsea Methodist Episcopal Church, New York City, has surprised other ministers by inviting motion picture producers and actors to speak from his pulpit. "Yes, I have been criticized for this," he acknowledges, "but I want my people to get in closer touch with those who furnish their entertainment. The church can work in harmony with motion pictures and should use them to greater advantage."

The pastor told how he heard a youth speak "contemptibly" of a certain actress and how he warned him: "Take back what you said or I will make you eat your words." Thus warned—the minister is six feet tall and athletic—the youth hastened to admit he knew nothing at all about the actress. "People must think clean thoughts," the minister says. Richard Barthelmess, a friend of his, will be the first to speak from his pulpit. Others will be invited later.

Exchanges Abroad

Universal is establishing an exchange system in Europe with branch exchanges in all important cities, patterned after Universal's American exchange system, it was announced this week through the Universal home office by Carl Laemmle, Universal chieftan who now is in Europe. It will be under the direct supervision of Universal's Export Department, of which James V. Bryson is manager.

Universal further plans to release pictures in Europe practically at the same time as the American release dates. It has been found that all pictures in production in America get certain advance publicity in European trade and fan publications.

Building Exchange

Fox Film Corporation will soon begin erection of a modern two-story film exchange building in Dallas, on Jefferson street, east and opposite the Jefferson Hotel. The building will cost between $25,000 and $30,000.

The building will be twenty-five feet wide by ninety feet long and will include a projection-room for use in the private showing of films.

Killed in Accident

Abraham Sinna, one of five men killed in an automobile accident near Middletown, N. Y., recently, was a film inspector in the New York exchange of Associated First National Pictures, Inc., 729 Seventh avenue. Mr. Sinna had been in the employ of First National for several years and was popular among those engaged in the exchange end of the industry. His home was in Brooklyn, N. Y.

NOTICE TO HANDBOOK PURCHASERS

Orders on Richardson's new 4th edition HANDBOOK OF PROJECTION are being filled as rapidly as possible.

Due to curtailed train service, however, your copy may be late in arriving.

Be assured, in view of these conditions, we are doing our best at this end.

CHALMERS PUBLISHING COMPANY

Strike in Cleveland

See No Early End to Battle Between Exhibitors and Musicians

Labor Day brought a severe jolt to Cleveland exhibitors, for their musicians observed the holiday by striking for an increase of $13.50 in salary. In all but one theatre, Reade's Hippodrome, where Manager W. H. Raynor met the demand, the increase was turned down. As a result Cleveland picture houses are without music and a long drawn-out fight is in sight, for both sides are equally determined not to give in.

Every house in the city, excepting the Hippodrome, has been affected. These include the following downtown houses: Allen, State, Park, Stillman, Mall, Alhambra, Strand and all the Loew theatres. Several of these organized impromptu orchestras, while others will show pictures without music.

Manager Fred Desberg, of the Loew interests, speaking for Cleveland exhibitors, made the following exclusive statement to a representative of Moving Picture World on Tuesday, Sept. 5:

"For more than three years our theatres have been paying to our men more than the established union scale. The scale in effect at the time of the walkout was $46.50 a week. We have been paying from $50 to $80 a man a week, according to a man's ability. For instance, a first violinist received more than a second violinist. The union asked for an increase from $46.50 to $60 a week a man. We were willing to negotiate but not willing to accede to their demands, which amount to a 28 per cent. increase."

Loew Returns

Marcus Loew, who went to England to attend the London opening of "The Four Horsemen," returned to New York on Friday aboard the s. s. Berengaria. His coming was the occasion for an unusual celebration. Through the courtesy of city officials the police boat, "John F. Hylan," was loaned to Mrs. Loew, who took a party of friends and prominent film men down the bay to meet the ship at quarantine, and escort it up the river.

On leaving the pier, the party, numbering about a hundred persons in autos, was accorded the honor of an escort of motorcycle police to the Loew offices in the State Theatre building, where a reception was held.

To Open New Branch

James R. Grainger, recently appointed by F. J. Godsol, president of Goldwyn Pictures Corporation, as his personal representative, has completed arrangements for opening a new Goldwyn branch suboffice in Milwaukee to care for the exhibitors in central and northern Wisconsin.

ETHEL CLAYTON

In the F.B.O. Special, "IF I WERE QUEEN," adapted from
Du Vernet Rabell's Story, "The Three Cornered Kingdom"

Ethel Clayton in the F.B.O. Special, "IF I WERE QUEEN"

Ethel Clayton
in
the F.B.O. Special,
"IF I WERE
QUEEN"

Ethel Clayton in the F.B.O. Special,
"IF I WERE QUEEN"

Ethel Clayton in the F.B.O. Special,
"IF I WERE QUEEN"

One of the Many Striking Group Scenes in "IF I WERE QUEEN"

Ethel Clayton in the F.B.O. Special,

"IF I WERE QUEEN"

Ethel Clayton. in the F.B.O. Special, "IF I WERE QUEEN"

Kids, Animals, Laughs!

HAL ROACH

presents

"Our Gang" Comedies

Two Reels

AS new as tomorrow; as brilliant as sunlight!

Hal Roach has given Old Man Gloom a death-blow with this cast of irresistible kids, assisted by the funniest trained domestic animals you ever saw.

There is nothing like them.

Put them on your screen so every man, woman and child in your community can have the luxury of a solid half hour of laughter.

One every four weeks.

Pathécomedy

TRADE MARK

More Laughs, Longer L

"Snub" Polla

Tw

MILLIONS are laughing at the funny little fellow with the big mustache in Hal Roach one reel comedies, produced during the last two years.

Tens of millions will thank Hal Roach, as they hold their sides, for the new two reel "Snub" Pollard comedies made as Roach knows how to make them.

Marie Mosquini, "Sunshine Sammy" and "Cross-eyed Slim," the others of that brilliant cast, are in them too.

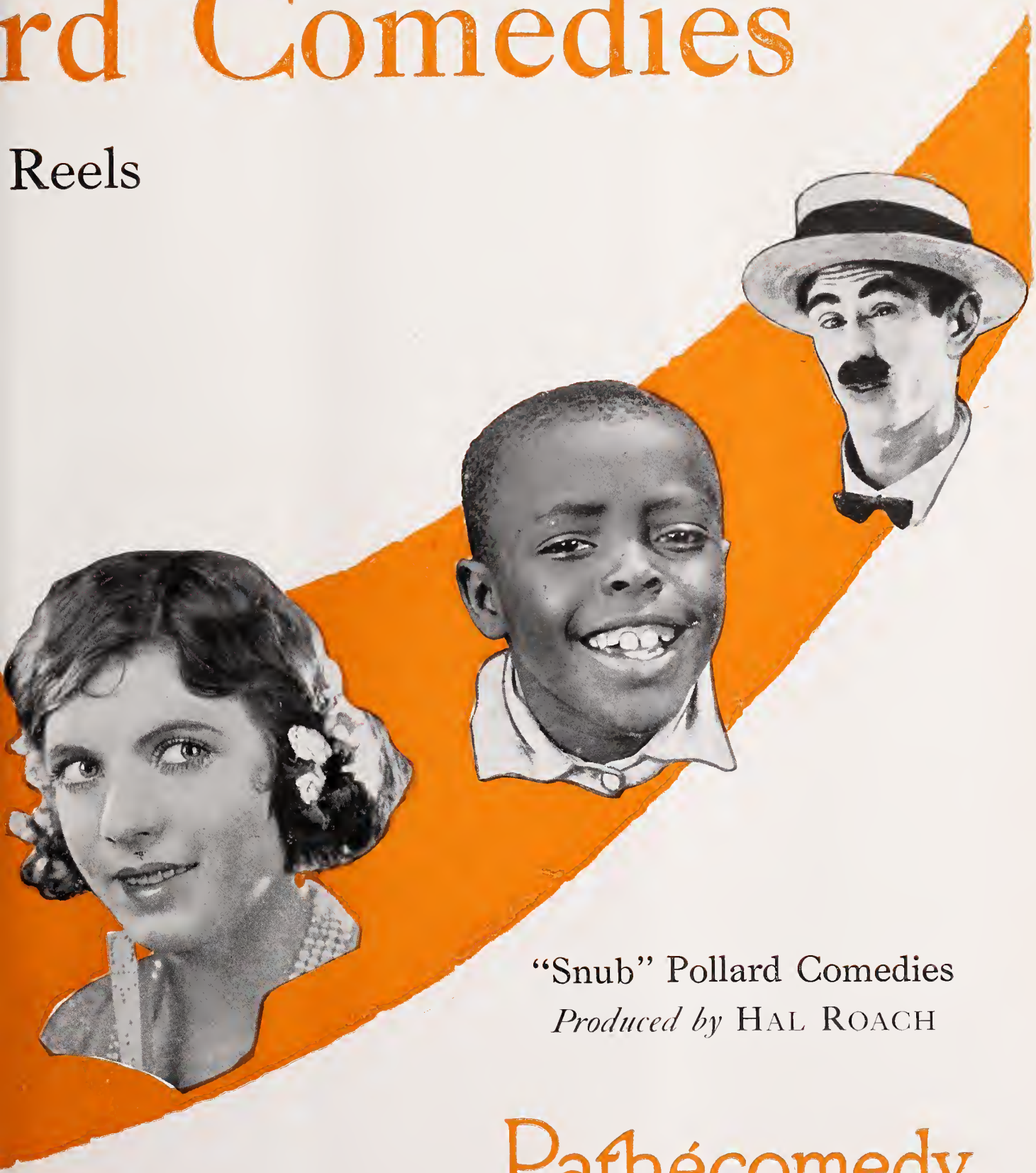
Yours for "more laughs, longer laughs, longer comedies."

One every four weeks

aughs, Longer Comedies

rd Comedies

Reels



"Snub" Pollard Comedies

Produced by HAL ROACH

Pathécomedy

TRADE MARK

Ruth Roland

in

The Timber Queen

It teeters on the very edge.
Will it fall?

AS though gripped by the irresistible force of an avalanche, the house with Ruth and the hero rushes to the very edge of the towering cliff, and half over the chasm teeters and sways.

Will it fall?

That's just one of a thousand mighty thrills in the best acted, best produced, strongest storied and most censor-proof Western serial exhibitors have yet seen.

Do the public like it?

They're eating it up!

Produced by RUTH ROLAND SERIALS, INC.
Supervised by HAL E. ROACH

Pathéserial

Situation in Detroit

Scales at Kunsky's Theatres to Be 60, 50 and 60 Cents

The coming season in the first-run houses, of Detroit, promises to be one of the greatest in their history, at least this is the outlook for the next three months. Following is a resume of the situation at the first-run downtown theatres:

Adams: This John H. Kunsky Theatre will adopt 60 cents as the scale for first floor seats, at night, and will maintain this price for all specials, regardless of the attraction. All pictures will be retained for at least two weeks, and if business warrants, for a longer period. Some of the attractions booked are "Loves of Pharaoh," for two weeks; "Blood and Sand," for two weeks; "The Storm" and "Manslaughter," both for at least two weeks.

Madison: Another Kunsky house, where the top price for first floor seats will be held at 50 cents as at present. Most pictures will be held for one week only, longer engagements depending upon their own box-office records. "The Gilded Cage" and "The Eternal Flame" are already booked.

Capitol: Kunsky's latest and biggest house in Detroit will have a scale of 60 cents top for first floor seats and First National attractions will be featured in the main, while the Adams and Madison will take the Paramounts which are contracted for. Some of the coming attractions for the Capitol are "The Masquerader," "The Young Diana," "Slim Shoulders," "Light in the Dark," with a personal appearance of Hope Hampton; "Kindred of the Dust" and "The Bond Boy."

Fox-Washington: Prices at this house for the coming season will be 50 cents top, with big Fox superspecials showing most of the time. Among the bookings for the next few months are "The Fast Mail," "Monte Cristo," "Nero" and "A Little Child Shall Lead Them." It is also possible that the William Farnum and Tom Mix attractions will be shown there.

Broadway-Strand: This house will be strictly open booking, its future policy depending on the outcome of the suit filed by Phil Gleichman against Famous-Players, alleging abrogation of contract. Prices will be 50 cents top.

No Permanency

With the passing of M. H. Markowitz as Buffalo, N. Y., manager for United Artists, there have been forty-nine managerial changes in the local Film Row in the past two years and eight months, according to one manager who has kept a careful tally.

Coming Conventions

September 12—M. P. T. O. of New Hampshire and other New England exhibitors at the Hotel Arlington, Boston, Mass.

September 18, 19 and 20—M. P. T. O. of Iowa and Nebraska at Omaha, Neb.

September 25—M. P. T. O. of Kansas at the Hotel Broadview, Wichita, Kas.

October 10 and 11—M. P. T. O. of Michigan at Flint, Mich.

The Theatre Owners and Managers' Association of Oklahoma is meeting this week at the Skirvin Hotel, Oklahoma City.

SheaJoinsHodkinson

To Work for Exploitation of Exceptional Productions

J. Frank Shea, until recently general manager of the Grey Circuit of Theatres in Maine and New Hampshire, has joined the W. W. Hodkinson Corporation and will work with Harry McDonald in the special sales work to be given extraordinary productions distributed by the Hodkinson organization.

Shea has had much experience both in exhibition and distribution of pictures and has covered most of the world for the Fox organization.

Resigning from Fox in 1919 Shea joined the S. A. Lynch Southern organization.

Seeing the great possibilities in such entertainment as being offered by the Hodkinson Corporation with the Irene Castle Fashion Promenade being presented with the latest Castle production, "Slim Shoulders," he was induced to join the Hodkinson forces.

Look Out for Him

J. G. Von Herberg, of Jensen & Von Herberg, Seattle, has sent out a warning that a confidence man is travelling around the country representing himself either as Mr. Von Herberg or his brother.

"This man is visiting exhibitors in the East and Middle West and also business men in other lines, and I have received three communications in the past few days from those he called upon. He has been active around Detroit and New York during the past two weeks. The man's object is to raise money under false pretenses and persons in the industry are warned against him."

United Artists Sues

Allegations Against Grombacher and Phelps Taken to Court

The case of United Artists Corporation versus Ray Grombacher and the Liberty Amusement Company, of Spokane, Wash., to compel the latter to play a number of contracts said to have been repudiated, has been set for September 11, the opening of the fall term of court. The suit is for the amount of $2,700. Exhibitors and exchangemen are greatly interested.

United Artists also has suit filed against O. Phelps, of the Liberty Theatre, Hillsboro, Ore., which will come up shortly. Phelps, it is alleged, contracted to play "Way Down East" and gave his check in payment. Later, he stopped payment on the check and refused to play the picture according to the terms of the contract, it is said.

Suit is further contemplated against several other northwestern exhibitors, pending the outcome of the above suits. Charles R. Harden, manager of the Seattle exchange, says he is determined that exhibitors signing contracts must live up to their agreements or go to court.

Seem Villainous

Gives Reasons Why American Films Are Banned in Mexico.

Explaining why Mexico has banned American films, Roberto A. Turnbull, of Mexico Cines, S. A., Mexico City, says it is because Mexicans are always portrayed as infamous creatures in the American-made pictures.

He says that it is nearly always the case that when certain film companies wish to show a traitor, a kidnapper, a coward or general "movie villain," that a Mexican type is chosen.

Mr. Turnbull states: "We have bad things in this country, the same as everywhere else, but we have many beautiful things, too, worth noticing and on the screen. But it seems that the American Producer can't find any other type to do the dirty work in pictures but their next door neighbor, the Mexican. I am an ex-cameraman from Los Angeles, having worked there for eleven years with many of the producing companies of that city.

"Here in Mexico I am one of the three owners of the only up-to-date Studio and laboratory in Central or South America. How would the Americans like to see films made by this country where the American was always the scoundrel whose villainies were his downfall? Or to see pictures where one Mexican star would sneeze and twenty-three Americans fall dead, which is about the average number killed by the American star in such cases."

News from the Producers

By C·S·SEWELL

Finally Decided

Rumors as to the distributing company which would handle the second production starring Strongheart, the wonder dog, were laid at rest this week by the announcement from Associated First National Pictures, Inc., and confirmed by Laurence Trimble and Jane Murfin, the producers, that the production, "Brawn of the North" would be released on the First National franchise basis.

Almost seven months were spent in the actual filming of the story of the second starring vehicle for the dog that made such a remarkable impression in "The Silent Call." The story was written especially for Strongheart by Mr. Trimble and Miss Murfin, and the locale was selected with special attention to the scenic possibilities.

Mary Carr Essays New Mother Role

Mary Carr, the Fox actress who won international fame with her admirable portrayal of the sad and mistreated mother in "Over the Hill," and whose following successes, "Thunderclap," a 1921 special, and "Silver Wings," a special on the current season's program which recently completed a summer run on Broadway, New York, have been distinguished by similar character delineation, is to be seen in an entirely different "mother" part in "Penzie," Paul H. Sloane's screen version of Florence Bingham Livingston's novel, "The Custard Cup," now under production at the New York studios of Fox Film Corporation, with Herbert Brenon directing.

The scenes with the children promise to be among the favorite episodes of the picture. Director Herbert Brenon has a particular fondness for building up "kiddie scenes" and takes infinite pains with the juvenile actors. Miriam Battista, Jerry Devine and Ernest McKay, who impersonate the three youngsters, respond quickly to the sympathetic direction of Mr. Brenon.

It is hardly necessary to remind anyone of Mary Carr's fitness for mothering such a brood. Her children, in the story, do not use her name of Mrs. Penfield, but have shortened it affectionately to "Penzie." While there is a well defined dramatic thread running through the plot, the principal strands are composed of amusing sequences of character comedy, shot through with a wholesome and entertaining optimism.

To Film in East

Jesse J. Lasky announces that George Melford's next production for Paramount will be "Java Head," by Joseph Hergesheimer. It is largely a sea story and the author will collaborate with Waldemer Young in preparing the scenario. Mr. Melford will bring his entire company East and film scenes near Salem, Mass., and in the Long Island studio. Leatrice Joy, Jacqueline Logan and Raymond Hatton will be among the featured players. "Java Head" is the fourth production announced to follow the "First Forty-One," starting in February. The other three are Pola Negri in "Bella Donna," Gloria Swanson in "His American Wife" and Mary Miles Minter in "Sacrifice."

Barclay to Co-Star with Conley

Don Barclay, one of the best known of stage comedians, has been signed by Jack White to be co-starred with Lige Conley in forthcoming Mermaid Comedies, for Educational release.

Barclay and Conley, who has, Educational says, already achieved recognition as one of the coming funny men of the screen through his work in Mermaid Comedies, are both said to be decidedly distinctive in style. Their work together in "Look Out Below," first of the new series of Mermaid Comedies, promises well for their future pictures, it is stated.

"I believe that Don Barclay is one of the most promising comedians in pictures," said White. Barclay is a Flo Ziegfeld "discovery," having been "found" by the boss of the Follies shortly after Barclay discovered the famous zig-zag hair part.

Pathe Gets Another Series of "Shorts"

Pathe announces a contract with the Kiser Studios, Inc., of Portland, Oregon, for the distribution of a series in one or two reels, to begin late this fall. These are described as striking a fresh note of absorbing realism. The first three subjects are "The Price of Progress," "The Royal Chinook" and "Fleeced for Gold."

The Kiser Studios, Inc., enterprise represents—according to George Morton Vinton, director of distribution—the development of an idea in motion picture production which has the hearty support of the heads of a number of West Coast industries. "This," said Mr. Vinton, "is owing to the fidelity and thrilling realism with which gigantic operations of men and machinery are depicted in motion picture productions designed solely for public entertainment.

"'The Price of Progress' shows the giants of the forest being felled and the daring chances the men take in getting the timber out. The Sunday Oregonian says of this series: 'These pictures are both scenic and educational, but they are infinitely far removed from the drab and dry variety that we are often compelled to sit through.'"

Reports Improvement in Business

W. B. Frank, general sales manager of Associated Exhibitors, returning recently from a trip that took him as far west as Cincinnati and south to Louisville, brought reports of a spirit of decided optimism manifested by exhibitors in Pennsylvania, Kentucky and West Virginia.

"There is no question but that business in these States is picking up," said Mr. Frank. "Evidences of the improved outlook were apparent in every city and town I visited, and they manifested themselves in more than one way. Not only are exhibitors willing to pay higher prices for big productions than they would have considered a year ago, but several regard business prospects as justfying the building of new theatres or the reconstruction or improvement of existing houses."

A Fast-Moving Trio

Three Educational pictures began a run in the Loew Circuit in and about New York City on September 4, setting a record for one distributing organization. The pictures are "A Hickory Hick," a Christie comedy, featuring Bobby Vernon; "Fair Enough," a Christie comedy, featuring Dorothy Devore, and "Spooks," a Mermaid comedy, with Lige Conley and Elinor Lynn.

With several prints of each in use on the Loew Circuit, there is a total of 150 days' bookings for these recent Educational releases.

Playgoers Present Three in September

Playgoers Pictures offers three releases during September, widely different from one another. First is "The Isle of Doubt," September 10, a six reeler offering in which Wyndham Standing is starred, adapted from a novel by Derek Bram, combines some of the characteristics of a high-class society drama with the adventure and lure of the tropics. The cast also includes Dorothy Mackaill, George Fawcett, Warner Richmond and Marie Burke. Hamilton Smith directed the production. Release is set for September 10.

September 17 will see "Face to Face," another six-reeler, which combines a criminal case with a romance. Marquerite Marsh and Coit Albertson are featured, with Richard Stewart, Edna Holman, Frances White and Joseph Marba playing the other roles.

In "The Man She Brought Back," released September 24, appear Earle Fox, Doris Miller, Frank Losee, Donald Russ, Harry Lee, Frederick Burton and Charles Mackay. This is a five-reel feature, directed by Charles Miller. It is a drama of the Canadian Northwest Mounted, but differing from the usual run of tales of that country.

Film Highly Praised

Exhibitor praise of "The Timber Queen," with Ruth Roland, reports Pathe, exceeds in volume of direct testimonials of this nature any previous spontaneous response in the history of recent Pathe serials. By way of example, a letter from Manager C. E. Walker, Princess Theatre, Santa Ana, Cal., is quoted in part:

"I opened this serial on August 3 to the biggest audience I have ever had for a serial. I wish also to state that the second episode, which I ran on August 10 and 11, did the biggest business I have ever done with any serial on the second episode."

Pollard's Debut

September 17 marks the debut of Snub Pollard as a full-fledged star in two-reel comedies. The initial stellar vehicle of this popular Hal Roach player is an eccentric comedy, "365 Days," distributed by Pathe. The cast includes Noah Young and Marie Mosquini. The story deals with the comic experiences that the heirs of an eccentric old man have to face to get his fortune. Pollard and his family live in a captive balloon which gives the star good opportunities for clever comedy work.

Vignola Returns to Studio

Robert G. Vignola and his company have returned to Cosmopolitan studio, New York, after a two week's location trip in and around Stamford, Conn., doing exteriors for his forthcoming production, "Adam and Eva." This is the Guy Bolton-George Middleton comedy which Mr. Vignola is now doing with Marion Davies in the leading role.

The scenes which Mr. Vignola has just completed required a farm of an unusual topographical nature. This farm was found near Stamford, and with the owner's permission it was improved and rebuilt to fit the story. About two weeks were spent on this location, during which the entire cast was utilized, among those taking part being Tom Lewis. Louella Gear, Leon Gordon, William Norris, T. Roy Barnes, Amy Ongley, William Davidson and Edward Douglas.

"Sherlock Holmes" Is October Release

Goldwyn's second release for the new season—John Barrymore in "Sherlock Holmes," to be released Oct. 9, has, Goldwyn says, many angles of appeal to exhibitors and the picturegoing public aside from the name of America's outstanding dramatic genius in the title role of a picture about the most famous character in the world's detective fiction.

It has a cast of players in support of the star whose record of past performances on stage and screen is alone sufficient to induce exhibitors to book the film and fans flock to it, it is stated.

The leading woman is Carol Dempster, heroine of many D. W. Griffith productions, who rose to unusual heights of screen acting in "Dream Street," it is said.

Changes Name

The company picturizing "The Life of Abraham Lincoln" announces a change in its corporate name from Rockett-Naylor Productions, Incorporated, to the Rockett-Lincoln Film Company.

David H. Naylor, Jr., retired from all connections with the company and is succeeded by R. R. Rockett as president.

Lichtman Touring and Being Feted

Al Lichtman, president of the Al Lichtman Corporation, distributors of Preferred Pictures, seems to be the real "globe trotter" at this particular time, of the picture industry.

Mr. Lichtman only recently returned from a tour of the country that took in all sections except the South, and last week he left for New Orleans to hold a conference with E. V. Richards, general manager of the Saenger Amusement Company and owner of the Lichtman Corporation franchise for the eleven southern states.

Mr. Lichtman expected to return to New York the middle of this week, but it is more than likely that he will not return for another week, as he is booked for honors at the hands of Harry Charnas and the exhibitors of Western Pennsylvania, Ohio and Michigan beginning next Sunday.

This western trip is an exceptional tribute to Mr. Lichtman. Beginning Sunday, September 10, he will be the honor guest at a dinner of exhibitors in the William Penn Hotel at Pittsburgh. The next night a similar honor will be accorded him in Cincinnati, on Tuesday there will be another at Detroit and on Wednesday the tour will wind up with a banquet in Cleveland. Mr. Charnas, who is one of the livest independent distributors in the country, conceived the plan out of recognition of Mr. Lichtman's accomplishment in organizing a complete national distributing organization and getting his first release with full advertising accessories, into the exchanges before release date.

Schulberg Details His Feature Plans

"Detailed plans for our features to be released shortly are maturing rapidly," announces B. P. Schulberg, president of Preferred Pictures and vice president of the Al Lichtman Corporation, which is handling the distribution of his products.

"About six weeks after the general release date of 'Rich Men's Wives,' set for September 1, we will have ready for the public our second offering, the screen version of Wilbur Daniel Steele's prize story, 'Ching, Ching Chinaman,' which Tom Forman is directing. The complete cast, headed by Lon Chaney, Harrison Ford and Marguerite De La Motte, has already been announced.

"The release of the Gasnier production of 'Thorns and Orange Blossoms,' featuring Estelle Taylor, Edith Roberts and Kenneth Harlan, will follow closely upon 'Ching, Ching, Chinaman.' Work on Bertha M. Clay's famous novel is already well under way.

"The next feature on our first year's program will be 'Are You a Failure?' This is a screen original written by Larry Evans, a magazine writer of wide repute, which is bound to be a powerful film story. Among the juvenile types will be Harrison Ford.

"We will probably schedule 'The Hero,' Gilbert Emery's distinguished play, in which Richard Bennett is starred, to follow 'Are You a Failure?' We recently closed negotiations with Sam H. Harris for the screen rights to this remarkable play, which the New York critics called the best dramatic work of 1921."

Capitol Praises "Makin' Movies"

The Capitol Theatre showing of "Makin' Movies" beginning Aug. 27 started the second of Pathe's Johnny Jones Series of "juvenile business" comedies on its career. Following the success of the previous Johnny Jones release at the big Broadway house, "Makin' Movies" is reported to have received a warm welcome by the management. All indications point, says Pathe, to even heartier exhibitor and public approval of this comic juvenile aspect of the film industry than has been won from the start by its predecessor, "Supply and Demand," which has caused the entire series to be liberally booked in single contracts all over the country, it is reported.

In the case of "Makin' Movies," the Hollywood preview was represented in West Coast newspaper reviews, Pathe says, as "destined to break several long records for two-reel pictures." It is said to have literally set the Film Colony buzzing with frank desire to congratulate Producer McDonald, Director Mason N. Litson—and especially those very youthful screen celebrities, Johnny Jones and Gertrude Messinger. All of this pre-release enthusiasm, Pathe reports, has immensely stimulated bookings of the entire series of Johnny Jones Comedies.

Reviews of "Makin' Movies" at the Capitol Theatre are reported to be fully bearing out the high opinions expressed by writers who attended the Hollywood preview.

Effective Plan

To secure the best results from its East and West Coast studios, Paramount will be governed by the predominating locale of each production, the Long Island studio being used for Eastern and the Hollywood studio for Western atmosphere. For example, Jack Holt filmed the Eastern scenes for "Making a Man" in New York, then went to California for the remainder, while for "Java Head" George Melford will come East for important scenes. Pola Negri will go to the coast for her Egyptian and desert scenes.

Three Specials Head Fox Releases

Three specials head the September release program announced at the New York offices of Fox Film Corporation this week. They are "Monte Cristo," scheduled for publication September 3; "A Fool There Was," for September 10, and "Nero," for September 17.

"Monte Cristo," directed by Emmett J. Flynn, began an indefinite pre-release engagement at the Forty-fourth Street Theatre, New York, August 21, following the closing of a long summer run of "Silver Wings" at the Apollo Theatre.

"A Fool There Was," the Emmett J. Flynn directed version of Porter Emerson Browne's stage play of that name, has already had the Broadway showing at the Strand Theatre. "Nero," produced at Rome, Italy, under the direction of J. Gordon Edwards, completes its New York run at the Lyric Theatre, September 1, after a successful summer business which began May 23.

Charles Jones will be seen in "West of Chicago," the screen adaptation of the story by George Scarborough and directed by Reeves Eason. The picture will be released September 3. "The Yosemite Trail" is the title of the Dustin Farnum vehicle. It was directed by Bernard J. Durning and is the screen adaptation of Ridgwell Cullum's story by Jack Strumwasser. It was originally announced under the title of "The One Way Trail." Release date is September 24.

Howard Mitchell directed the William Russell feature, "The Crusader," which will make its debut to the exhibitor September 10. "All Wet" is the Al St. John two-reel special comedy for September. A Katherine and Jane Lee re-issue, "Kids and Skids;" two Sunshine Comedies, "Puppy Love" and "The Tin Bronco;" and two Mutt and Jeff cartoons, "Court Plastered" and "Nearing the End," complete the list.

New Title for Film

The title of "Blood Will Tell," the Tom Mix picture which originally was titled "A Kiss in the Dark," has been changed again. Its present title is "Do and Dare"

New Standard

"The Enchanted City," the work of art by Warren A. Newcombe, which has created an impression because of the forecast it carries of greater things for the screen, will be released by Educational Film Exchanges, Inc., by arrangement with Howard Estabrook.

This single-reel subject was shown on Broadway, at the Rivoli Theatre, and following this run has received from magazines, newspapers and trade publications the most enthusiastic praise as a new type of picture which, as one critic expressed it, "establishes a new standard of comparison for moving pictures."

"The Enchanted City" is a love fantasy, the story of a dream told by a youth to his beloved as they sit on a cliff by the sea. The story is told with a series of beautiful paintings by Mr. Newcombe, which some believe mark a far stride beyond anything of this sort that has been done before in motion pictures.

Strong List of Universal Films

Universal's five feature releases for the month of September, several of which have had pre-release showings, stack up as one of the strongest group of releases ever put out by that company on the same month's schedule, according to reports from Universal.

At the head of the September releases stands "The Storm," a Jewel production, starring House Peters, which, it is said, is breaking box-office records from coast to coast. Its pre-release engagements included three separate runs on Broadway. Next in the list of Universal features is "Top o' the Morning," a Gladys Walton special, from the famous stage play by Anne Caldwell. Following "Top o' the Morning," there will come "The Galloping Kid," with Hoot Gibson; "Caught Bluffing," with Frank Mayo, and "Confidence," with Herbert Rawlinson.

"The Storm" was directed by Reginald Barker. Virginia Valli, Matt Moore and Joseph Swickard play the chief supporting roles. "Top o' the Morning," the Universal release of September 4, was directed by Edward Laemmle, following his completion of "In the Days of Buffalo Bill."

The Hoot Gibson picture, "The Galloping Kid," follows "Top o' the Morning." It was directed by Nat Ross.

On September 18 Universal will release "Caught Bluffing," Frank Mayo's new picture. It is a feature production directed by Lambert Hillyer. Edna Murphy plays opposite Mayo. In "Confidence," the Herbert Rawlinson picture to be released September 25, the picture going public will have the first opportunity of seeing Harriett Hammond, popular bathing beauty, in a leading woman role. It was directed by Harry Pollard, maker of "The Leather Pushers."

Film Completed

Camera work on "St. Elmo," the screen adaptation of Augusta Evans' famous novel, has been completed at the West Coast studios of Fox Film Corporation under the direction of Jerome Storm, according to advices from Hollywood.

The production stars John Gilbert, who gives an excellent portrayal of the Count of Monte Cristo in the giant Fox special, now playing an indefinite run on Broadway. "St. Elmo" will be an early fall release.

The members of the cast, headed by Bessie Love in the feminine lead, are Warner Baxter, as Murray Hammond; Nigel Brullier, as Alan Hammond; Barbara La Marr, as Agnes Hunt, and Lydia Knott, as Mrs. Thornton. Gilbert essays the part of St. Elmo Thornton. The continuity was prepared by Jules Furthman.

"St. Elmo" has been on the stage for many years, where it scored as a great drama. On the shelves of book-stores it is known as one of the best-sellers of its day.

Preferred Will Film "The Hero"

"The Hero," which was unanimously proclaimed by New York's dramatic critics as the finest play by an American author in 1921, has been purchased by Preferred Pictures, Inc., of which B. P. Schulberg is president, for immediate screen production.

Negotiations for the play have been on for some time and were finally closed with Sam H. Harris this week by Al Lichtman, vice-president of Preferred Pictures and president of the Al Lachtman Corporation, which is distributing the Preferred product.

"Hungry Hearts" to Be at Capitol

"Hungry Hearts," the Goldwyn picture, is to receive its first pre-release screening at New York's Capitol Theatre soon. This is the photoplay of East Side immigrant life in New York, made from the volume of short stories by Anzia Yezierska, bearing the same title as the picture. E. Mason Hopper directed the photoplay. He also directed "Dangerous Curve Ahead."

The chief characters in "Hungry Hearts" are said to be acted with remarkably life-like coloring by Rose Rosanova, E. A. Warren, Bryant Washburn, Helen Ferguson, George Siegman, A. Budin and a dozen others.

S. L. Rothafel, manager of the Capitol Theatre, is arranging for one of his special presentations in connection with "Hungry Hearts."

On First Program

The opening program at the beautiful new Strand Theatre in Niagara Falls, N. Y., on August 26, included two subjects released by Educational, "Syria, Land of Religious Hatred," a scenic subject, and "Nothing Like It," a Christie comedy, featuring Dorothy Devore.

"Blood and Sand" Due September 10

On September 10, Paramount releases two of the biggest productions on its fall schedule. They are Rodolph Valentino in Fred Niblo's "Blood and Sand," and the Cosmopolitan production, "The Valley of Silent Men," with Alma Rubens.

Paramount points to the records "Blood and Sand" already has made during pre-release engagements in New York, Chicago and Los Angeles in justification of its claim that it will prove one of the greatest box-office attractions of recent years. In New York, at the Rivoli, all house records for a single week, both in receipts and attendance, were broken. The second week of its run it broke the house record for a second week by nearly $6,000, and so heavy did the demand continue that it was found necessary to run it a third week simultaneously in both the Rialto and Rivoli.

Cosmopolitan's "The Valley of Silent Men," which has just finished an engagement at the New York Rialto, has been hailed as an ideal picture of the Canadian Northwest, with its endless snows and forests. The story was written by James Oliver Curwood and the scenario by John Lynch. The director was Frank Brozage, producer of "Humoresque" and "The Good Provider."

F. B. O. Will Film Doyle Book

"The Hound of the Baskervilles," the film version of the famous Sherlock Holmes novel of the same name, with Eille Norwood in the role of the great detective of fiction, will be an early release of the Film Booking Offices of America, announces that company. It has been tentatively set to follow the first Ethel Clayton production, "If I Were Queen" on the F. B. O. program.

This Sherlock Holmes picture is of feature length and, it is said follows closely the original story by Sir A. Conan Doyle, which is published as a complete novel. Because of this latter fact, states the F. B. O. the title has a definite box office value, inasmuch as the story is known under its own title and not simply as "one of the Sherlock Holmes stories."

As transcribed to the screen "The Hound of the Baskervilles" is one of the most unusual mystery stories ever made, states F. B. O.

Booked Extensively in New England

"Making Hubby Like It," an Artcolor picture distributed by American Releasing Corporation, has been extensively booked in the New England and Philadelphia territories. This includes the Black New England Theatres; Famous Players Houses in New England; W. P. Gray Circuit and Empire Theatres, Inc., of New England; and Commerford and Stanley of Pennsylvania.

"Making Hubby Like It," was produced, photographed, printed and developed in natural colors by the artcolor process.

COMMERCIAL FIBRE CO.
OF AMERICA, Inc.
Phone: Madison Square 4430 15 East 26th Street, N. Y. C.
Sole Agents for
Fabbrica Italiana Lamine Milano
"F. I. L. M."
Positive Raw Film Manufactured in Italy
Ask for Samples and Prices.

Books Lloyd

Edward L. Hyman has selected the Harold Lloyd five-reeler, "Grandma's Boy," as the feature for the third anniversary celebration at the Brooklyn Strand, week of September 10, to be presented with a special program and personal appearance of stars and city officials. This Associated Exhibitor's attraction now running at the New York Strand, is in its seventeenth week at the Symphony in Los Angeles, and enjoying long runs elsewhere.

Jane Novak Stars in F. B. O. Film

"The Snow Shoe Trail," a Chester Bennett production, starring Jane Novak, is the current attraction offered by the Film Booking Offices of America, the picture being scheduled for mid-September release. "The Snow Shoe Trail" is the third of the F. B. O. "Box Office Ten," with which that company is opening the fall season.

Following "Colleen of the Pines," this new Chester Bennett production will, it is stated, further enhance Miss Novak's reputation as a star in her own right. It is a story of the Northwest which combines a goodly number of society scenes in the earlier reels.

Klein Joins F. B. O.

Harry Berman, general manager of distribution of Film Booking Offices of America, announces the appointment of Joseph Klein as manager of the F. B. O. Chicago Branch, to succeed C. R. Plough, who has resigned. Another addition to the Chicago staff is Louis P. Kramer, who has resigned as manager of publicity for Universal's Kansas City office to direct the publicity and advertising at the Chicago Exchange of the Film Booking Offices of America.

Nearing Release Date

Goldwyn Pictures Corporation announces that three more of its "big twenty" productions for the coming season have reached the editing and titling stage, completing the entire first list of releases with the exception of the last in the series, "The Strangers' Banquet," which Marshall Neilan is producing in association with Goldwyn, with Hobart Bosworth in the lead.

The three productions now being edited are "The Christian," "Gimme" and "Broken Chains."

To Be Feature

"The Hound of the Baskervilles," a screen adaptation of the famous Sherlock Holmes novel by Conan Doyle, will be the feature attraction at the Capitol Theatre, New York, during the week of September 10. It is a Film Booking Offices of America release, which has been scheduled for early distribution through F. B. O.

More Fashion Shows to Exploit "Slim Shoulders"

Hodkinson says the instantaneous success of the Irene Castle Fashion Promenade idea in which six mannequins and a couple interpreting the new ballroom dances accompany the latest production of this popular star has made it necessary for the Hodkinson company to assemble three units to take care of the big key city bookings. One company of six New York models appearing in charming frocks and evening gowns will be seen at the Capitol Theatre the week of September 3. Starting the new season, a second company has been selected to re-open the big Delmonte Theatre in St. Louis, this engagement running nine days from September 1 and a third company begins a tour of Michigan and surrounding territory on September 10.

The New York company goes to Newark immediately after completing the engagement at the Capitol and from there goes to the Strand Theatre, Brooklyn for a week's engagement. Following the engagement in St. Louis that unit will go to Springfield, Ill., Terre Haute, Ind., Evansville, Ind., Sioux City and Davenport, Iowa and Omaha, Nebraska.

The third unit after completing the Capitol Theatre, Detroit, showing goes to the Capitol Jackson, Michigan, Desmond Theatre, Port Huron, Michigan, Regent Theatre, Bay City, Michigan and then to Lansing and Grand Rapids.

Harry McDonald, of the Hodkinson office, who conceived the idea of the units, making it possible for exhibitors to offer patrons the double attraction of a highly entertaining motion picture and an advanced showing of fashions as seen by Mrs. Castle during her recent trip to Europe, states that ten companies could start out the first of September and continue playing the biggest theatres of the United States for a period of three months without interruption, so great has been the demand for the Irene Castle Fashion Promenade with "Slim Shoulders."

Traveling ahead of each unit will be a publicity man to arrange for department store tie-ups and various other publicity stunts that will center interest in this Hodkinson entertainment when it reaches the key cities.

As soon as the three companies of mannequins are outfitted and sent from New York three additional companies will be assembled for bookings that bring the companies all through the south and southwest. Two companies will be assembled in California to cover the coast cities and travel as far east as Colorado. A New England company will start about October 1 and tie-up with the personal appearances of Mrs. Castle with her orchestra during that month in the principal cities of New England.

This will make a total of nine companies that will be working by the first of October with eighteen advertising men, nine ahead of the Fashion Promenade companies and nine going along with these units, stirring up interest all over the country in "Slim Shoulders" and the fashion show.

Marion Davies' Film to Run at Criterion

Beginning September 14, Cosmopolitan Productions will present "When Knighthood Was in Flower," starring Marion Davies, for an indefinite run at the Criterion Theatre, New York. The theatre will be closed for several days prior thereto while the interior is being changed, including the installation of twelve loges and enlargement of the orchestra pit to accommodate fifty-two musicians.

It is announced that the total cost of this production exceeded $1,500,000 and that nothing has been left undone to make it the outstanding film feature of the season. The settings are by Joseph Urban, who has also arranged a prologue in keeping with the splendor of the picture.

There will be a special edition of the novel by Charles Major on which the film is based. Striking posters of Miss Davies have been made by Artists Christy, Leyendecker, Benda and Link.

The scene showing the wedding procession is said to have been the largest indoor set ever constructed, and 3,000 actors were used. To have everything authentic, foremost experts were employed. Cartier furnished the antique jewelry; Dr. Dean, former curator of armor at the Metropolitan Museum, secured the armor; Sir Joseph Duveen, the Gothic tapestry; Mrs. Thurlow designed Miss Davies' fifteen elaborate gowns, and James Murray, fencing master for New York Athletic Club, directed the tournament scene.

The production was directed by Robert G. Vignola and sixteen assistants. The supporting cast includes the celebrated English actor, Lyn Harding, brought to this country for the role of Henry VIII, together with Forrest Stanley, Pedro DeCordoba, Ernest Glendenning, Ruth Shepley, Johnny Dooley, William Kent, George Nash, Macey Harlam, William Norris and Gustave Von-Seffertitz and others.

New "U" Serial

Following its policy of producing serials with educational value, yet filled with thrills and romance, Universal is making a new serial, "Around the World in Eighteen Days." The story is being written by Carl Coolidge. J. P. McGowan will direct it. The star has not yet been announced.

Blackton Film Wins in Brooklyn

J. Stuart Blackton's Prizma color production "The Glorious Adventure," featuring beautiful Lady Diana Manners, said to be the first all-color feature, was well received at the Brooklyn Strand during the past week.

"The dramatic story shows much action from start to finish and a riot of color in every scene," says the Brooklyn Eagle. "At last a new dramatic sensation" says the Standard Union. "Lady Diana Manners enacts a most difficult role with a grace and dramatic appreciation that becomes a revelation," says the Brooklyn Times.

Work Is Started on New Film

Work has begun on Earle Williams' new feature, "You Never Know," and a number of the opening scenes have been shot. Gertrude Astor is playing opposite Earle Williams. Miss Astor, whose clever work in "The Spenders," "The Lion Man," "Through the Back Door" and other successes, is vividly remembered, was selected for her eminent fitness for the part of Miriam Follansbee. George Field, a favorite "heavy," who will be remembered in "Diamonds Adrift," will have the part of Medina, the gun-running South American revolutionist. Robert Ensminger is directing.

T. H. Ince Announces Title Changes

Thomas H. Ince made an announcement this week of the permanent titles of three of his eight forthcoming productions which will be distributed by Associated First National Pictures, Inc.

The picture which has been in production under the title "Jim," from Bradley King's original story, has been titled, "What a Wife Learned."

The picture which has been produced under the working title, "Some One to Love," has been title, "Ten Ton Love."

"The Brotherhood of Hate," which was the working title of a drama, has been finally titled, "Scars of Jealousy."

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—BUT LIFE'S WINDOW"

Selznick Company Well Prepared for New Policy of Big Specials

The announcement made some time ago that the Selznick Pictures Corporation had abandoned the Star Series, or Program Plan of production, and would during the season of 1922-23 make only super special pictures, created a mild furore throughout the industry. It also created a great deal of discussion in which the ability of the company to do the big things which it is setting out to do was a topic frequently referred to.

The formal listing of the company's plans showing that such stories as Sir Anthony Hope's "Rupert of Hentzau," Robert W. Chambers' "The Common Law," Eugene Walter's "The Easiest Way" and others of like calibre are to be transferred to the screen, is likely to start the same discussion anew.

Throughout the industry, from its earliest days, it has been pretty generally known that Lewis J. Selznick, whose name the company bears, is the fountain source of every important policy which the Selznick company undertakes. The decisions on these policies are not arrived at and passed upon in the perfunctory manner all too common in big organizations. It is only after an exhaustive examination of every conceivable detail which has to do with a particular policy that L. J. definitely makes up his mind.

It would seem, then, that the Selznick plan for 1922-23 is best examined by a consideration of just what "L. J." has been doing and what preparations have been made for carrying out the new policy. It is quite a tribute to the head of the Selznick company that a great majority of his associates in the trade—not only exhibitors, but producers and distributors—are satisfied to accept each new announcement from the Selznick offices with the statement: "Well, if he says he's going to do it, he'll do it," basing their conviction upon what the doughty boss of the fourteenth floor of 729 Seventh avenue has done in the past. There are, however, some "slants" of particular interest which are worth uncovering at this time.

There is the element of surprise in the Selznick announcement that the company's plan of producing only specials is one that was long ago decided upon and a plan which has been being worked out in detail for at least three years—surprise, for the reason that the Selznick organization seemed so solidly wedded to the Star Series idea to which they adhered so valiantly and so long. That the plan was decided upon long ago and that systematic preparations for it have been under way for a long time seems apparent, however, upon a little examination of the Selznick company's recent activities.

It will be recalled that in the earlier days of the industry it was Lewis J. Selznick, then identified with the World Film Corporation, who first advocated the presentation on the screen of the type of photoplays which were calculated to have the same kind of box office draft as attractions on the so-called legitimate stage. It was during Mr. Selznick's days with the World Film that many of the big stage successes were first made into photoplays. This would seem to indicate that he has always been rather keen on the kind of screen entertainment which the exhibitor could well afford to make a fuss about—and, after all, this is exactly what is meant by the "super special."

When the present Selznick organization, which comprises as its most active units the Selznick Pictures Corporation and Select Pictures Corporation, the former engaged solely in the production and the latter in the distributing end of the business, was whipped into working shape, Mr. Selznick was confronted with a lot of problems not so easy of solution.

A producing organization qualified to do anything and everything which might be required of it—and to perform its tasks with an efficiency calculated to insure not only its own success, but also the success of its patrons or customers—could not be born over night, no matter what the experience of the one man who was bringing it into existence. A distributing and selling organization sufficiently strong to cope with constantly changing conditions seemed equally difficult of establishing. A policy of steady, consistent development, Mr. Selznick says, seemed to be the logical one.

"We were perfectly satisfied to creep a little before we walked," is the way the head of the company put it. "That we didn't do much 'creeping' may have been the result of our having picked up in record time the kind of photoplay attractions with stars like Olive Thomas, Elaine Hammerstein, Eugene O'Brien and Owen Moore which the industry seemed anxious to buy from a selling organization built around the same chaps who had handed them Norma and Constance Talmadge, Clara Kimball Young, Alice Brady and others."

The trade has seen the development of the Selznick producing unit under the personal supervision of Myron Selznick, who has always borne the title of president of Selznick Pictures Corporation. With almost unfailing regularity each Selznick picture has been just a little bit better than its predecessor. For a year or more, L. J. Selznick says, the producing unit has been "rearin' to go" with the bigger things which were in prospect. David O. Selznick, now vice president of Selznick Pictures Corporation, has contributed materially to the restlessness and the desire to do the bigger things ever since he has been working "across the organization," touching practically every angle of the business pertaining to both producing and distributing.

Opens at the Criterion

"Love Is An Awful Thing," Selznick's latest Owen Moore comedy special, opened an engagement at the Criterion Theatre, New York, on Sunday, September 3. This is the second of the Owen Moore pictures to be honored with a Broadway showing in the past several months. The other was "Reported Missing."

"Love Is An Awful Thing" was directed by Victor Heerman, who is also the author of the story. The cast includes, in addition to Owen Moore, such well-known players as Marjorie Daw, Snitz Edwards, Alice Howell, Charlotte Mineau, Katherine Perry and Douglas Carter.

The Twelve Best

David O. Selznick with commendable bravery offers the following as his idea of the twelve most beautiful and capable motion picture actresses. However, with true cinema and managerial diplomacy he lists them alphabetically.

They are: Theda Bara, Constance Bennett, Constance Binney, Marjorie Daw, Elsie Ferguson, Lillian Gish, Corinne Griffith, Elaine Hammerstein, Mae Murray, Mary Pickford, Norma Talmadge and Alice Terry.

Theda Bara to Return as a Vamp But One With An Honest Purpose

Ask the Oklahoma oil man who Theda Bara is and what she's like and he will have a prompt response. So will the leading spirit in any one of those bee-busy California chambers of commerce; so will the gold miner in the Yukon, the Southern colonel, the Parisian, the Londoner. They all know about Theda—the publicity man has told them much and they've seen her in the movies—and you can't stump them with any questions of that sort. No sir, Theda is a vamp.

The writer had the vamp idea firmly fixed in his curious mind when Miss Bara said, "Why certainly, come right up; I'll be glad to see you." He intended, in his ignorance, to watch her through cautious, narrowed eyes and study her vamping methods. If she wouldn't vamp him, at least she might be led into a recital of coquettries and conquests. Great stuff for the flappers. And publicity tips for exhibitors.

But Miss Bara welcomed the delegation of newspapermen with just the proper shading of cordiality and formality, like any accomplished hostess. No play of the big dark eyes or intriguing shrugs of elastic shoulders. No display of temperament or affectation. No exoticism of dress. A wholesome, likeable, conventional woman. The visitors sought to still a tumult of surprise within themselves. Could this be Theda Bara, the vamp?

You've guessed the answer. Miss Bara is known as a vamp because of the roles assigned her in the past, the publicity given her by eager space-grabbers. Actually, she's a much misrepresented person. For instance, the story went forth that she was born in the African desert. "Just where?" an enterprising cub reporter inquired of her publicity man. "Two blocks south of the Sphinx," he replied.

Now you can imagine the opinion of her held by a Japanese who wrote her as follows: "May I honorably request an honorable photograph of your honorable self as honorably naked as possible?" Yes, in the eyes of the world Miss Bara is an out-and-out, unqualified, expert vamp. She's been one since she introduced a new type of trifler with affections in "A Fool There Was," a few years ago.

In the Miss Bara, who entertained the newspapermen, it was hard to visualize the Theda Bara of the "movies." The experience was one long to be remembered. Anecdote and reminiscence and humorous quip came from her lips like a series of sparkling waves. She is an accomplished, deep-thinking conversationalist. Most of the talk was about vehicles for her future attractions for Selznick.

"What will be your first vehicle for Selznick?"

It developed that it hasn't been selected as yet. Both Miss Bara and the Selznick scenario department are going over a great number of manuscripts with meticulous care. Most of them are the product of writers whose names are known wherever English is read.

"Of course, it will be a vamp role," one of the visitors suggested.

"But the story of a vamp with a definite, worthy purpose," was the determined reply. "No more vamping for selfish ends. Let the vamp I play be a woman who thinks it necessary, for the benefit of others, to pose as a 'horrible example.' Don't some of our present-day flappers, male as well as female, need some such object lesson?"

"But does the public still want you vampish?" somebody asked.

"My tour of personal appearances, as you know, lasted for months and took me all over the country," Miss Bara explained. "Each time I appeared in a theatre I asked the audience if they wanted me in the old roles. A perfect storm of applause signified approval. Then I asked to hear from those holding different views, and a very few clapped. That was enough for me. My question had been answered far more emphatically than I ever dreamed it would be. Everywhere I went it was like that.

"Out in Tulsa, Oklahoma, the crowd was so great that I had to mount a wagon in the street and speak. Billy Sunday was preaching there then and the newspapers said I broke up his meeting. Incidentally, afterwards I ran into the evangelist in another city. As I walked out of my hotel I found him speaking in front of it. He stopped talking when he saw me, and for one dreadful moment I visualized him holding me up before the crowd as an example of utter vampishness. I think it must have amused him to see how rapidly I disappeared from the scene, but he didn't say a word. Later I met him and came to like him exceedingly."

"Why can't some of your New York friends give you some good pointers on what type of picture to appear in?"

"New York people, and especially New York audiences, can't tell you what will please a majority of people in the country," Miss Bara said. "New Yorkers are extremely sophisticated. Some of the stuff that draws them won't do at all in the smaller cities and the towns. That's a point all producers will do well to remember. I learned it beyond the shadow of a doubt on my tour."

"Then just what will your pictures be like?"

"Something like this: A Long Island society setting, fast set. The chief character will realize the irreparable harm of the life they are leading and sacrifice her reputation by affording them a 'horrible example.' She will outdo them in extravagances until they learn the lesson. This sort of a story will allow me to wear the gowns women like to see me in."

Nowadays people forget quickly. There is always some new thing to occupy their attention, some new idol for them to admire. But, although she has been out of pictures for two years, the people haven't forgotten Theda Bara. In fact, her absence from the screen has whetted their desire to see her again. Her personal appearances established that.

Now she is returning and everybody is possessed with an insatiable curiosity as to what characters she will play. Not the least curious of all are the exhibitors, and they will deem it glad tidings to learn that Theda Bara will return as the vamp unexcelled, but the vamp with a goodhearted purpose in view, in vehicles that will be artistically embellished to the nth degree. Hard work, says Miss Bara, is the keynote to success. Her ambitions and enthusiasms should carry her far.

—SUMNER SMITH.

A Promise of Good Pictures

An impressive feature of the Selznick Pictures Corporation 1922-23 season announcement is the calibre of the authors who will furnish the stories for the forthcoming productions. They will be:

"Rupert of Hentzau," by Anthony Hope, a sequel to his "Prisoner of Zenda."
"The Common Law," a Robert W. Chambers story.
"The Easiest Way," Eugene Walters' famous play.
"The Reason Why," by Elinor Glyn.
"Wine," William MacHarg's Cosmopolitan Magazine story.

OWEN MOORE IN SELZNICK'S "LOVE IS AN AWFUL THING"

A Film Event

Unquestionably the return of Theda Bara to the screen will be one of the most interesting film events of the coming year. Both the public and those within the motion picture industry will be interested in the outcome. Such interest can mean nothing else but good business for such exhibitors as show the Theda Bara production which is on the 1922-23 Selznick schedule of "Sixteen Only."

Theda Bara is one of the really famous film personages. At the height of her popularity she was perhaps the most interesting of all the motion picture stars. At any rate she attracted most of the attention. Miss Bara was a favorite with the public and they will want to see with what success she takes up where she left off.

JOHN S. WOODY
General Manager, Select Pictures

Industry Now Is Surmounting Its Toughest Grade

By J. S. WOODY
General Manager, Selznick

The industry has just reached the crest surmounting the toughest grade it has ever been asked to climb. As we pause at the top and look back over the arduous journey we have just completed, it prompts the hope that we will never again be compelled to make a similar pilgrimage.

Looking forward, it is quite apparent that we now stand on the very brink of the greatest cycle of prosperity ever conceived in the brain of the most confirmed dreamer. There is no great secret as to what will bring about this sudden and propitious change in conditions. It can be explained by three simple words—truly great pictures.

I predict for the season of 1922-23 the greatest improvement in the quality of motion picture entertainment attained since the advent of the multiple reel. The public will enjoy one great attraction after another, well into the New Year; all of our old patrons—augmented by a host of new friends—with increasing confidence will attend the theatres until the box-offices literally hum with activity.

More Product

Select will not be confined to the releasing of the Selznick product and is at the present time engaged in preliminary arrangements for the handling of a series of specials to be made by three of the really well-known directors of the industry.

They will produce independently, and though each of them has been heretofore noted for lavishness in production, it is promised their pictures for Select will exceed all previous efforts.

J. S. Woody's Crew Set For New Records

During the early part of the current year, J. S. Woody assumed the general management of Select Pictures Corporation. Since Mr. Woody's return to the organization (he having been a former cabinet member of the same company) few changes have been made in the selling ranks. Select Pictures is proud of its representation on the selling line, as well it may be.

Henry E. Wilkinson ("Wilkie") will be found in charge of the Albany branch. Mr. Wilkinson isn't a new-comer to the distributing business and is also a veteran exhibitor, having among other positions of equal importance, held down the managing directorship of the Olympic Theatre, Pittsburgh, subsequently coming to the Arthur S. Kane Pictures Corporation as sales manager.

"Ezell" is a password in film circles down South—it's known from El Paso to Jacksonville and when it's mentioned southern showmen hang out the welcome sign. John T. Ezell, who guides the destinies of the Select Atlanta exchange, is an old time Selectite.

Benjamin P. Rogers has been in charge of Select's New England affaisr for several years.

Harry E. Lotz not only is a pioneer in the picture selling business, but is a Select pioneer with it, having held the position of western division manager for the corporation some three years ago. He returns to the organization and incidentally to his old home town, Buffalo.

James U. McCormick is just plain "Mac" down in the "tarheel state," where the trade in general has come to look upon him as a fixture. Mac opened the Charlotte office for Select.

Edwin Silverman grew up with the Chicago branch from boyhood.

Otto P. Hall, in Cincinnati, is in new territory, having spent the major part of his fourteen years in the picture business in New England.

Albert W. Eden, familiarly called "The Antelope" out West, where he previously did time in the service of Fox, Select and Realart, is a stranger in a strange land in Cleveland.

Every exhibitor in Texas knows Diaz Callahan.

James S. ("Jimmie") Hommel came back from the big fracas in France a first lieutenant and his friends still call him "The Loot." Los Angeles exhibitors will recall the smiling Jimmie as a Select salesman. Later Jimmie handled Robertson-Cole in Pittsburgh and now returns to his old stamping ground. Denver, which he has adopted as his home.

James O. ("Jimmie") Kent is a Select landmark in Detroit; he opened the place some five years ago and is still the boss.

Dudley ("Dud") Williston has a wide and favorable acquaintance in the Hoosier State.

James B. ("Jim") Reilly is absolutely brand new in Kansas City, but he isn't new to the branch managerial end of the picture business.

Oren F. Woody's able hands will hold the Select reins in Los Angeles.

Frank M. DeLorenzo, Milwaukee branch manager, won the promotion to this post some time ago because of the wonderful record he established in the selling ranks.

John E. (Jack) O'Toole is probably the best known branch executive in the middle and northwest country. In Minneapolis, where he holds forth as Select director-in-chief, Jack numbers among his personal friends every exhibitor in the territory.

Frederick F. Goodrow needs no introduction to the trade in the Gulf Coast section.

Henry Siegel has been director of sales in the New York territory since Select's inception.

Nat Beier, who sells the New Jersey territory and has his office in Siegel's New York exchange, is a veritable Select trade-mark in the "skeeter state."

Charles D. (Charlie) Touchon has been doing big things for Select down in Oklahoma for a long time.

To exhibitors out Omaha way, there's only one Sherman T. ("Steve") O'Brien. His wholesome Irish smile could be just as easily dispensed with as Farnam street in Omaha.

Max Milder has been Select's Philadelphia representative from the day they opened for business until now.

David J. Selznick, who is at the wheel for Select in Pittsburgh, has won a myriad of friends in Western Pennsylvania and West Virginia since he took over his executive responsibilities in the "smoky city."

James H. Curran, who presides over Portland, Me., for Select, is another former salesman who elevated himself from the ranks to a managerial chair.

Floyd Lewis arrived a long time ago. He's been at the head of St. Louis exchange organizations for ten years

Edward C. Mix, branch manager in Salt Lake City, is playing a return engagement there after having handled Select in Los Angeles for a long time.

Ralph B. Quive comes back to his native San Francisco after a lapse of three years. Ralph opened the old Vitagraph Company offices in Frisco and later introduced Realart pictures in that territory.

Paul R. Aust, of Seattle, is one of the youngest exchange executives in the business.

Louis (Tiny) Reichert's exhibitor friends, who are a legion all over the country, will be truly glad to learn of his return to Washington territory.

"Silent" Phil Selznick and Claude C. Ezell are the "fence riders" of the Select outfit, serving as field representatives.

SAM E. MORRIS
President, Select Pictures, Ltd., of England

Distribution of Selznick Films Now World-Wide

General Foreign Representative Sam E. Morris has been unusually successful in disposing of foreign rights of Selznick Productions. At the present writing there is not a place on the map which is not sold up except a few small countries in South America.

During the short time he has been abroad Mr. Morris has concluded contracts for the sale of the foreign rights of Selznick and Select Pictures in France, Belgium, Switzerland, Spain, Portugal, Italy, Austria-Hungary, Poland, Czecho-Slovakia, Jugo-Slavia, Greece, Bulgaria, Rumania, Albania and Turkey.

These sales, with the exceptions aforementioned, make Selznick Pictures 100 per cent sold throughout the world.

"Al" Did It

In this section are a number of sketches of Selznick and Select officials. Credit is due their originator, Al Herschfield, a regular member of the Selznick Art Department, for his faithful transference to these pages of the well-known features of this popular group of executives.

As to Moore

It has been the practice of the Selznick company to market the Owen Moore pictures as individual attractions and in that sense they have been "specials." Under the new arrangement, pictures starring Owen Moore are to be bigger and better than they have been before.

Mr. Moore has been developed as a leading farce comedy player. His early release in the "Sixteen Only" will be entitled "A Dollar Down," which promises to poke a lot of good natured fun at the practice of living just one jump ahead of the sheriff.

Elaine Hammerstein

Selznick's Star Without a Failure

Claire Windsor and
House Peters
in

"RICH MEN'S WIVES"
Al Lichtman's
Initial Picture

Guy Bates Post
in
"OMAR THE TENTMAKER"

A Richard Walton Tully
Production for First National

Josephine Hill in
"NIGHT LIFE IN HOLLYWOOD"
An Arrow Special

Harold Lloyd in
"GRANDMA'S BOY"

An Associated Exhibitors
Picture

Wesley Barry in
"RAGS TO RICHES"
A Warner Brothers Picture

"THE OLD HOMESTEAD"
The Players in this Paramount
Picture are

Theodore Roberts,
George Fawcett
and Fritzi Ridgeway

Theda Bara

PERFECT PROJECTION

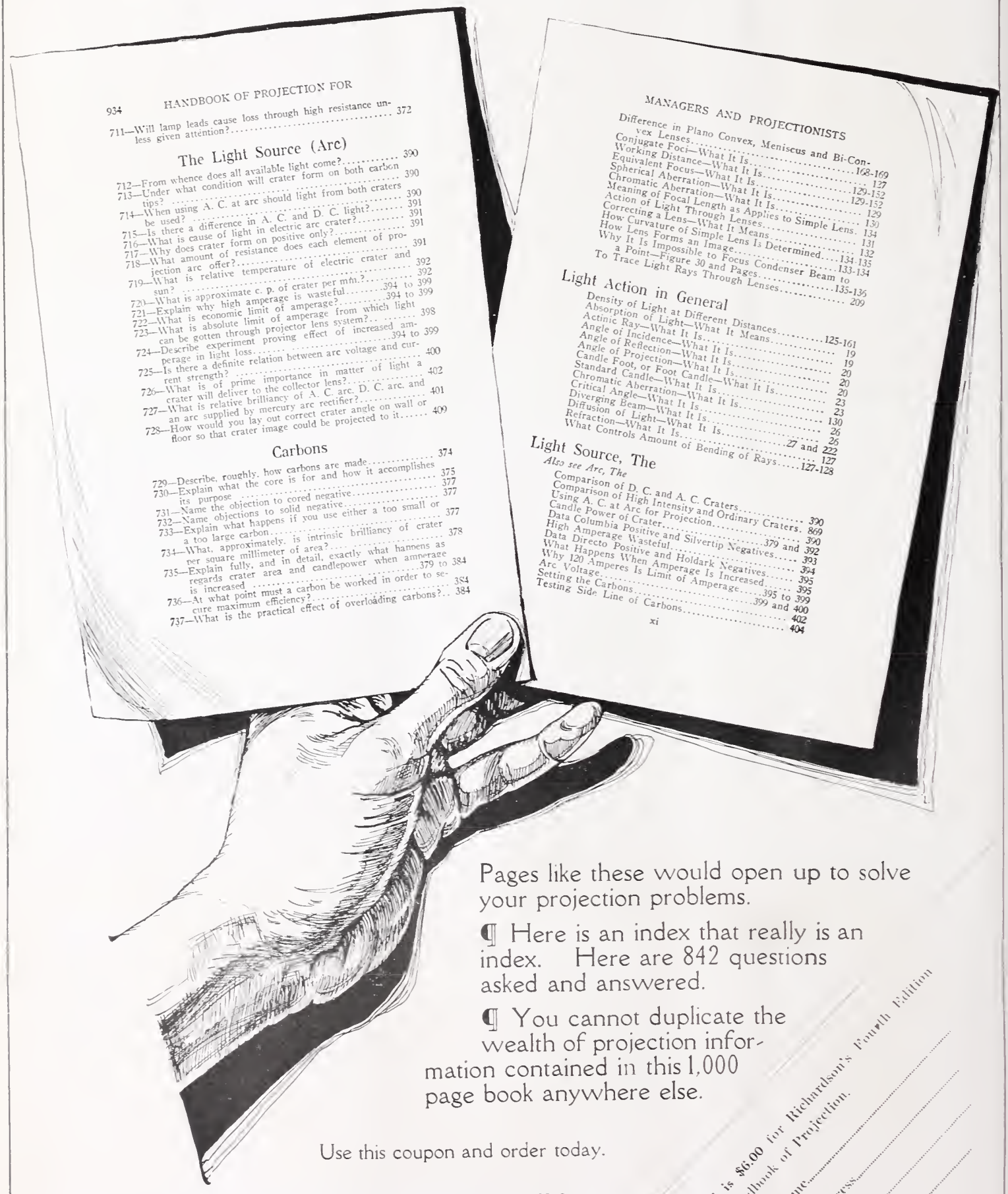
Upon the sound foundation of
PERFECT PROJECTION

Rests Picture Success
Rests Theater Success
Rests YOUR Success

RICHARDSON'S NEW FOURTH EDITION HANDBOOK of PROJECTION

Just off the Press!

If You Owned the New Handbook of Projection—



934 HANDBOOK OF PROJECTION FOR

711—Will lamp leads cause loss through high resistance unless given attention? 372

The Light Source (Arc)

712—From whence does all available light come? 390
713—Under what condition will crater form on both carbon tips? 390
714—When using A. C. at arc should light from both craters be used? 390
715—Is there a difference in A. C. and D. C. light? 391
716—What is cause of light in electric arc crater? 391
717—Why does crater form on positive only? 391
718—What amount of resistance does each element of projection arc offer? 391
719—What is relative temperature of electric crater and sun? 392
720—What is approximate c. p. of crater per mm.? 392
721—Explain why high amperage is wasteful ..... 394 to 399
722—What is economic limit of amperage? ..... 394 to 399
723—What is absolute limit of amperage from which light can be gotten through projector lens system? 398
724—Describe experiment proving effect of increased amperage in light loss ..... 394 to 399
725—Is there a definite relation between arc voltage and current strength? 400
726—What is of prime importance in matter of light a crater will deliver to the collector lens? 402
727—What is relative brilliancy of A. C. arc, D. C. arc, and an arc supplied by mercury arc rectifier? 401
728—How would you lay out correct crater angle on wall or floor so that crater image could be projected to it 409

Carbons

729—Describe, roughly, how carbons are made 374
730—Explain what the core is for and how it accomplishes its purpose 375
731—Name the objection to cored negative 377
732—Name objections to solid negative 377
733—Explain what happens if you use either a too small or a too large carbon 377
734—What, approximately, is intrinsic brilliancy of crater per square millimeter of area? 378
735—Explain fully, and in detail, exactly what happens as regards crater area and candlepower when amperage is increased ..... 379 to 384
736—At what point must a carbon be worked in order to secure maximum efficiency? 384
737—What is the practical effect of overloading carbons? .. 384

MANAGERS AND PROJECTIONISTS

Difference in Plano Convex, Meniscus and Bi-Convex Lenses 168-169
Conjugate Foci—What It Is 127
Working Distance—What It Is 127
Equivalent Focus—What It Is 129-132
Spherical Aberration—What It Is 129-132
Chromatic Aberration—What It Is 129
Meaning of Focal Length as Applies to Simple Lens. 134
Action of Light Through Lenses 130
Correcting a Lens—What It Means 131
How Curvature of Simple Lens Is Determined 132
How Lens Forms an Image 134-135
Why It Is Impossible to Focus Condenser Beam to a Point—Figure 30 and Pages 133-134
To Trace Light Rays Through Lenses 135-136

Light Action in General

Density of Light at Different Distances 209
Absorption of Light—What It Means 125-161
Actinic Ray—What It Is 19
Angle of Incidence—What It Is 19
Angle of Reflection—What It Is 20
Angle of Projection—What It Is 20
Candle Foot, or Foot Candle—What It Is 20
Standard Candle—What It Is 20
Chromatic Aberration—What It Is 23
Critical Angle—What It Is 23
Diverging Beam—What It Is 130
Diffusion of Light—What It Is 26
Refraction—What It Is 26
What Controls Amount of Bending of Rays ..... 27 and 222

Light Source, The

Also see Arc, The

Comparison of D. C. and A. C. Craters 127
Comparison of High Intensity and Ordinary Craters. 390
Using A. C. at Arc for Projection 869
Candle Power of Crater 390
Data Columbia Positive and Silvertip Negatives ..... 379 and 392
High Amperage Wasteful 393
Data Directo Positive and Holdark Negatives 394
What Happens When Amperage Is Increased 395
Why 120 Amperes Is Limit of Amperage 395
Arc Voltage ..... 395 to 399
Setting the Carbons ..... 399 and 400
Testing Side Line of Carbons 402

xi 404

Pages like these would open up to solve your projection problems.

¶ Here is an index that really is an index. Here are 842 questions asked and answered.

¶ You cannot duplicate the wealth of projection information contained in this 1,000 page book anywhere else.

Use this coupon and order today.

CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City

Enclosed is $6.00 for Richardson's Fourth Edition Handbook of Projection.

Name .....

Address .....

MORRIS KOHN

Treasurer of Select Pictures, Now Playing His Second Engagement as a Business Associate of L. J. Selznick. He Was Identified with Mr. Selznick and Select Some Years Ago in Company with Adolph Zukor. He Was President of Realart Until It Merged with Paramount.

Exceptional Cast for "Pet" Picture

It is being quite freely said around the Selznick offices that "Rupert of Hentzau" is to be the "pet" picture of the year. The enthusiasm which all those connected with the producing organization have for the picture has probably been transmitted to them by President Myron Selznick, who seems to have come quite honestly by it through his personal contact with the distinguished English author and the intimate inside information he was given about the story.

Mr. Selznick came back to the United States with a cast definitely outlined in his own mind; he had been told many interesting things which had to do with the writing of the story and—most importantly—following his visit with the author, he had personally traveled through the beautiful country which is being reproduced on the screen as the background for the highly romantic action.

It is entirely right and proper to say that the Selznick Company's "Rupert of Hentzau" has been "in production" for the past six or eight months. Ever since his return from Europe, Mr. Selznick has had a staff of men and women at work on the matter of locations, settings and costumes. The value of their research work, conducted not only in this country but abroad, will be greatly in evidence when the finished photoplay is shown.

There are few even casual readers of fiction of adult age today who have not read and enjoyed both "The Prisoner of Zenda" and "Rupert of Hentzau." And those who have read the books still retain in their mind's eye vivid pictures of the dashing Rupert, the romantic Rudolph, the charming Queen Flavia and the other splendidly drawn characters. The biggest successes of their respective careers would seem to be assured Elaine Hammerstein, Eugene O'Brien, Owen Moore and Conway Tearle through their being cast for the big Sir Anthony Hope picture.

Myron Selznick and Elaine Hammerstein Climbing Topanga Canyon, Where George Archainbaud Filmed Scenes for "One Week of Love."

Selznick Films That Please the "Boss"

Enthused by the reception his productions are meeting with these days, Lewis J. Selnick is looking forward to the future with the cheeriest optimism. The latest product of his company is scoring a distinct hit at the Criterion Theatre, New York City. This, Owen Moore's special, "Love Is an Awful Thing," is drawing crowds, despite hot and rainy weather, audiences finding in it plenty of good American humor.

"Reported Missing," Owen Moore's previous special, is scoring a success wherever it is shown, if reports from the producers and exhibitors may be believed. That "Love Is an Awful Thing" has gotten off to such a flying start may be due largely to the appeal of "Reported Missing."

Enlarge Scope of the Selznick News

Selznick News expects 1922-23 to be a banner year for its news reel. Added to the already big camera personnel of 392, Selznick News has developed plans to extend its pictorial news gathering activities to isolated regions of Europe, which have figured economically and politically all out of proportion to their geographical significance.

E. B. Schoedsack, supervising cameraman for Europe, has just completed a tour of England, France and Germany, where he completed arrangements for securing timely and exclusive news subjects. It is expected that persons of international prominence will attend the world-wide exposition this fall in South America, and Selznick representatives will cover the mammoth economic pageant thoroughly.

Perhaps the greatest element which has brought Selznick News to the eyes of 18,000,000 persons weekly in the moving picture theatres distributed through this country, Australia and South America, is the unique titles used. This idea was conceived by David O. Selznick, younger brother of Myron Selznick, in charge of production at the United Studios. These titles simply perpetuate the importance attached to the stories at the time they "broke."

"One Week of Love" First Special

The first of the Selznick Specials to be released on their 1922-23 program will be "One Week of Love." This production, now in the process of cutting, titling and editing, co-stars Elaine Hammerstein and Conway Tearle. It has been, according to reports from the West Coast, lavishly produced and the West Coast Studio executives of the Selznick Company believe it to be one of the most pretentious offerings the organization has ever had.

This information is to some extent confirmed by stills which have reached the New York office. These pictures show extreme care has been taken in the matter of costume and the selection of locations has been exceptionally good. The sets are out of the ordinary and the new lighting system installed by Myron Selnick has had an excellent effect in an artistic way.

A REAL ALL-STAR CAST FOR "RUPERT OF HENTZAU"
Elaine Hammerstein, Owen Moore, Eugene O'Brien, Conway Tearle

In the Independent Field

By ROGER FERRI

Newsy Bits

Dr. W. E. Schallenberger, president of Arrow, spent a busy week commuting back and forth between New York and Philadelphia. Right now Dr. Schallenberger, Ray Johnson and other Arrow officials are working overtime preparatory to the world premier showing of "Night Life in Hollywood" at Dave Starkman's Woods Theatre in Atlantic City on Monday, Sept. 11.

Among those who attended the opening of George Eastman's $5,000,000 theatre in Rochester on Saturday night, Sept. 2, was Lester Scott, sales manager of C. C. Burr's Affiliated Distributors, Inc. And speaking of the Eastman opening reminds this writer that one of the featured short subjects on the initial happened to be "Out of the Inkwell," a clever cartoon released in the independent market. The Grand-North Exchange of Buffalo booked the picture.

Other state righters whom the writer spied at the Eastman opening were Bob Murphy of the Murphy-Filkins exchanges of Buffalo and Albany, and Sydney Samuelson of the Grand-North exchange, Buffalo. By the way, Sydney Samuelson went to New York this week to confer with Bobby North.

As this writer hurriedly was making his entry to Cleveland some one hailed us. On gazing about we discovered that the ballyhoo was being pulled by none other than Morris Schlank, president of Anchor Film Corporation of Los Angeles, who had just terminated a four-day business trip there. He left for Philadelphia, from where he will go to Washington, Charlotte, Atlanta, New Orleans, Dallas and back to Los Angeles. Mrs. Schlank is accompanying her husband, who is selling territorial rights on his many pictures.

J. Charles Davis, 2d, assistant to Dr. Schallenberger of Arrow Film Corporation, was in Atlantic City this week exploiting "Night Life in Hollywood" preparatory to its premier in that city next Monday night. Following the opening Mr. Davis will go to Colnmbus, O., where that picture will be especially shown to the Ohio Board of Censors prior to its opening at Doc Horator's Alhambra Theatre in Toledo, O., on Sunday, Sept. 17.

Sydney Samuelson, Buffalo manager of Grand-North Exchange, is president of the F. I. L. M. Club there. Most of the officers of that club are State righters.

David Mundstuk, who formerly operated the Strand Exchange in Detroit, seems to be having his hands full. Mundstuk, so the story goes, sold his exchange to certain exchangemen, who are now trying to get an injunction restraining David from interfering with their business.

Herman Rifkin seemingly beat George Fecke to it, for announcement comes from Producers' Security Corporation that the Eastern Film Distributors, Inc., of Boston bought the New England rights to "The Country Flapper," starring Dorothy Gish and Glenn Hunter.

Lou Baum, vice-president of Equity Film Corporation, who is on the road disposing of rights to "What's Wrong with the Women," writing from San Francisco to the editor of this department, says that he finds everybody hurrahing for independent pictures.

The Week in Review

WHILE indications for the forthcoming season never were more promising for the independent exchangeman, the fact remains that most of those operating such distributing enterprises are agreed that some sort of radical change in the release of state rights pictures must be affected next year. Road salesmen return to their home offices with healthy contracts, but in most every case they add the information that had the exhibitors been informed last July or early last month just what sort of pictures the independents would have for Fall release they could have secured greater business. As it is, exhibitors tie up with program exchanges, leaving only a few open dates for independent box office attractions.

IT was a moment of personal gratification when a leading exchangeman operating exchanges in Cleveland, Pittsburgh, Cincinnati and Detroit informed this writer that "Moving Picture World was the only trade paper with a backbone and the only one that the exhibitors seeking independent pictures read and considered." This exchangeman added the statement that he had clipped the statistical table published in Moving Picture World's Independent Number of last July, announcing the State right releases for the 1922-23 season, had copies of it reprinted and mailed the table to every exhibitor in the territories where he does business.

THAT carefully prepared announcement, he said, has been responsible for many important bookings. But perhaps we had better let the gentleman himself do the talking, so here goes:—

"Nothing more progressive or more beneficial to the state rights exchangeman or exhibitor was issued than that announcement. I carefully reprinted it in its entirety. Of course, I could acquire territorial rights only to a few of the pictures listed, but, nevertheless, the moral effect the table had on exhibitors in this territory was worth one thousand times the price of a year's subscription to the publication. It convinced the independent exhibitor that the independent market had progressed and that it was about to release big productions that could compete with the much-advertised pictures of the program companies. That announcement was the best advance agent any independent exchange could have had. Keep up that sort of stuff. It's what the market needs."

THERE always will be competition in the film business. No one or two or three concerns ever will monopolize the business. The strength of the independent exchangeman and producer is rapidly increasing. That is because both are paying more attention to the box office and sparing no effort to serve the exhibitor and incidentally the public. And that is as it should be. But national distributors of independent pictures owe it to exchangemen and exhibitors to announce their next season product sufficiently in advance to allow both to leave time open for the exploitation and exhibition of those pictures.

THE independent exchangeman is interested in the proposition of getting dates. The exhibitor in making money on pictures he books. The national distribution of these pictures should make the welfare and interest of both his concern. Only by timely competition can the independent market ever attain the goal that those of us in it hope it will some time in the near future reach. This is a problem that deserves careful thought. We have collected considerable data and within the next two weeks we hope to comprehensively detail the situation as it exists in every territory.

THE big independent pictures with exploitation possibilities are are being grabbed by exhibitors on the alert for exploitable product. This demand for independent pictures has prompted many exchangemen to make the observation that "if independents don't clean up this year, they'll never go over."

THE exchange list when published by Moving Picture World in two weeks will furnish the trade with many agreeable surprises. Most of the "fly-by-nights" and "blind promotion exchanges" have disappeared. Where to no one seems to know and cares less. But there still are a few, but VERY few.

WHEN an exchangeman reaches the point that he knows better than the exhibitor what the latter's theatre patrons want or do not want, then is the time to close the doors. Your business is selling pictures to the exhibitor, and not dictating to him or telling him how he shall or shall not run his house. That's his business.

Trade Notes

Warner's announcement of last week that it would release 18 big pictures this coming year certainly has started the exchange men talking and exhibitors watching for announcement of the nature of these productions.

Take it from Fred Cubberly, who now manages the Finkelstein & Rubin exchange in Minneapolis, the go-to-the-movie-theatre week in that section was a complete success and brought thousands of extra dollars in rentals to the alert exchangemen. The biggest State righters went over big, too, according to exhibitor statements.

The former Merit Exchange in Buffalo is now known as Murphy-Filkins Exchange, with Bob Murphy holding down the reins in excellent shape. The exchange has moved to larger and more spacious quarters in the Grand-North Exchange building, Franklin street, Buffalo. The Grand-North Exchange occupies the front part of the building.

Frank Zambrino, who operates the Unity Film Exchange in Chicago, covering all of Illinois and Indiana, has stored in a large supply of pictures for fall release. Frank reports that the syndicate house managers there have finally come to realize that the independent exchanges have big box office possibilities.

True Thompson, of True Exchange, Dallas, Tex., is yelling for more pictures like "Burn 'Em Up Barnes." Thompson road-showed the picture through his territory, and is said to have grossed his biggest money on this feature, starring Johnny Hines.

Nathan Hirsh of Aywon Exchange of New York has put in an unusual supply of pictures and is having no trouble getting dates. His son, Melvin, is now in active charge of the popnlar exchange.

Exchangemen seem agreed that William Fairbanks, Ben Wilson's new western star, who takes the place of Jack Hoxie, of whom very little is heard lately, is a box office magnet. It's no wonder that Arrow is having little trouble disposing of rights to the Fairbanks series. The first picture of the series, this department understands, has been completed, and the second will be ready for delivery to Arrow about the 20th of the current month.

Exchanges throughout the conntry, handling Arrow pictures, are observing Arrow Month during September and, judging from the annonnce-ments embodied in theatre ads in Middle Western cities and towns, Arrow pictures already are getting a good break.

In reply to a telegram sent by an exhibitor-reader of this department to the writer, while en route, relative to the whereabouts of Harry Shermau, this department will refer the correspondent to last week's issue, in which appeared the report that he is in New York planning a new distributing venture. There were no further details available at the time, however.

Federated Exchanges of America, Inc., evidently are going into the short-subject business on an elaborate scale, for this department has been informed that when negotiations now under way are completed Federated will release a series of nine different short subjects.

Offers "Othello"

The big continental production, "Othello," will be handled in this country by Export & Import Film Company in conjunction with David P. Howells. This production is now being cut and re-edited and it is said a Broadway run has been assured.

Emil Jannings, star of "Deception," "Loves of Pharaoh" and other big successes, is the featured player.

Arrow's Big Fall Special Is "Lost in a Big City"

Still another big special is announced for Fall release on the independent market. Arrow Film Corporation will distribute "Lost in a Big City," adapted from the stage melodrama of the same title, which was written by the well-known actor, N. S. Woods, proved to be one of his greatest successes and was a big box-office bet for a number of years.

A point of especial interest to exchangemen is the fact that this picture was made by Blazed Trail Productions, the organization which produced the big success, "Ten Nights in a Barroom" and also stars John Lowell, who achieved such success in that production. In fact, the same successful combinations are found in the two productions, for L. Case Russell is responsible for the scenario and Baby Ivy Ward appears in an important role.

In charge of the directorial reins is George Irving whose box-office successes are legion, and Joseph Settle is handling the camera. The supporting cast includes Jane Thomas, who had a prominent role in "Silver Wings," also Charles Beyer, Charles Mackey, Leotta Miller, James Phillips, Edgar Keller, and Evangeline Russell, a newcomer, who is said to possess unusual screen possibilities.

The same elements which made the stage melodrama a big success should also enable "Lost in a Big City" to duplicate this success on the screen, as it has love, romance, adventure, action, thrills and suspense.

Arrow in Four Sales Dealings

W. Ray Johnston, vice-president of Arrow Film Corporation, this week sold "Nan of the North," starring Ann Little, to Federated Exchange of Pittsburgh for Western Pennsylvania and West Virginia; Progress Pictures Company of Chicago for Northern Illinois and Indiana; Standard Film Service of Cleveland for Ohio and Michigan, and Liberty Film Exchange of Washington for District of Columbia, Maryland, Delaware and Virginia.

Between You and Me

A CERTAIN exchangeman from the Middle West this week came to town to look over pictures for next season. While discussing grosses, this showman—and he is every bit that—had occasion to impart some very interesting information. He said that some months ago he looked at Equity's "Where Is My Wandering Boy?" He hesitated about buying, but Lou Baum, Equity's sales manager, finally "sold" him. It was one of those reluctant deals. But the attitude toward the picture has changed, for, according to this exchangeman, he has grossed more on this picture than on all four other big features he is releasing.

Joe Brandt, director of Federated Exchanges, left last week to perfect that organization. There are two territories still open and Joe hopes to land these before he returns.

A lot of funny things are happening in independent circles in New England. One particularly well-known exchangeman, who has been given the preference by distributors, had a rather bad break last season, but despite this his backers supported him to the letter. There seemed to be no end to the bankroll. They endorsed all his buys. But now they are balking—and for no reason whatsoever, with the exchangeman so disgusted he has openly denounced his "angels" and is looking for another bankroll.

A director, who has seen better days, is now ambitious to produce on his own—provided a certain young lady whom he has inspired with a "starring bug" succeeds in landing the necessary bankroll. This director has promised to star the girl provided she gets this money. Meanwhile, he is sitting pretty, waiting for the "angel"—and the job.

Two Big Films for Producers Security

Producers Security Corporation reports the completion of the second Smith-Caldwell production, "The Jelly Fish," which is now being cut and titled. Wyndham Standing is starred and is supported by Dorothy Mackaill and J. Barney Sherry. Hamilton Smith directed and Arthur Cadwell is the cameraman. Part of the action was filmed in the beautiful mountain regions of Kentucky.

Another release announced by Producers' Security is "Mr. Bingle," said to be Maclyn Arbuckle's greatest starring vehicle. It is adapted from a widely read story by George Barr McCutcheon, which was produced on the stage as "Daddy Dumplings." Mr. Arbuckle also was the star of the stage production. This picture will be state righted and already the New York and Northern New Jersey rights have been purchased by Sam Zierler. A special campaign will be launched on this production.

Eight States Sold

Eight states were sold this week on the new series of Hallroom Boys' Comedies. The C. B. C. Film Sales Corporation, which is state righting this series of two-reel gloom chasers based on the adventures of Percy and Ferdie Hallroom, announces the signing of contracts with Greater Features, Inc., of Seattle, whereby that company secures distribution rights to Colorado, Wyoming, Utah, New Mexico, Washington, Oregon, Montana, and Idaho.

New Company Offers Series of Reissues

The Picture-Art Sales Corp., Inc., a newly formed company, announces the immediate release of a series of eight re-issued features starring prominent players. This will be followed later by similar groups.

Maurice Pivar, head of the company, announces the first lot consists of "Two Men of Sandy Bar," by Bret Harte, starring Hobart Bosworth; "The Place Beyond the Winds," starring Lon Chaney and Dorothy Phillips; "The Co-Respondent," adapted by Ralph Ince from the stage play; "The Bugler of Algiers," starring Rupert Julian; "Fast Company," starring Lon Chaney and Franklyn Farnum; "From Broadway to a Throne," with Carter DeHaven; "The Sundown Trail," starring Monroe Salisbury and "The Terror," featuring Raymond Wells and Virginia Lee.

It is further announced that while these pictures have been re-edited and re-sub-titled, they are being re-issued under their original titles.

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.

BOOK AT EDUCATIONAL EXCHANGES

Second C. B. C.

C. B. C. is about to begin production on "Only a Shopgirl," the second of its series of big box-office specials. Joe Brandt is now on the Coast going over the details with Harry Cohn. The cast will consist of prominent players with no one featured. This picture is adapted from a Charles R. Blaney stage success.

Graf Here with New Film

Max Graf, vice-president and supervising director of Graf Productions, Inc., of San Francisco, arrived in New York this week to consummate releasing arrangements for "The Forgotten Law," the first of a series of feature productions to be filmed by the new organization.

The story was adapted from Caroline Abbott Stanley's novel, "A Modern Madonna."

The photoplay has been enacted by a cast including Milton Sills, Cleo Ridgely, Jack Muihall, Alice Hollister, Alec B. Francis, Ednah Altemus and little Baby Muriel, with James W. Horne directing.

Mr. Graf expects to remain in New York about three weeks in order to complete his releasing and sales arrangements and to make a survey of the literary market for material for future productions to be made by his organization.

State Rights Incorporations

Trenton, N. J.—Independent Picture Exhibitors, Jersey City. Capital, $75,000. Incorporators, Samuel Pesin and Louis J. Kriegel, Jersey City, and H. David Zerman, Union Hill.

Albany, N. Y.—Ealt Pictures Corp., New York. Capital, $5,000. Incorporators, I. S. Borden, G. M. Arthur and R. Maller. Attorney, D. Maller, 1540 Broadway.

Dover, Del.—Turnstall Film Exchange, Wilmington. Capital, $50,000. Attorney, Corporation Trust Co. of America.

Albany, N. Y.—Stanep Amusement Corp., Bronx. Capital, $10,000. Incorporators, A. Stanzler, J. Epstein and C. Cartoon. Attorney, Kornblush & Hutter, 154 Nassau street.

Dover, Del.—Russian Pictures Corp. Capital, $1,000,000. Incorporators, Harry Stern, Morris Greenberg and Isaac Schmal, New York. Attorney, Delaware Corporation Co.

Burr Offers New Two-Reel Series

With the announcement this week that producer C. C. Burr had signed Raymond McKee, popular "legitimate" actor and male lead to Shirley Mason in over a dozen pictures, to appear as the male star of the new series of two-reelers to be known as "All-Star Comedies," this producer gave form to his beliefs that the two-reel comedy when produced by an efficient organization that understands public and box-office psychology is invaluable to the exhibitor and deserving of concentrated thought of production.

With this thought in mind, Mr. Burr intends making comedies that are all-star in every respect. Burr's success with the Torchy Comedies, featuring Johnny Hines are said to have been notable, and judging from his plans it is said the All-Star Comedies will probably equal the record made by the "Torchy Comedies."

Production on this new series has already been started at Burr's Glendale Studio under the guidance of the same production staff that was responsible for the success of the Torchies.

Assured of First Run Bookings

The deals recently made by Warner Brothers with representative showmen throughout the country assure first run bookings of the entire series of seven forthcoming Warner pictures, the Warners state.

Finkelstein and Rubin will show the pictures throughout their chain of theatres in Minnesota and North and South Dakota; Balaban & Katz will give the pictures first run showings in Northern Illinois; Spyros P. Skouras in St. Louis; A. H. Blank in Iowa and Nebraska; H. Lieber in Indiana; Independent Film Corp., Phila., is negotiating with the Stanley Circuit; A. M. Fabian in Northern New Jersey; Regal Films, Ltd., Toronto, throughout Canada; Franklin Film Company, Boston, in the New England states; Skirboll Gold Seal Productions in the state of Ohio; Joe Skirboll in West Virginia and Western Pennsylvania; L. K. Brin in the Northeastern states; E. G. Tunstall in Wisconsin; S. & O. Pictures on the west coast; M. Mitchell throughout the south.

The seven pictures include "Rags to Riches," and "Little Heroes of the Street," featuring Wesley Barry, "The Beautiful and Damned," the F. Scott Fitzgerald novel; "Main Street," by Sinclair Lewis; "Brass" the novel by Charles G. Norris; "A Dangerous Adventure," with Grace Darmond; "Little Church Around the Corner," by Marion Russell.

Weiss Brothers New Film Nearly Ready

Under the supervision of Adolph Weiss, the work of preparing the feature at present titled "Destiny," is nearing completion. The task of editing and titling this film has been entrusted to Katherine Stuart, responsible for the cutting and titling of "After Six Days." Mark Toby, Greenwich Village artist, is preparing a series of artistic paintings to be used in conjunction with the film. The production, in point of scenic investitures, is said to be extremely rich. It is the intention of Weiss Brothers to present this picture at a special Sunday evening showing in one of the leading Broadway theatres, with augmented orchestra, special music and an appropriate prologue. The purpose of this showing will be to secure bids from the various big distributing organizations, as it is the belief of the executives of Artclass Pictures Corporation, as well as others who have seen this film, that it will prove one of the outstanding special attractions of the coming year.

Warners Begin Two More Specials

Harry Rapf and S. L. and Jack Warner have begun production of "Brass," the Charles G. Norris novel of marriage and divorce and have also started on "The Beautiful and Damned," the novel by F. Scott Fitzgerald.

The cast of "The Beautiful and Damned" will be headed by Marie Prevost and Kenneth Harlan, and will include such favorites as Tully Marshall, Louise Fazenda, Allen Percy, Clarence Burton and Jimmy Morrison. Of this number, Marie Prevost, Louise Fazenda and Jimmy Morrison have previously been starred.

Sidney Franklin will direct "Brass." The cast of this picture has already been announced.

Buys Special

Phil Goldstone, who recently arrived in New York with a print of "Deserted at the Altar," has sold the rights to New York and Northern New Jersey to the Capital Film Exchanges which is arranging a special campaign for this production.

"Arrow" Month

According to reports, "Arrow Month" is going over with flying colors. J. E. Segal of Commonwealth reports bookings in New York at the Loew theatres and Fox City Theatre on "Back to Yellow Jacket" and "Headin' North," also on "A Motion to Adjourn" at the Loew theatres and Newark Theatre in Newark, N. J., and an Eddie Lyons' comedy at the U. S. Theatre in Hoboken. Good reports are also being received from other exchanges.

Oldknow Buys Warner Films

Oscar Oldknow of the Southern States Film Company of Atlanta, while in New York last week, acquired the territorial rights to the entire James B. Warner series being State righted by East Coast Productions, Inc., of which Franklyn Backer is the head. He will release the first two of the series, "Flaming Hearts" and "Big Stakes," immediately.

Export and Import News

An agent of a German producing concern came to New York last week with samples of pictures that firm is turning out. The agent sought to negotiate an American distribution tieup. The pictures were far below the standard and the visitor will probably depart from these parts next week a wiser and more learned man as to what America seeks in the way of film entertainment.

Quality Films, Ltd., of London has completed a new series of pictures being produced under the direction of George A. Cooper.

George Ridgwell, director of a number of Stoll pictures, including the "Sherlock Holmes" series, has signed with B. & C. Productions, for whom he first produced. He will direct pictures for the new historical incident series.

British film men are much interested in the invasion of American stars of Europe, judging from reports that are coming from London.

African Films, Ltd., of Johannesburgh, South Africa, has acquired the South African distribution rights to "Orphans of The Storm," "Way Down East," "Dream Street," "The Love Flapper" and other D. W. Griffith's features.

Italian film men are optimistic concerning the future of the industry in Italy, for capitalists are investing extensively in the picture business. For a time production was virtually at a standstill in Italy owing to a scarcity of money.

Pathe-Consortium Cinema of France is extensively exploiting "L'Affaire dur Cirque Bellini," The Heart of An Acrobat, starring Sansone. This picture was made in Germany, according to reports, by Josef Delmont.

Another Sale

A further sale of the Equity production, "What's Wrong With the Women," is reported this week by Louis Baum, who is at present in San Francisco on a tour of the independent exchanges. Daniel Carson Goodman's production will be distributed in California, Nevada, Arizona and the Hawaiian Islands by Progress Features of San Francisco who will back the production with a big campaign. With this sale "What's Wrong With the Women" is now well past the halfway mark.

Backer Sells Warner Picture

The Franklyn E. Backer series of unusual Westerns, starring J. B. Warner, has been sold for Western Pennsylvania and West Virginia to the Quality Film Corporation of Pittsburgh, of which Harry Lando is president. The Lando Film Distributing Company has also bought this same series for Ohio and Kentucky.

The territory on this series is being closed up rapidly, Jack Von Tilzer, general sales manager of East Coast Productions having just closed with G. A. Wedig, who controls the All Star Features of Detroit, for all of the state of Michigan except the upper peninsula. Mr. Elfelt, who was in New York to confer with Mr. Backer for several days, has returned to the West Coast, where he will continue to direct Warner.

Rocks' Second

Joe Rock is now completing his second picture for Federated Film Exchanges of America. It is entitled "Aladdin" and is a satire on the Arabian Nights' tale. Billie Rhodes is in the cast.

Exhibitors and 'Changemen Endorse World Release Tip

"Not until the national State rights distributors make definitely known their product in July or early August, for the following season, will the local State rights exchangeman be able to properly compete with the program company."

That, in substance, is the observation of seven representative and enterprising State rights exchangemen interviewed by a representative of the State rights department of Moving Picture World in five different cities during the past two weeks. This statement confirms the situation pointed out by this department in its Independent Number in July. In fact, that number was purposely issued in order to give the exhibitor an idea of what the market would have to offer this coming season.

Since then this department has been besieged with letters of praise from exchangemen and exhibitors, who were cognizant of the situation. One exchangeman from Seattle wrote that that "step and suggestion was the greatest made in the history of the independent market."

Now such men as Sydney Samson, of Grand-North, Buffalo; Harry Charnas, who operates the Standard Exchanges in Cleveland, Detroit, Cincinnati and Pittsburgh; Lou Berman and Tony Luchese, of Philadelphia; Fred Cubberly, of Minneapolis; Arthur Bromberg, of Atlanta; George Fecke and Sam Grand, of Boston, and Frank Zambrino, of Chicago, agree that only until such time as the independent distributor announces several months in advance what he will have to offer the following season can the local exchangeman properly compete with the program companies.

Business generally is improving, but had the big features that will soon be ready for release, been announced earlier in the year, exchangemen agree that they would have obtained considerably more dates than they will get because of late announcements. Thousands of exhibitors in this country are desirous of booking worthwhile independent pictures, but because of the uncertainty of the releases, they are forced to tie up with national program companies, leaving a comparatively few open dates for independent productions.

Al Lichtman, judging from reports pouring into exchanges handling his product, is in for a big year, for the bookings on his initial Ben Schulberg picture, "Rich Men's Wives," are exceedingly heavy. Particularly true is this in New York state, Pennsylvania and Ohio, where the picture has either played or will play the best houses.

Joe Brandt, of C. B. C. Film Sales Corporation, and managing head of the Federated Exchanges, who is on the road visiting the various exchanges, is the latest film man to come forward with the statement that independents are winning more and more prestige with short subjects.

Clarence Bricker, director general of the Brinker Productions, Inc., which will produce a series of two-reelers starring Frankie Lee, left New York this week for the Coast, after having completed all distributing arrangements with East Coast Productions, Inc.

Independent pictures of merit all will be given a chance for showing at the Balaban & Katz theatres in Chicago and vicinity, according to exclusive information that has come into the possession of this department.

Ed A. Wheeler, well-known in film circles, and popular, too, as an exploitation man, has taken over control of the Penn Film Service of Pittsburgh, 1010 Forbes street, that city. Mr. Wheeler took active charge Monday, September 4.

Independent film men throughout the country observed Labor Day, and despite the railroad problem, few of them spent the holiday at their homes.

Al Lichtman and several of his officials left New York late this week for Pittsburgh, where they will be the guests of Harry Charnas of Standard Film Service on Saturday night, September 9. Mr. Lichtman will also visit several exchange centres.

The railroad situation in the Middlewest is working havoc with independent and program exchanges. The delivery and pickup of prints are uncertain. Five big Ohio cities were without shows on Labor Day.

The independent theatre in St. Louis, devoted exclusively to showing independent pictures, has served as food for thought for exchangemen in Chicago and Cleveland. Since the departure of S. Barrett McCormack for Chicago from Cleveland, independents have not been getting the choice dates they used to land when he was at the Allen Theatre.

"Bromberg Week" will be observed in the New Orleans territory. This announcement came to this department this week, and it is understood that the week will fall some time early in October.

Harry Lande, who operates exchanges in Cleveland and Pittsburgh, has lauded many big bookings on his bigger pictures. The current week marked the commencement of Lande's big sales drive in both territories.

Sam Zierler, of Commonwealth Film Corporation of New York, has booked Lichtman's Ben Schulberg productions, "Rich Men's Wives," "The Country Flapper" and "Sure Fire Flint" over the Loew circuit. "The Country Flapper" already has played the Broadway Loew houses and reports indicate this picture did a good business at every stand.

C. B. C. Explains Service It Gives Exchangemen

That exploitation co-operation service is not completed but only just begun when a C.B.C. Film Sales Corporation feature is sold is evidenced this week by a statement from that office. In the case of most independent features, when they have been sold in a certain territory, and that territory supplied with stills, press books, and cuts exploitation co-operation ceases and attention focuses on unsold territory.

According to the C. B. C. method, however, this is only the beginning of co-operation, which continues during the entire time any exchangeman or exhibitor releases one of the C. B. C. product—whether it be a feature or a single-real subject—and it is for this reason, according to Jack Cohn that his company has been so successful. His exploitation department, through the medium of letters and circulars mailed every other day keep every holder of a C. B. C. picture reminded that the company must be kept advised of all details of release, exploitation—anything, however small, that is connected with the handling of the feature.

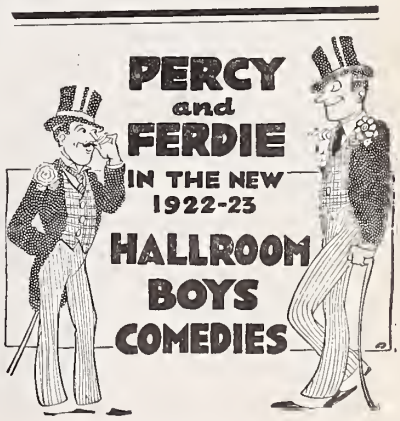
In this way, personal touch is established, and exchangemen are in almost daily communication with C. B. C., sending in to the offices samples and photographs of exploitation, posters, lobby dressing, novelties and everything else. When these are found by C. B. C. to have real value, a sufficient number is secured by them and passed along to every other holder of the picture, offering it as a suggestion that has been found workable by another, and suggesting that it be tried out in that territory also. The system was originated by Esther Lindner, head of the exploitation and publicity department of C. B. C.

Big Sales Made on Fairbanks Series

Among the first exchangemen to avail themselves of the money-making possibilities of the new series of Arrow-William Fairbanks features is A. C. Bromberg, with exchanges in Atlanta, Charlotte and New Orleans, the sale being made after Mr. Bromberg had viewed "Peaceful Peters." Frank Zambrene also secured the series for his Progress Pictures Company of Chicago, and there is said to be a strong demand for territory from exchangemen in many other localities.

An extensive exploitation campaign is being prepared on this series which Arrow considers to be possessed of unusual box-office possibilities. The campaign is very comprehensive and including a costly brochure which is now being distributed, a novelty mailing booklet, a series of sales letters and a trade paper advertising campaign that has already been mapped out in advance, the entire series of ads now being in proof form.

In the first release, "Peaceful Peters," Fairbanks is said to have a picture that suits him to a "T," with plenty of punch and action.



Signs Bessie Love

Bessie Love will be seen in the first three of a series of two-reelers being made by Frederick G. Becker, managing director for little Arthur Trimble. These are part of a series of twelve to be known as "The Strange Adventures of a Prince Courageous" and Miss Love has made a tentative agreement to appear in the entire series.

Warner Engages Neal

Alexander Neal, well-known comedy scenarist, has been added to the Warner Brothers' scenario department, by S. L. and Jack Warner and Harry Rapf.

ONE YEAR AGO

It was Will Nigh's "Why Girls Leave Home" that drew record revenue for exchangemen and exhibitors.

SIX MONTHS AGO

It was Will Nigh's "School Days" that made more money than any independent release on record.

AND NOW

It's Will Nigh's

"NOTORIETY"

that will make box office history

THE CAST

MAURINE POWERS
MARY ALDEN
ROD LA ROCQUE
GEO. HACKATHORNE
J. BARNEY SHERRY
MONA LISA
RICHARD TRAVERS
IDA WATERMAN
WM. H. TOOKER
ANDERS RANDOLF

Produced and Distributed by

L. LAWRENCE WEBER and BOBBY NORTH

1600 Broadway N. Y. City

Garsson Will Film "Way Down South"

Murray W. Garsson has purchased the story, "Way Down South," written by Harry Diggs and Adelaide Leitzbach and arrangements for production are already under way.

Miss Leitzbach is also the author of the stage play, "The Night Call," which was a success on Broadway and will be presented in London in the near future. She is now preparing the scenario for "Way Down South."

The story deals with a present day romance of Southern chivalry coupled with mystery and is said to recall the tales of the Arabian Nights and to contain a wealth of dramatic material.

The action is laid near Albany, Ga., a city known for its picturesque surroundings and quaint structures and the entire company will go there in the near future.

The production will be supervised by Mr. Diggs who was formerly a newspaper man and who for several years has been connected with motion picture enterprises, in producing, distributing and exhibiting branches.

Contrary to the usual procedure, "Way Down South" will reach the screen first and will later be presented as a stage play and also published in book form.

This is only one of the plans which Mr. Garsson has under way. He will produce other pictures with prominent directors and stars and also announced that he will lend financial aid to directors, players and authors, and to help in the distribution and exploitation.

Details of the financing plan will be revealed later. Mr. Garsson has recently moved his office to 522 Fifth Avenue, New York.

"More to Be Pitied" Scores in Chicago

Opening at the Randolph Theatre in Chicago on Sunday, September 3, the C. B. C. Film Sales Corporation special, "More To Be Pitied," scored a hit. Advertised as the world premiere for this picture, the opening attracted unusual attention and a record crowd attended. Added interest is attached to this presentation due to the fact that it is said to be the first time the Randolph has shown an independent feature, and it was chosen for a holiday week-end.

Despite intense heat the picture played to capacity both Sunday and Monday and is continuing to crowd the house.

J. L. McCurdy, manager of the Randolph, wired to C. B. C.: "No question but it is a big picture. Sunday and Monday played capacity all day." And this despite the fact that the weather was unusually hot.

The showing at the Randolph is announced as but the first of a series of big premieres for "More To Be Pitied." H. A. Lande of Quality Film Corp., has arranged for a run at the Victoria Theatre in Altoona, beginning September 25, and this is to be followed by showings in prominent first-run houses in many other territories.

"Notoriety" Will Be State-Righted

Information from the offices of L. Lawrence Weber and Bobby North has set at rest the report that the producers of "Notoriety" were considering the release of that production through a national distributing organization. The producers will go ahead with their plans to sell territorial rights on Nigh's latest special, just as originally planned.

Weber and North have been announcing the independent distribution of "Notoriety" for the past month, although it is understood they were in possession of a number of offers of national distribution from other organizations. The interest shown by outsiders in Nigh's latest output was predicted by the producers when Nigh first signed with Weber North. He was director of "Why Girls Leave Home" and "School Days."

Sol Lesser Forms Accessories Firm

Sol Lesser, with his associates, Mike Rosenberg and Irving M. Lesser, of Principal Pictures Corporation, and with the aid of his West Coast associates, A. L. and M. Gore and Adolph Ramish, has launched a project whereby accessories pertaining to the exploitation and better showing of motion pictures will be manufactured and sold to exchange centers and exhibitors the world over.

Clune Exchange Reorganized

The Clune Film Exchange, which bears the name of W. H. Clune, one of the foremost showmen of the country, has been reorganized with the consent of the Corporation Commissioner of the State of California.

The exchanges are situated in Los Angeles and San Francisco, and are distributing throughout California, Arizona and Nevada and the Hawaiian Islands.

"In the Night" Is Now Ready

Among the independent productions of the year is "In the Night," which Producers Security Corporation announce now ready for distribution. It is a story of mystery and life after dark, a sequence of events that holds one spell-bound from beginning to end. It depicts the folly of the double standard of living and brings home a message to every household.

Big Demand

Demand for sure-fire melodramas brought about another sale of territory on "The Curse of Drink" feature this week. This six-reel release is being distributed on the state right market by L. Lawrence Weber and Bobby North.

The buyer was the Grand North Exchange of Buffalo and Albany, operating in the upper part of New York State. The sale represents the third consecutive deal in the past three weeks.

Advances Release

Sam Grand, who purchased the New England rights to the Export & Import Film Company serial, "The Jungle Goddess," and who expected to release the wild animal film in October, has now announced he will release the Selig thriller immediately. The newspaper publicity campaign on "The Jungle Goddess' is now well under way. During the past two weeks sixty-one newspapers featured a half page illustrated article on the serial.

Praises Picture

The first pre-view presentation of the Warner Brothers' picture, "Rags to Riches," featuring Wesley Barry, at the Symphony Theatre, Venice, Cal., elicited considerable praise from Art Meyer, of the Los Angeles Motion Picture Bulletin and Clem Pope, of the Symphony. The pre-view was given before a large audience of motion picture theatre-goers.

Completes Contract

Kenneth Webb, the director, has completed his contract with the Whitman Bennett organization. During the past two years Webb has handled four Lionel Barrymore features, two Betty Blythe films, three all-star productions and one Rex Beach picture. As yet he has made no announcement of his future activities.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

New Angles For Blood and Sand Are Tried Out in Newburgh on First Run

DESIROUS of trying out the exploitation possibilities of "Blood and Sand," Gilbert P. Josephson, manager of Cohen's Opera House, Newburgh, N. Y., was given the picture simultaneously with the New York first run, and Max Rosenfield, Jr.; inventor of the eighteen foot Golem, which was only seven feet high, went up from the home office to help out.

Between them they managed to pull stunts that would have made a less sleepy town giddy for a week and they got some really new ideas.

Of course the lobby was worked on the sketch first shown in this department, using the yellow and red material with the "Plaza de Toros," which puzzled the natives, who thought it was a new star, but then they are still sending G. Washington monthly bills for rent of the headquarters he established there during the Revolution.

The lobby was all the splash we thought it would be, and when the mystery of the plaza was elucidated it was regarded with fresh interest, especially by the man who on being told it meant "bull ring" retorted that he knew all about that—they wore them in their noses.

Pictures To Steal

The still frames carried 136 stills from the play, following the same idea as the Reisenfield houses.

One frame was unglazed and was filled with pictures of Valentino. It was purposely left unguarded that the girls might steal them. The frame had its greatest value when about half of the pictures had been removed, but when they were most all gone the supply was renewed.

This sounds like a rather expensive stunt, but when you realize that each picture was treasure trove, to be shown all the less daring girls, it will be seen that it was reasonably cheap publicity.

Wrote the Ministers

One clever stunt was sending two seats to all of the ministers with a note calling attention to the little-known fact that a chapel is one of the back-stage furnishings of all bull rings, where the toreadors offer prayers for their safety in the coming exhibition.

This "and other touching examples of faith" were played up in the letter and the explanation added that the management supposed the recipient would be sufficiently interested in this wonderful argument against the brutal sport of bull fighting to attend, but that the management wanted to make certain they would be present, and so enclosed the seats.

Four ministers mentioned the fact of the chapel in their sermons the day before the picture opened, and all came and approved.

Club secretaries were advised that owing to the demand for seats, they would be permitted to reserve seats en bloc for their members, and several blocks were set apart, ranging from a dozen seats up.

Beating the Buses

The bus lines to the smaller towns were exorbitant in their demands for advertising space. They rigged up a card with an advertisement for the attraction and hired a darkey to "deliver" it. Not one of the conductors questioned him, and he covered all the routes at a cost of $1.50 in fares. He held the unwrapped card so that it was clearly shown to all, and the stunt worked so well that he was turned loose in the public parks, where permission could not be gained to exhibit signs.

He was all set to explain that he was delivering the card to some address and had merely sat down to rest. He rested the better part of two days, changing his seat frequently, and the police paid no attention to him. This is a new and mighty good stunt.

Edged With Black

The negro seems to have been a very useful factor in the advertising, for another day he was dressed in a bullfighter's costume and paraded the streets with a sign on his back stating that he was not Valentino, and when a circus made a one-day pitch the week before, and people had to pass along the tow path to reach the show lot, he stood beside a sign announcing that "Your show for next week" would be "Blood and Sand" and handing out heralds.

The opening matinee of fanphoto costing $12.50 a thousand was given each girl with bobbed hair, and similar pictures were presented all who solved the familiar cut up puzzle printed in an afternoon paper.

Another paper was given selections from the special score for "Blood and Sand" for its wireless broadcasting with due credit both in the program printed in the paper and in the announcement.

Book store hook-ups and similar smaller stuff made a complete campaign and the house set new records. Some of these stunts are not only new but valuable. Keep them in mind, especially the perambulating car card.

Results

C. A. Crute, of the Lyric theatre, Huntsville, Ala., reads and USES this department.

From it he took the idea of a schoolroom float for School Days.

It cost him eight dollars.

It bettered business by more than one hundred dollars.

It pays Mr. Crute to follow this department.

IT WILL PAY YOU.

Makes Fine Display on Loves of Pharaoh

This lobby front for "The Loves of Pharaoh" comes from Guy V. Kinimer, of the Arcade theatre, Jacksonville. It is the first and we think that it will stand the best, for it would be difficult to find anything better.

The layout is strictly Egyptian and the rich colors give added distinction which the photographic reproduction lacks. Dull reds, yellows and greens should be the colors employed, and be careful not to have these paints too bright or the effect will be garish rather than rich.

Special lithographic advertising was employed around town and much interest was aroused in a newspaper contest as to what the loves of Pharaoh were. His love for the girl was clearly apparent, but the title was in the plural. The pharaoh's love for himself was the correct answer.

A Paramount Release

THIS MAY BE BETTERED, BUT WE'VE GOT TO BE SHOWN

This was the lobby front used by Guy Kinimer, of the Arcade Theatre, Jacksonville, on "The Loves of Pharaoh," and we certainly would like to see a better one, but we do not believe there is much chance to better this display.

Hyman Has Sergeant for "Hurricane's Gal"

Because the Navy worked with Allen Holubar on scenes for "Huricane's Gal," the recruiting serive is glad to work in with picture managers on a ballyhoo. Even Edward L. Hyman, of the Strand Theatre, Brooklyn, gave lobby room to a recruiting sergeant, though he moved him out to the sidewalk for the photographer.

With a special frame of pictures emphasizing the navy angle, and a letter from Holubar, the stunt attracted a lot of attention and helped the hot weather business.

Note the new frame stands Hyman is using. These are of pine, stained and grained, and with a back coming up about half the depth of the frame. They are more stable than the usual easel, and if anyone does run into one, the stand is simply moved a little instead of being knocked over. It is one of the best lobby stunts brought forward in a long time.

The ballyhoo worked so well that Hyman let a girl sell The People's Home Journal in front of the house to help put over the Helen Lynch contest when he played Fools First. The magazine had covered the town with tack cards and the news stand worked in with this stunt.

A First National Release

HOW EDDIE HYMAN SET THE NAVY TO WORK FOR HIM

He gave the recruiting sergeant a "pitch" in front of the Mark Strand, Brooklyn, to work on the Navy angle in "Hurricane's Gal." Note Eddie's new easels on the right. These are new and better than the average in solidity.

Took a Repeat

Because the Hope Theatre, Dallas, did well with the old clothes angle for "Trouble," the manager persuaded the authorities to run a second week and changed the sign in the public square to show Dorothy Phillips, as "Hurricane's Gal," threatening the crowd with a revolver unless they brought in their old clothes.

This gave a second week for the best stand in the city; on one of the public squares where no one could overlook it.

Ran a Whiskey Stream Over the Border Line

Taking the lobby suggestion first shown here, Robertson, of the Palace theatre, Ft. Smith, Ark., built up the idea into a knockout.

Somewhere he obtained an old beer keg and hooked this to a concealed hose connection, so that a stream of supposed liquor trickled from the spout into the funneled opening of a pipe line, which supposedly ran "over the border" into the tub located on the United States side of the line. That is why he has the keg elevated. It gives him a higher level so that the fluid will run over of its own weight.

The suggestion of the lobby was strong, and it brought the feature more forcefully to the attention of the playgoers than any still lobby that could be devised. It is simple and space saving, but it surely is a cleaner-up.

Not One, But Six

Recently we suggested that Leon J. Bamberger, the Paramounteer in Toronto, must keep a scrap book, since he used a stunt tried out something like a year ago by J. W. Sayre, and reported at that time.

Bamberger comes right back with the correction that he has not one but six scrap books, in which he pastes all material, according to these classifications: Newspaper Ads and Tie-ups, Street Stunts, Windows and Stores, Lobbies, House Distributing and Mailing, and Miscellaneous.

That is even better and explains why Bam is now regarded as one of the star Paramounteers. He is not only not ashamed to use another man's ideas in new territory, but he keeps his stuff in the most available and systematic form.

Try Bamberger's scheme and get not one but six books and a year from now you'll know ten times as much about running your business as you do now, if you are one of those to affect to disdain help from others.

A Paramount Release

USED A PIPE LINE LOBBY FOR "OVER THE BORDER"

Hand it to Robertson, of the Palace Theatre, Ft. Smith, Ark. He got a new one for his lobby on "Over the Border" by showing a stream trickling from the keg into the tub over in the States. It made them all take notice.

Flashy

Eddie Collins, of the Rialto theatre, Dennison, Texas, boxed in his lobby with compo board for Mae Murray in Fascination. There were eight openings in the design, all covered with light tissue paper, and back of each of these were powerful lights hooked to the flasher which controls the electric sign. The intermittent lighting was in itself a strong attractor and backed up the artistic work of the artist.

In front of this was a cutout of the star in a dancing pose in front of a disc of red satin, pleated. This is a stock stunt which is booked around with the film and not a part of the Collins planning, though it worked in well with his design.

Painted Posters

E. G. Stellings, of the Howard-Wells Amusement Company, of Wilmington, N. C., sends in some capital examples of hand painted posters, which, unfortunately, will not reproduce because of the color of the background.

In effect they are paste-ups of poster material with original lettering and ornamentation; a form generally to be preferred above the straight painted poster. Mr. Stellings demonstrates that a little judicious pasting not only saves time, but increases effect.

A Paramount Release

SEVEN DOLLARS IN CASH AND SEVEN HUNDRED IN PEARLS

How Oscar White, of the Rex Theatre, Sumter, S. C., put over Jack Holt in "The Man Unconquerable." He had the seven dollars, but he borrowed the pearls from the local jeweler in return for a credit card. It gave a new South Sea idea.

First National Ties to Photoplay Books

First National has arranged with Crossett and Dunlap to make special exploitation of the seventy-five cent editions of "Kindred of the Dust" and "The Masquerader."

For the first transparent slides will be supplied, both with "See this photoplay at your favorite theatre" and with a blank space for the house name where the exhibitor hooks-in with the stores.

For the Guy Bates Post production the exploitation will take the form of extra jackets, with which to make a window splash, the jacket hooking to the First National production of the play.

Franchise holders who will handle these two plays will do well to get in touch with the booksellers now with a view to effecting the fullest co-operation. Start with the store, instead of horning in later.

The Rock Cave Lobby Sold Connie Tickets

Arthur E. Weld, who is not managing the Strand theatre, Waterloo, Ia., figured that The Primitive Lover suggested the cave man, whether the story did or not, so he got hold of a lot of old compo board, had it painted up and not only made a cave for the box office, but for the entrance doors and the house front, covering the brick work and pillars with the same painted material.

The lobby was in no sense true to the film, but Mr. Weld did not sell it as a prologue to the picture, but as a novelty, and as a novelty it held up the summer business. People are still children enough to want to go into the cave and see what is behind it, and the "cool as a cave" suggestion was not to be scorned these warm days.

Mr. Weld suggested that it will work on any cave man title or story, and it will work well just as a novelty if you want to use the suggestion of interior coolness.

Played the R. F. D.

J. P. Harrison, of the Hippodrome theatre, Forth Worth, Texas, put a new touch to the white fence idea used on so many pictures. For My Old Kentucky Home he used short lengths of fence either side of the lobby opening, and on the post of one side he placed the familiar R. F. D. box, which gave a novel touch and attracted no little attention. It was a little thing, but it put the lobby in a new class.

For the rest he used foliage pendant from the arch, potted palms and a miniature house, with two-figure cutouts on either side.

$700 Lobby Display Cost a Credit Card

Oscar White seems to be stepping into the shoes vacated by Eller Metzger, the economical exploitationer of Creston, Ia. Metzger has not been heard from in six months, but White bats out a lobby about once a week that brings the whole town to see.

For "The Man Unconquerable," at the Rex Theatre, Sumter, S. C., he used a lobby display that included $700 worth of pearls and seven one dollar bills.

The bills were tacked to a card on the front of the pearl display and the text started off with: "These did not conquer him," with the bills and a revolver, then "Pearls made him a million, but a girl made him a man," the exhibit including the girl and the man she made out of him. The jewels were in a glass topped case (borrowed), just back of the sign, and the display centered about a card for the local jeweler from whom the pellets were borrowed.

This was not as picturesque as some of the stuff Mr. White has worked, but he has had a number of beach and tropical displays lately and he felt that something different could get more attention, and so sell more tickets.

Salting the Lobby Is a Fresh Stunt

Barry Burke, of the Palace theatre, Ft. Worth, made a cold lobby for I Am the Law, with a snow hut box office and entrance door and painted woods.

Then he scattered salt and Christmas tree snow on the floor, and that intensified the suggestion of the low temperature and got about double the pull. It cost only $15 to get a 25 per cent. boost in the receipts, largely through the mental suggestion of the snow.

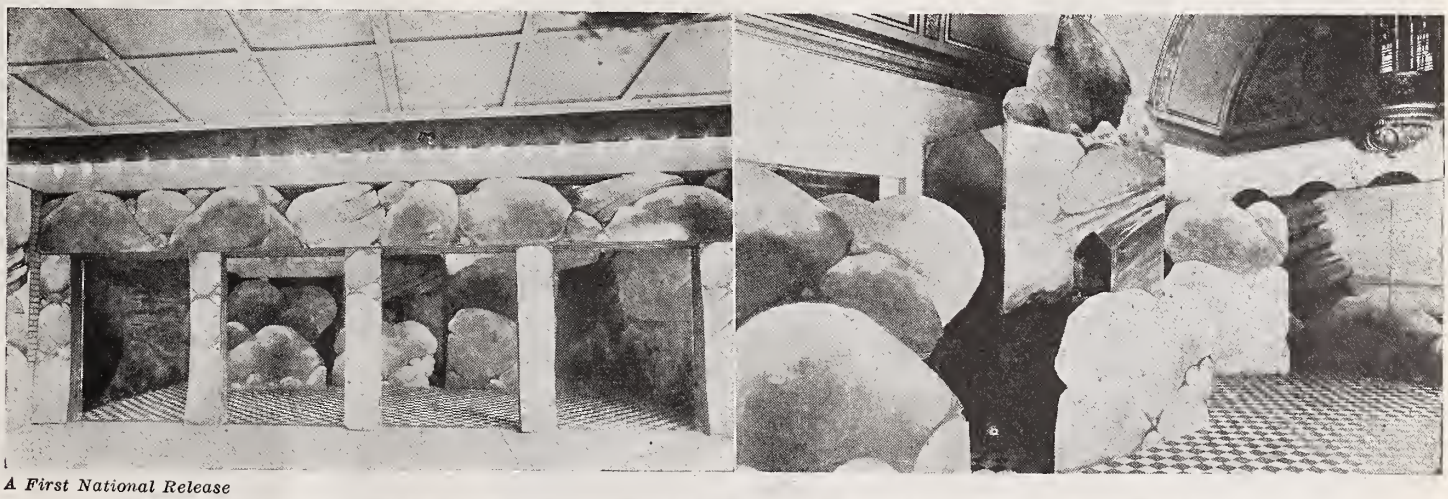
The cold lobby works as well as ever, but it needs something new to quicken interest, and Burke got this with the salt and mica.

Cheap and It Worked

Six passes and a borrowed automobile put over "Sky High" for E. C. Ogg, of the Imperial Theatre, South Pittsburgh, Tenn.

For the passes he borrowed a dummy from a local clothing store, which he dressed as a cowboy and placed in the lobby, then he bannered the auto and sent it around town to tell about Tom Mix.

Receipts went up without a corresponding hoist in the expense account; which is the ideal exploitation.



A First National Release

ARTHUR E. WELD SOLD TICKETS ON "THE PRIMITIVE LOVER" WITH A ROCKY CAVE LOBBY

This was not true to the film, but the title suggested the cave man stuff and the big idea was to take their money from them and put it to the credit of the Strand Theatre, Waterloo, Ia. It was a novelty and it got them packing in, and once they saw the picture it mattered little in their young lives that Constance Talmadge wore dresses instead of summer furs. It was good and they were happy

Played Hook-up As a Solitaire

Undaunted by the fact that he could not ring one of the local papers in on a street moving picture tryout for "The Crossroads of New York," one of the First National exploiteers decided to play a lone hand and announced that he would conduct a test for Mack Sennett on the picture when it played Keith's Theatre, Syracuse.

He dug up a fat street car conductor, an equally plump cook; who almost equaled the conductor's 235 pounds; two rubes and a boy with an ingratiating grin.

He fixed it with the police to use the most prominent cross roads in town and started in with singles of the quintet. Then he made them write their own continuity, only stipulating that there should be some pies in it, and a boy was sent to the bakery. They were shy on custard, but strong on raspberry, and that seemed more appropriate, so all five got the raspberry from the crowd and each other simultaneously.

It ran about an hour and a half, with interruptions to let the police ease the street cars through the mob now and then.

Being gluttons for punishment, the same five went down to the beach the following day and varied their production by pushing the fat conductor off the dock.

There was more publicity than could have come from a tie-up to any one paper, and though this happened a month ago, the town is still talking. Just goes to show that you can pull these stunts if only you make half an effort.

A Paine Release

THIS LOOKS COOL, NO MATTER WHAT THE WEATHER MAY BE

How the Helig Theatre, Portland, put over "Nanook of the North" with an igloo and a kayak, not to mention a wealth of paper icicles and an Arctic scene about twenty feet high built out over the marquise. The igloo is a capital suggestion.

Working Well Ahead Doubles the Sales

Major I. C. Holloway, of the Rialto Theatre, Columbus, Ga., took in more than double his usual business on "Foolish Wives" by working well in advance and getting some new ideas.

He started in two months ahead to tell the play was coming, but he dug in about a month before the showing and got really busy. He started the trailer four weeks ahead of the opening, beginning with the full trailer as supplied by the Universal, and cutting off about fifty feet now and then, to prevent it getting too tiresome, replacing the amputated portions with additional slides.

These cut scenes were later joined to the ends of some junk reels he borrowed from the exchange. The reels were placed on the floor of a store window and the trailer scenes brought up against the glass so they could be seen. He even got a newspaper write-up on this idea.

He made another big splash in the window of a vacant store, put up cards in all service stations and in most shops, and tied the merchants to two single hook-up pages, one running the opening day and the other a day later.

He tried a contest for a double of Miss Dupont, using her physical measurements, but this flopped as the women seemed unwilling to supply this data, even in the hope of winning a prize.

In all of his work he stressed the cost of the picture rather than its excellence, to avoid any possible comeback. Special stress was laid upon the Monte Carlo scenes.

As a result he played to a 125 per cent. increase in business at a cost of about $20 above his usual expenditures.

Two Good Ideas

All green exploitation for The Green Temptation is old, but Raymond Willie, of the Palace theatre, Dallas, managed to get a couple of new bumps. One was a white card with merely a green splotch on the surface. No one was able to fathom the idea. Next week the same cards were put out again, but this time they were printed: "Watch for it! Alluring! Fascinating! The Green——." At the same time newspaper teasers were started. The following week the full statement was used.

For the all-green lobby Mr. Willie added streamers of green ribbon tied to the fans in the lobby, and the snapping streamers made people forget that it was too hot to go to the theatre. It all looked so cool they felt it must be cool, and inside it was as cool as fans could make it.

It brought one of the best weeks of the summer.

A United Artists Production

PUTTING THE BELLS ON ROBIN HOOD IN BOSTON TOWN

"Robin Hood" has not yet been released, but the famous Filene store capitalized the interest in the Fairbanks production and made up a special window with stills from the film and the models posed as though participating in a contest.

Jazzed a Drive on a Savannah Coogan

J. G. Evans, of the Odeon Theatre, Savannah, decided to see just what he could pull down with Jackie Coogan in "My Boy" the first half of the week. He figured that he could concentrate and get a last half result on a first half position, and he did.

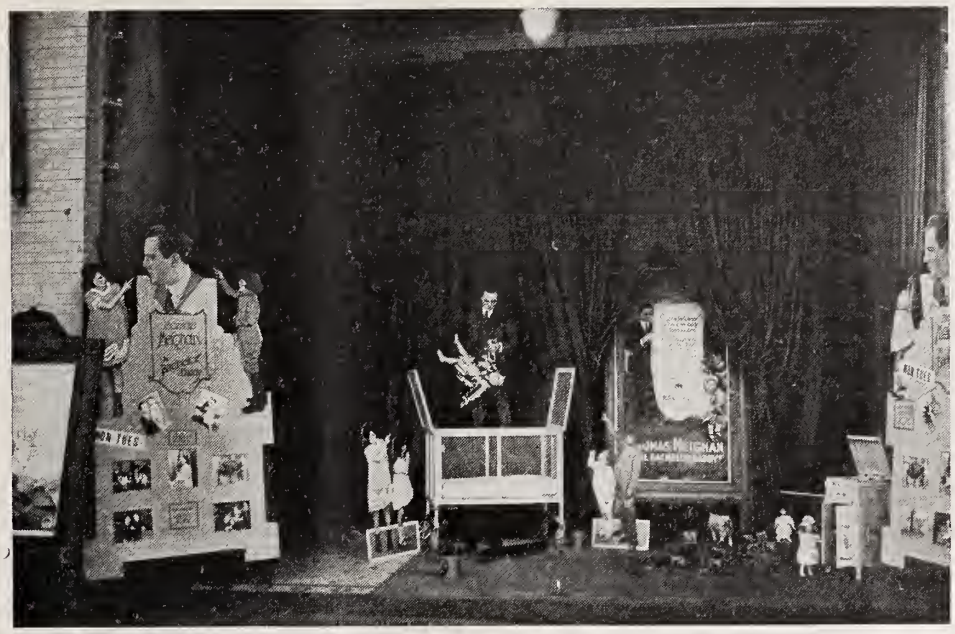
He hooked a newspaper to a drawing contest with three and two dollar prizes for the best head of Jackie in the role and received about two hundred drawings, which gave him a better lobby display than would as many hand painted oils.

In Tub and Barrel

And as long as he had them there, he used a lobby cutout from the 24-sheet, with a one sheet in a barrel on one side and another one sheet cutout in a tub on the other.

Hook-ups were made with a shoe store and a merchant handling the Coogan clothes, and the newsboys were paraded through the streets in the good old fashion.

Combining the stunts brought more business than he had a right to expect in August.



A Paramount Release

THERE IS NOTHING NEW TO THIS EXCEPT THE DRAPERY

Other managers have used toys and cut-outs for "The Bachelor Daddy," but A. B. Cooper, of the Strand Theatre, Salisbury, N. C., conceived the idea of making a nursery effect by draping the back of the lobby with hangings. It's a good scheme.

Draped in a Lobby to Suggest a Room

Numerous managers have used real toys in conjunction with the cutouts from the Paramount paper for "The Bachelor Dady," but the effect gained has always been that of a collection of toys and some cutouts. A. B. Cooper, of the Strand Theatre, Salisbury, N. C., wanted to suggest a nursery.

He had some dark colored fabric, and he draped this to cut off the box office and other lobby essentials, and before it he placed the cutouts of the children and Meighan with a surrounding of toys, the figure of the star being about to put one of the youngsters into a patent crib with an insect proof top. A rug on that portion of the lobby added to the effect.

Mr. Cooper seems to have devised something new and decidedly useful in this idea, and it can be worked in a variety of ways.

For an additional hook-up he invited the charges of the Children's Home to be his guest, but to get all he could from that angle, he permitted the Kiwanis Club to extend the invitation, take the credit—and do most of the plugging.

Number Two Sheik Is Heavily Played

Grosset and Dunlap, who have the cheap edition of "Burning Sands," a new desert production by Paramount, have issued 5,000 window cards to dealers, in cheap fiction, for display in connection with the book.

A Paramount Release

THE WINDOW CARDS

The cards are illustrated with various stills from the pictured version, and will be of real assistance to exhibitors who effect a book store tie-up with the popular edition.

A Hyman Novelty

One of Edward L. Hyman's recent production novelties at the Mark-Strand, Brooklyn, was called "The Ladies of the Fan," and was worked with a large fan of nine sticks and eight sections. This was covered with translucent material and lighted strongly from behind, care being taken that the illumination did not show as points of light.

Before this three girls did a Chinese dance in native costume. The costumes were decorated with colored beads, which changed color with the changing of the spots.

In smaller houses the fan can be decorated with cutouts from large figured wall paper pasted on common white wrapping paper, varnished to increase its translucence, while the girls can be dressed in pajamas, to which are sewn outlines from figured chintz. Between the two extremes there is a wide range.

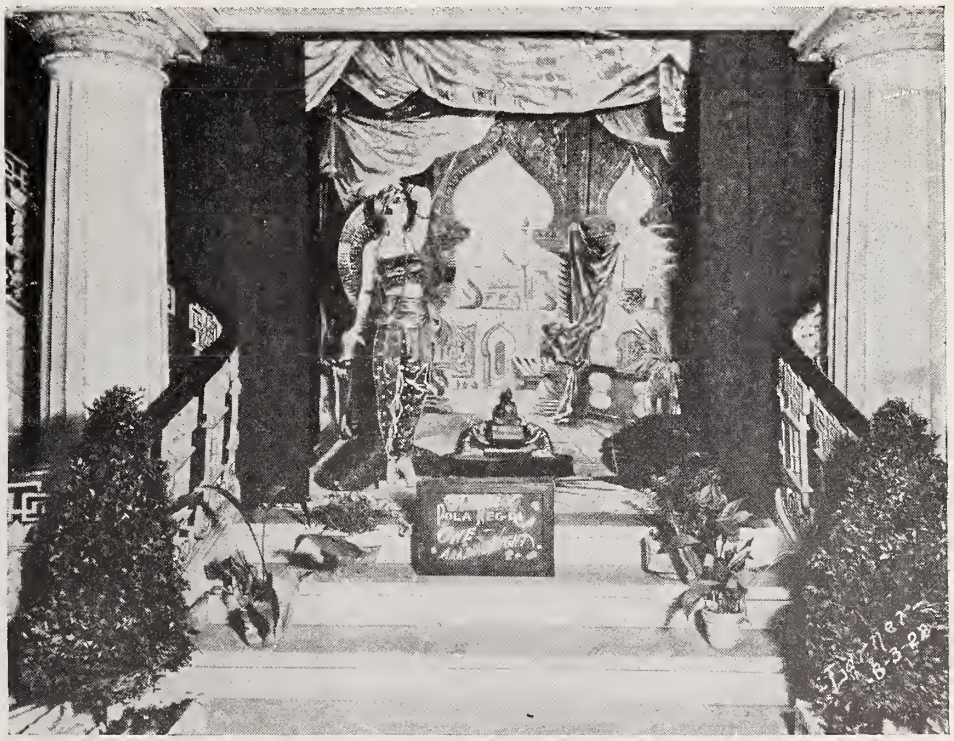
It makes a pretty number and is out of the ordinary.

Lost and Found

Before the coming of Where Is My Wandering Boy? to the Capitol theatre, Houston, Texas, Ollie Brownlee used the press book stunt of an old lady who distributed cards reading, "Where Is My Wandering Boy? Help me find him." She was out for several days and became pretty well identified in the minds of the public.

Two days after the run opened she reappeared and this time the cards read, "I have found my Wandering Boy. He is in the movies at the Capitol theatre. Better see him, the picture is great. It is called—" and the title followed.

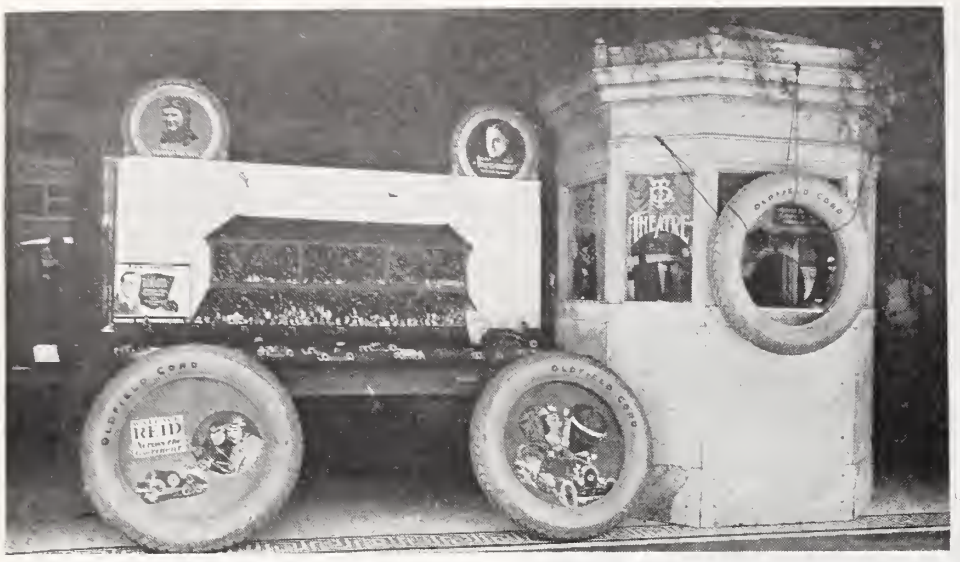
This capitalized all of the interest in the first stunt, plus a stronger punch, and helped put the picture over to a fifty per cent. increase. It also helped to push the interest for the latter part of the week.



A First National Release

HERE'S AN OLD, OLD FAVORITE IN A NEW DRESS

It's the perennial landing of the grand stairway of the Strand Theatre, Lansing, Mich., dressed for "One Arabian Night." It's better than average; about the best yet, but gosh! how Mohammed would kick on that statue of Buddha!



A Paramount Release

TIRES TOLD OF WALLACE REID ACROSS THE CONTINENT

The "Buy your ticket through a tire" was made the chief angle of the T. & D. Theatre, San Jose, California, after a tie-up with the handlers of a make of auto rubbers. The racing scene was also used with cars on an endless belt.

Snow Lobby in South Stands Them All Out

Stewart Bird, substituting at the Strand Theatre, Birmingham, Ala., built the usual snow lobby for "I Am the Law" and got the best business in weeks for the attraction.

He built a stockade about the box office, with cabins against either side wall, and filled in with whitewashed foliage. That part of it was the usual thing. What Mr. Bird thinks put the lobby over as new was a long fence running down through the centre of the lobby space and also snow covered. This seemed to get all the attention, and it put the picture over to a business that opened well and kept running up for the entire week until the last day brought in much more than that drawn at the opening.

There is a lesson in this fence stunt, with the same old moral that a new touch will more than save an old stunt.

A Popular Army

J. B. Robertson got out some good copy for post cards sent to the roster of the American Legion. It was class advertising, but so well done that the recipients passed it along to others to enjoy. It carried a large heading: "Volunteers Wanted" and ran along in smaller type with:

"Enlist today! Join the army of The Dictator. Excellent fighting conditions. Eight-hour day. Saturday half-holiday. No Sunday fighting. Good pay and good food—when you get it. Time and a half for overtime. All the battles will be brought to the barracks. No hikes, no reville, no discipline, no nothing.

"Join the Army of happy people who will see Wallace Reid in The Dictator at the Palace theatre, Monday and Tuesday."

Baggins Publicity

Just as we were beginning to wonder if people had stopped printing up the paper bags for store use comes Tom Clemmons, of the Tivoli theatre, Beaumont, Texas, to explain that he did it on Missing Husbands, getting permission from the Piggly Wiggly store to put red ink all over their nice brown bags. All it cost was the printer's bill and a few passes, and the store also gave up a window to the picture.

He also worked the telephone stunt to practically every number in town, and used cut-outs for the lobby.

Tired the Lobby to Sell Wallace Reid

Hooking in with the agency for an automobile tire not only gave the Turner and Dahnken Theatre in San Jose, Calif., plenty of decorative material, but Manager Harry E. Brown hooked out a window on automobile row, where it would do "Across the Continent" a lot of good with drivers and chaffeurs.

The chief novelty was the idea of hanging a tire in front of the box office and making "Buy your ticket through a tire" one of the slogans. This can also be worked with life preservers on marine plays, now that we have the idea.

A mechanical race scene was used with a grand stand and moving miniature cars, but the tires put the show over.

Hooked the Clansmen to "One Clear Call'

Down in Texas recently the Primary Elections demonstrated where the Ku Klux Klan stood, and this gave an idea to C. R. Sullivan, of the Fair Theatre, Amarillo.

He booked in "One Clear Call" and started the big sheets three weeks in advance. Two weeks away he posted the smaller sizes and put on the trailer supplied by First National and arranged for a tie-up with the local Klan.

A recent initiation north of the city had been photographed and the negative was strong enough to permit enlargement to 48 by 72 inches. This was made the centerpiece of the house front, with six sheets on either side and with cutouts of the mounted horsemen off to either side, at the curb line.

Naturally the photograph excited intense interest, not alone in itself but in the play and is, we believe, the first instance of an actual Klan photograph being made the basis of exploitation.

Mr. Sullivan put out six men in Klan regalia the Saturday before his Monday opening, and kept them on the streets, mounted, until the third day of his four-day run.

With throwaways and large newspaper spaces, he did a mid-winter business toward the end of July.

Don't suppose that you can start September off with a bang and then give them junk the rest of the year. Start with good bills and keep them coming with a good brand of offering clear through the season. September is just a starter. You can't hustle one month and make it last twelve.

A First National Release

HOW A TEXAS HOUSE HOOKED ONE CLEAR CALL TO THE LOCAL KU KLUX KLAN

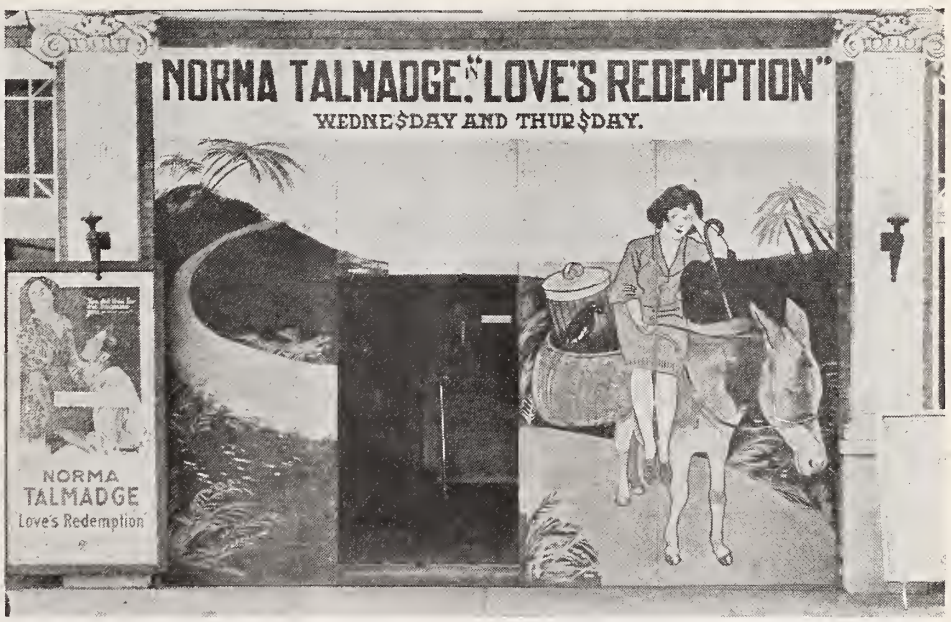
C. R. Sullivan, of the Fair Theatre, Amarillo, Texas, after two weeks of good advance work, brought his campaign to a smashing conclusion with a 48 x 72 inch enlargement of an actual initiation. Then he used six riders for five days and took extra newspaper space. With the Klan carrying most of the state in the Primary elections, Mr. Sullivan was shrewd to see the advertising advantages of the hook-in.

Sectional Screen for Easy Painting

Most painted fronts involve the use of a large space in the form of a paint frame or similar device, but the Empress Theatre, Owensboro, Ky., has a new idea in the sectional front.

Panels were made, three of which were the full height of the arch, while the fourth was short enough to serve as an entrance. Four of the panels completely filled the opening. By squaring off the drawn design and repeating in the squares that portion of the picture appearing in each square, a perfect join was made without taking up much space.

The cut shows the device in use for Norma Talmadge in "Love's Redemption," the figure of Ginger being the important element in the sketch. The entrance panel can be set in any one of four positions.



A First National Release

THIS SECTIONAL SCREEN SIMPLIFIES PAINTED FRONTS

It was devised for the Empress Theatre, Owensboro, Ky., and was first used for Norma Talmadge in "Love's Redemption," showing the figure of Ginger riding to her new job along the beach front at Jamaica. It is simple and effective.

Made a Church for "The Little Minister"

Clayton Tunstill, of the Rialto Theatre, Chic' asha, Okla., has been hustling lately to offset the torrid Texas weather—and may "The Prophet" grant that the printer makes it "torrid" and not "horrid!"

Anyhow, he had Betty Compson in "The Little Minister," and he felt that building a church for the dominie would help bring in some people to be among those present when the contribution plate was passed. He had stained glass windows and everything, and at night lights shone through the transparent windows.

In back he placed a cutout he used for "The Bonded Woman," building up the lattice idea which the original sheet carried, to give him a background without the cost of building, and the business went up.

The lettering on the marquise refers to a local contest, the particulars of which are not given, but Bill Johnson volunteers the information that it has helped business wonderfully.

By changing the name and the figures daily, Tunstill has the town in a ferment, and the only way to get votes is to purchase tickets, which the loyal supporters of the beautiful contestants do in appreciable quantities.

His Wedding Present

Giving a benefit to a newly married couple was A. C. Cowles' idea of putting over "Married Life."

The newlyweds were popular and a special performance was arranged to follow the regular night show on the last day of the engagement; which was the night of their wedding. Only those who had been present at the wedding could purchase tickets for the show, which started at eleven o'clock, but practically the entire crowd came, though many of them had seen the picture earlier in the run.

The receipts, less the expenses, were turned over to the young pair to aid them in furnishing the home. It sounds like a one-night stunt, but it had a healthful effect on the business for the entire run through the comment it created.

A Paramount Release

CAYTON TUNSTILL BUILT THE LITTLE MINISTER A CHURCH

It did not cost as much as some churches, but the contribution plate showed a decided increase, partly because of the stunt and partly because they like Betty Compson in the South. The trellis is a make-over from another cut-out stunt.

A Lobby Scene Paid Twenty-five for One

Careful work on a scene costing four dollars brought about one hundred extra dollars to the Modjeska Theatre, Augusta, Ga., on "Reported Missing."

F. J. Miller, manager of theatres, decided upon a special scene for the lobby and extra care was taken to make it convincingly real. A frame was constructed, six by ten feet, with a cutout motorboat sailing through cutout waves of compo board. A buzzer, striking against a piece of cigar box gave a very realistic sound imitation of the motor of a motor boat in a hurry and heightened the effect.

The background was a shore scene with a lighthouse, in which a flasher was installed, and dim lighting and a sheet of wire gauze across the front added to the night effect and the realism at the same time.

Above the cabinet was a flat strip on which were painted three life preservers, the star, title and a selling catchline.

The cabinet can be used repeatedly, and if you can work it for a changing light effect you can double its value. You will need a timer for this effect for the change from night to day should be made at intervals of not less than a minute, which is too long for the usual flasher. These displays class with miniatures and are really valuable to the enterprising manager who is ingenious enough to make them convincing. It pulled $50 a day for the Modjeska.

Cutting It Short

It might be said that C. M. Phillips, of the Rialto Theatre, Atlanta, made short work of exploiting "Bobbed Hair." He announced that all bobbed hair girls would be admitted free between twelve and one, and a lot of people went without their lunch to see the flappers assemble.

Only 250 came the first day, but the following noon 750 surged through the gate, and the three Atlanta papers gave him good write-ups on the gag.

It cost only one thousand free admissions at a time when there were few who wanted to come, and it boosted receipts about 15 per cent. That beats increasing the advertising space, for it gets more space where it will be more prominently displayed.

Selling Lines Lack Ring of Conviction

Although the Rivoli theatre, Baltimore, gets out a neat layout for Rose o' the Sea, the selling talk does not match with the rest. The lines lack conviction. You are more than half sold on the general idea, but the talk, off to the left of the lower part of the cut seems to chill the enthusiasm. It reads: "Another sparkling triumph for Anita Stewart as the girl who wastes her love on a reckless youth and is paid in full by the father." It should be possible to present the proposition in a more attractive guise than this. The text suggests that the agent knew he had to say something, but did not know anything worth while to say. And then he goes on, just below, to say that it is a somewhat different drama. Different dramas usually evoke more enthusiasm than this. This

CITY HALL PLAZA
RIVOLI
A Famous Star—A Gripping Story
Anita
STEWART
IN
"Rose O' The Sea"
Another sparkling triumph for Anita Stewart as the girl who wastes her love on a reckless youth and is paid in full by the father.
Looking for a "Different Drama"? Here's One!
From the Book by Countess Barcynska. Directed by Fred Niblo
PROGRAM
1. ORGAN RECITAL
The Rivoli's New Kimball Orchestral Organ
Mr. Cooper and Mr. Beakbane Soloists
2. RIVOLI NEWS
3. EMILY BELGIN, Soloist
4. NOVELTY REVIEW
5. COMEDY
6. FEATURE
Anita Stewart in "ROSE O' THE SEA"
7. OVERTURE
"Merry Wives of Windsor" ..... By Nicolai
RIVOLI SYMPHONY ORCHESTRA
FELICE IULA, Conducting
Next Attraction, Concert Master

A First National Release

GOOD, ALL BUT THE TALK

seems to be a plan book cut, for First National likes this arrangement rather than the straight-across-the-space designs more generally put out. This gives a better arrangement in that it permits two sections of type to be held apart from each other without the straight line display necessitated by the straight cut, but it causes the advertisement to drop further down the page, unless the signature plate is contrasted. As between this and the straight cut we think this is to be preferred, even at an additional cost for space.

—*P. T. A.*—

Samuel Sivitz Has Gone On a Vacation

Samuel Sivitz, publicity man for the Rowland and Clark houses, Pittsburgh, took a vacation last year and went out to Los Angeles to get ammunition for his winter's campaign. He came back sold on Southern California, and he writes us that he is taking a walkout on the circuit to spend this winter on the coast. His place has been taken by Charles B. Frost. It's darned discouraging. It took us a long time to convert Mr. Sivitz to the use of part type in his displays, and it is only comparatively lately that he got his artist and compositor trained to use a little metal now and then. And just as he has the Rowland and Clark advertising so that it looks unlike Boston,

This week at the Rowland and Clark Theatres
LIBERTY
PENN & SHADY
ANITA STEWART
in a story of three men, three women, three kinds of love
"The Woman He Married"
REAL DRAMA IN THIS CONFLICT OF A FATHER'S WILL AND A WIFE'S WONT
IT TOOK ALL ANITA STEWART'S ART TO DO IT AND THAT MEANS IT'S FINE
MERMAID COMEDY
'RAPID FIRE!'
REGENT & BLACKSTONE
PENN & HIGHLAND
5TH AVE. DOWNTOWN
IF MAKEDA CAME BACK TO EARTH AFTER 4000 YEARS' ABSENCE HERE'S WHAT SHE WOULD HAND TO CLARISSE, THE 1922 FLAPPER-VAMP.
"SAY, LITTLE ONE, WE GIRLS OF 4000 YEARS AGO HAD YOU FADED WHEN IT COMES TO SHOWING A NEW TRICK AND YOU HAVE LOST SO MUCH OF OUR STUFF THAT I CAN'T FIGURE YOU OUT AT ALL. HOW THE JOHNS OF TODAY FALL FOR YOU IS A PUZZLE TO ME. COME AND SEE HOW I WORK ON PHARAOH AND BELIEVE ME, CLARISSE, YOU'LL LEARN A FEW THINGS ABOUT MEN'S HEARTS
AND YOU'LL THINK SHE SAID A LOT WHEN YOU SEE
Ernest Lubitsch's
SPECTACULAR DRAMA
"THE LOVES OF PHARAOH"
Which is more than a motion picture—a stupendous screen masterpiece
STATE
5TH AVE. DOWNTOWN
2ND AND FINAL WEEK.
Overflowing audiences compelled another week's extension of
D.W. Griffith's
ORPHANS OF THE STORM
with LILLIAN and DOROTHY GISH
MONTE BLUE
JOSEPH SCHILDKRAUT
SHELDON LEWIS
KATE BRUCE
and other GRIFFITH stars
This week at Rowland and Clark Theatres

A PITTSBURGH REVERSION TO ALL HAND LETTERING

along he scoots for the coast and Mr. Frost lets the artist take his trusty pen in hand and hog all the space once more. There are several banks here where type could be used to greater advantage than lettering, particularly the Regent and Blackstone space, but the artist has done it all and made a rotten job of it—as usual. More than that we think that the selling on "The Loves of Pharaoh" is taken on the wrong angle. Instead of telling what a fine picture this is, Mr. Frost takes the room to start off with: "If Makeda came back to earth after 4,000 years' absence, here's what she would hand to Clarisse, the 1922 flapper vamp." The substance of the remarks is to the effect that they had the same stuff 4,000 years ago and that the modern flapper could get pointers from the Nile brand of vamp. Perhaps that will sell the picture in Pittsburgh, but we question whether it will get as many patrons as could be brought in with advertising planned to sell the immensity of the production. It is one of the few big spectacles with a really engrossing story. It is in a class by itself, yet it is sold with a cheap appeal to the flappers to come and see something they will not be able to discern on the screen, and it will disgust the intelligent playgoer who can best appreciate the really fine achievements of Lubitsch. It may not have done much harm, for few will wade through that mess of poor hand lettering, but it assuredly will not help to any great extent. Better work is done for the second week on "Orphans of the Storm," but there is a lot more lettering for "The Woman He Married" that might far better have been in type. We surely are going to miss Sivitz.

—*P. T. A.*—

Large Illustration Lacks Sales Value

Too much dependence is placed on the cut in this display for the Princess Theatre, Toledo. Down at the bottom, over to the right, there is a four line full face bank which tells that this is "A romantic drama of shipwreck and South Seas, primitive passions and an all-conquering love. Richard Dix and John Bowers in the excellent cast." That does not seem to match up with the face superimposed on an indemnity bond. It does not match, and the first glance gets the illustration, is scarcely interested, and the eye wanders on to the next space. Over on the left there is a statement that this is her greatest triumph since "The Miracle Man," but this has been said of every production in which Miss Compson has been starred, and it no longer possesses any appeal. An illustration should sell the production for which it is

A Paramount Release

A POOR SALES CUT

used and should be characteristic of that production. This is not. It is not characteristic of anything in particular. It is just a picture, and it eats up a lot of space without paying rental in the form of tickets sold. Not only this, but it is taking space which might otherwise be used to sell the picture. It is a dog-in-the-manger sort of illustration. Of course, an artist cannot bat top figures every time, but he made an awful bone on this. Possibly he thought it was about time to slide on South Sea Island pictures. Very likely it is, but he should have gotten hold of some other angle to have played up. Even the straight face would have been better than the cut as it stands. Will Hays should give a little of his time and attention to the money artists' waste in negative advertising.

—*P. T. A.*—

Netting An Ad.

One of the chain grocery outfits in New York is handling hair nets as an advertising line. The nets are sold at a profit for five cents, as against ten cents charged by most stores. They more than pay their way, and they carry on the paper in which they are wrapped advertising for the store's own brands. One of the branch managers

says that he gets rid of several hundred a week and not only gets the advertising over, but even draws trade from the woman who wants a hair net and a pound of coffee or something and makes one buy of the oddly assorted order. This should be a good way of putting over house talk and you can get the nets from any "joblot" house, unwrapped, very reasonably.

—P. T. A.—

The Real Admission

The other afternoon we overheard two laymen talking about the price of admission to a certain Broadway picture house. "It's 85 cents," declared one. The other shook his head. "It's all the way from 95 cents to a dollar ten," he corrected. "Ten cents to the usher if there are a lot of seats and a quarter if they are scarce." The other nodded his acquiescence and added that he seldom went. And we enjoyed the incident because only the previous evening we had watched one of the boy pirates stand for a full minute and a half waiting for a patron to extract a tip from his clothes, though his entire service had consisted in following the man down to the seat in a half empty house. Watch these little things in your own house. They hurt business in that the disgusted patrons with the petty graft they associate with the pictures in general.

—P. T. A.—

Los Angeles Achieves a Three Page Hook-up

A couple of years ago the hook-up page had gotten to the point where an exhibitor had to turn in four page sections to get even a mention and the palms were reserved for the eight and twelve page hook-ins. Now the double truck is again a standard of comparison and a three page hook-up will attract attention anywhere. For the debut of Charles Ray as a United Artists attraction in "A Tailor Made Man," Earle Hall Payne engineered a three page hook-in with most of the important tailors in Los Angeles, using it the Friday before the opening, to give the people a chance to talk about it. The house got some of the space. In a city where the advertising rates are as high as they are in Los Angeles, this is more of an achievement than would be an eight page hook-in a town with an inch instead of a line rate. It points the way to hook-up ideas for smaller towns when the picture is generally released. In addition to the hook-up, the house prepared a general mailing card with the back given over to Ray in his new production. On the face the correspondence half was printed with the copy for the various contributors to the newspaper space, each tailor getting his own advertisement on the cards he mailed out to his own list of addresses. This supplemented the newspaper work and made a complete campaign, helping to put the picture over to an extension of time. They handled 20,000 cards.

—P. T. A.—

CHRISTMAS IS COMING

Probably you know that, but

DO YOU KNOW

that in Picture Theatre Advertising you can find a lot of schemes to hold up your business in the dead two weeks before the holiday?

And not only that—

you can find other schemes for the holiday season, any one of which will bring in many times the two dollars the book costs and you will get

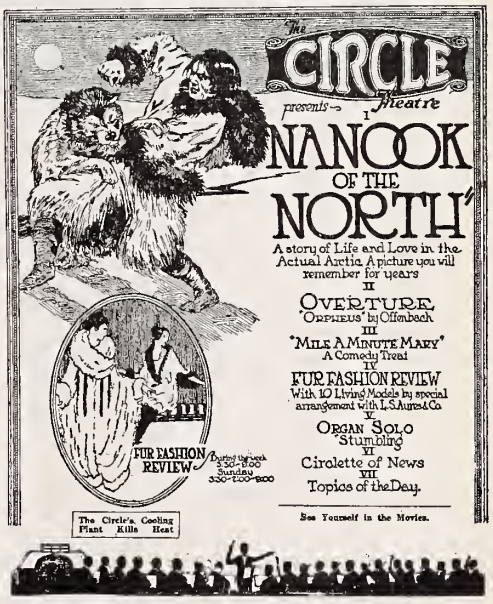
FREE

all the other schemes in the book for midsummer and in between; both ways from July 4. Not theory. Not Guesswork. Tried and tested ideas. By mail, postpaid, for two dollars the copy.

MOVING PICTURE WORLD
516 Fifth Avenue New York, N. Y.

Circle Sells More On These Drawings

Recently we showed a very poor design from the Circle Theatre, Indianapolis, in which the bulk of the selling lay with the drawing and the drawing was a detriment. A more recent design from the same house for "Nanook of the North" shows a better sizing of the cut. The action scene takes up all of the space and there is enough action and snow to get the idea over, while the lower cut does just as well for the Fur Fashion Review, which is something new in the line of fashion shows. Here the artist, with very few lines, has suggested the sweep of stylish garments, and will catch the feminine eye with this even more surely than the Eskimo figure above, which will appeal more strongly to the men. With the pair of sketches he gets all factors of his patrons, and strengthens his appeal. But we are surprised to see that Fur Review so coldly dismissed in the text. That will sell a great many more tickets than the organ solo or the overture, yet it is given about the same space. Whoever is writing the copy for the Circle ads at present is either stupid or lazy. He is not trying to put the house over, apparently. If he is trying, he does not know how, for he has not the slightest idea of show values. It's all the same to him whether it is a novelty film feature, a model show or a dinky organ solo. There is something all wet about this style of advertising where there is room enough to spread out. The Hyman advertisment is all right for the seventy lines on two he can afford with the number of papers he has to go in, but here are 105 lines on three of which about a quarter is utter waste. An eight point line is plenty large enough for an organ solo, the news reel and the topics, and a ten point will cover the orchestra. More should be given the passing attractions, which have to be put over at once for one week only.



A Pathe Release

A BETTER CIRCLE

What have you done about September? We all want to know.

SEE CHARLES RAY IN "A TAILOR-MADE MAN" AND THEN YOU'LL KNOW WHY YOUR NEXT SUIT SHOULD BE TAILOR MADE!
—IF you really want fine clothes, see Geo. Goldsmith 618½ S. Spring St.
Sack Suits Begin at $125
WORLD PREMIERE
What They Say About
"A Tailor-Made Man"
CALIFORNIA THEATER
Begins Sunday, July 30
Oliver P Milsom Tailor.
Individuality
Edwin Hartley
J. A. WERNSTROM
COSCO Men's Tailor
There Is a Certain Satisfaction in Being Properly Dressed
Harry R. Goodwin
704 South Spring Street
LIPSON, The Tailor
204 Brockman Building
Suits Begin at $50
L. GARFIELD NEW STORE, NEW FABRICS
Merchant Tailor
749 S. Spring Street
Opening Special $50
Suits $90 and Up
FRANK O. SUMMERFIELD
SIX BROTHERS SIX SEASONS
Tartaglia Brothers have been making good Tailor-Made Clothes for some of the best dressed men of Los Angeles for the past 15 years
Levy's Tailored Clothes Are Sound Economy—
Chas. Levy & Son
446-448 S. Spring St.
A Haber Tailored Garment Is a Creation!
Prices Begin at $50
Haber & Co.
460 S Spring 538 S. Broadway
"Clothes Made as They Should Be"
226 W. Seventh St.
Tailored Clothes Wear Best!
TAILOR ALBERT ZIGMAN
440 South Spring Street
MAT GRENNAN Men's Tailor 530 South Spring Street
California THEATRE
World Premier Starring Sunday at 12:30 p. m.
CHARLES RAY
A TAILOR-MADE MAN
POSITIVELY THE BEST CHARLES RAY PICTURE EVER PRODUCED
GREAT CONCERTS DAILY
John A. Hallinen, Tailor
Builder of Fine Clothes
Viall & Company
S. W. Viall
Merchant Tailors
Investment
Lou Groman & Co, Tailors
532 South Broadway, Los Angeles
Bankers, Lawyers, Doctors and Other Professional Men
Popkin & Nestor
TAILORS
452 South Spring Street
MEN!
OVERSTOCKED SALE
SUITS
Now $49 Now $59
Chas. J. Rahn & Co.
TAILORS OF FASHION
614 South Spring Street
—Complimentary
ALL clothes worn by Mr. Ray in this, his greatest production, were made and designed by
EDDIE SCHMIDT
Ladies' Department in Connection
To the "Do It First" Man
SUITS FROM $65
Davis & Peiser
The Ultimate in Fine Tailoring
Lawrence G. Clark
Fine Tailoring
Made-to-Measure
SUITS
203 W. Eighth Street

A United Artists Release

A THREE PAGE HOOK-UP WITH LOS ANGELES TAILORS ON "A TAILOR MADE MAN"

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

CARDIGAN. Good picture, well liked here. Good action, scenery and story. Advertising; six, three, one, 8 x 10s, 11 x 14s, etc. Patronage; town. Attendance, fair. Victory Theatre, Shawnee, Oklahoma.

Associated Exhibitors

REAL ADVENTURE. Associated Exhibitors have made two pictures that I have found it necessary to hold over for second day during the past three weeks. "Don't Doubt Your Wife" and "The Real Adventure." If they can make good pictures in five reels, why in the world do other producers drag them out to seven or eight? Exhibitors who want good five-reel pictures, get busy and book "The Real Adventure." Advertising; usual. Patronage; better class. Attendance; very good. M. F. Schnibben, Opera House, Florence, South Carolina.

Equity

WORLDLY MADONNA. Not much of a picture to help Metro to sell the star's new output. The theme is not likely to meet with the approval of the Catholics in your town or city and the theme is an impossible one. Let's hope that Harry Garson will do better for Metro. Advertising; billed heavy. Patronage; mostly ladies. Attendance; very poor. M. F. Schnibben, Opera House, Florence, South Carolina.

F. B. O.

EDEN AND RETURN. Good comedy feature. Took well here. Advertising; regular. Attendance; fair. Victory Theatre, Shawnee, Oklahoma.

QUEEN OF THE TURF. Four thousand, six hundred feet of comparatively uninteresting film ending with a horse race, which is fair enough, but not sufficient to make amends for what goes before. A picture that will get by if you have a non-critical audience: to exhibitors who have the other type—stay away. Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

First National

BOB HAMPTON OF PLACER. Good. Patrons said, best picture of the Northwest ever shown. Advertising; ones, threes, 11 x 14, 22 x 28, slide. Patronage; general. Attendance; very good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

BRANDED WOMAN. Although old, the films were in good condition and the picture seemed to please. Nobody complained. Advertising; usual. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

CABIRIA. Played this for an Italian organization as a benefit, at fifty-fifty. They paid expenses. Splendid production. Advertising; banners, photos, ones and threes. Patronage; mostly foreign. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

CHILD THOU GAVEST ME. A bald sex plot, presented in a daring, yet inoffensive, way. Star pleased; all classed Richard Hedrick a wonder; and Barbara Castleton's work is exceptional. Give us another Richard Hedrick picture. Advertising; posters and papers. Patronage; small town. Attendance; good, two nights. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

DANGEROUS BUSINESS. Old, but one of the best of Connie's pictures. The ending seriously damages it for small towns, though it can be clipped. Advertising; regular. Patronage; small town. Attendance; good. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

HAIL THE WOMAN. A grand story of especially appealing interest to Womankind. One that makes them sneak up and tear off a tear-drop, but no one feels embarrassed, as "they're all doing it." We'd lie if we said they were not all more than satisfied. Advertising; average. Patronage; mixed. Attendance; good E. J. Breggers, Gem Theatre, Crystal Falls, Michigan.

HURRICANE'S GAL. Picture pleased and caused considerable talk. Excellent attraction for a thriller. Stanley Chambers, Miller Theatre, Wichita, Kansas.

IDOL DANCER. Ranked well above average in entertainment value: the most popular picture we have had this summer, and one of the most profitable for us. Can't understand why we did not know how good it was sooner. Advertising; double usual newspaper. Patronage; best. Attendance; excellent. J. A. Flourney, Criterion Theatre, Macon, Georgia.

THE KID. Did not want to be the only exhibitors not playing this, especially after seeing all it was doing elsewhere. But paid too big a price and did not do any business on it; lost heavily, perhaps because too many had seen it elsewhere. Nevertheless, First National is the only company that ever gave us an adjustment on any loss. They have always been square shooters and they will always receive a good share of our business. Patronage; village and country. Attendance; very poor. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

ROSARY. Liked by every one, including ministers. Boost this picture; your matinee will do the rest. Advertising; ones, threes, sixes, heralds. Patronage; better class. Attendance; good. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

MY BOY. A fine picture. Jackie is great and pleased all; but they ask too much for it. Is worth no more than other pictures. Advertising; extra. Patronage; rural. Attendance; good. L. P. Frisbee, Community Theatre, Meredith, New York.

SILENT CALL. Very good. Patronage; mixed. Attendance; fair (still this was no fault of picture). Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

STAR DUST. Patrons considered the picture better than the book. The only picture we have ever repeated. We did better on the second run than on first. Hope Hampton is a great favorite here. Advertising; ones, threes, photos, screen and newspapers. Patronage; better class. Attendance; good. W. C. Claver, State Theatre, Fargo, North Dakota.

TOL'ABLE DAVID. Book it and boost it strong. It will stand plenty of publicity. Patronage; resort visitors. Attendance; fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

WOMAN'S SIDE. MacDonald not much of a favorite here. From a production standpoint the picture is a success. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Fox

CHASING THE MOON. Can't say too much for this one. It is not exactly the kind of picture his admirers like to see him in; however, it will please. Advertising; ones, threes, sixes. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

DEVIL WITHIN. D. Farnum only fair for us. "Primal Law" did more for us. The sea story helped in exploiting it. Advertising; ones, slide, program, papers. Patronage; small town. Attendance; fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

EVER SINCE EVE. Nothing to it for me, any more than there is to any other Shirley Mason picture. Not that Shirley is at fault but the producer is afraid to give her something to do. It is worth about $5 and the distributor asks $10. Just one more nail to kill the popularity of the "movies." B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

IRON TO GOLD. Despite the adverse criticism given this picture by the press, it is a dandy Western that satisfies. Advertising; one, three, six, slides, programs. Patronage; general Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

PERJURY. Good picture but no drawing power, and very poor line of advertising. Picture will please if you can get them in. Patronage; small town. Attendance; poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SHAME AND LAST TRAIL. Both these might have been good if they had not been a half mile too long. As it was, the patrons got tired out. Not one out of a hundred should be over a mile long. Both were overdrawn considerably. Don't know why they do it. Charged me too much. I lost money on every special I bought from Fox. Advertising; big newspaper, six one sheets, slide, float. Patronage; small town. Attendance; first night fair, second night very poor. H. L. Perkins, Dixie Theatre, Bastrop, Texas.

THUNDERCLAP. Patrons reported this a better picture than "Over the Hill," though the title was not much of a drawing card for me. Advertising; ones, threes, photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

TRAILIN'. Just another Mix picture. Same old stuff, nothing to rave over, but if your patrons like westerns they'll like this one. Advertising; newspapers only, exchange had no paper. Patronage; small town. Attendance; extra good. Marsden and Noble, Noble Theatre, Marshfield, Oregon.

WITHOUT FEAR. Nothing to it. Patrons didn't care for it. Old plot, no action. Sure a dead one. Advertising; newspapers, slide, posters, photos. Patronage; high class. Attendance; fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

F. B. O.

GAY AND DEVILISH. Doris May is a flop for us; as a star she fails to twinkle. Everyone in the cast much better than Doris. Mistake this thing of starring her, my opinion. Picture not bad, but lacks a dickens of a lot of being good. Dope sheet very misleading. If you play it, go easy; use the soft pedal. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SHEIK OF ARABY. Good, pleasing picture, but did not draw as big as I expected; people have seen too many Sheik pictures. Advertising; advance newspaper, one week. Patronage; mixed. Attendance; fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

WHERE LIGHTS ARE LOW. Good picture; took well with our patrons. Due to this being his first picture in this town, public was afraid to risk the price. Advertising; slide and one sheets. Patronage; small town. Attendance; poor. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

Goldwyn

THE BRANDING IRON. A great picture, pleased 100 per cent. One of the best we ever ran. Book this by all means, better than the average picture. Advertising; slides and posters. Patronage; small town. Attendance; good, three festivals within a radius of six miles. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

DANGEROUS CURVE AHEAD. It is evident this picture gives good satisfaction as near as I can find out, therefore, all is well. Advertising; ones and threes. Patronage; industrials. Attendance; good. Howard James, Union Theatre, Voluntown, Connecticut.

GOLDEN DREAMS. Zane Grey won't last long if he continues to sponsor such junk. It's not even a passable program picture. Lay off of it, if you don't want them to kick and it will hurt anything he may make in the future. Advertising; ten ones, two threes, heralds, newspaper. Patronage; general. Attendance; fair, against tent show. S. H. Blair, Majestic Theatre, Belleville, Kansas.

NORTH WIND'S MALICE. As good a picture as you would wish. Rex Beach is always good. Tom Santchi and Vera Gordon popular. Advertising; ones, threes, photos, lobby, 22 x 28. Patronage; better class. Attendance; best Wednesday in two months. R. Wadsworth, Republic Theatre, Great Falls, South Carolina.

NORTH WIND'S MALICE. I was not there myself, but I heard from our patrons it was very good. Beautiful scenery. Advertising; lobby, cards and newsapaper. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

The boys sending these reports are certainly square shooters. A while back Mr. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio, sent this report, which was about to be printed:

MY OLD KENTUCKY HOME (Amer. Releasing). A flivver of the first water. No more excuse for being called "Old Kentucky Home" than "Woolworth Building." The kind of picture that makes the exhibitor want to creep home in the dark.

Before that was printed, Mr. Aughinbaugh hurried in this:

"I have discovered since sending my report on 'Old Kentucky Home' that the majority of our people liked the show, hence I am sending you the attached revised report. It shows that a fellow should not make up his reports too soon. The plot was hackneyed and a disappointment to me (a Kentuckian), but the majority of our people liked it. I have heard nothing but praise for the picture in spite of the fact that I was so dissatisfied with it on a review showing, I sat down and wrote a rather sharp report and then had to confess in a later letter that the picture 'took big.'"

That's the stuff. We want these reports to be straight from the shoulder, but we want them to be just and fair. A man like Mr. Aughinbaugh is conscientious. Shoot square! VAN.

THE WALL FLOWER. Nothing to lose any sleep over if you are not able to buy it right. Star as clever as the best of them, willing to appear homely to put the picture across, but there is no pull to the picture. A long step from Rupert Hughes' "Old Nest" and "Dangerous Curve Ahead." Print was awful, not fit to run. Advertising; two column, six inch, two papers. Patronage; country town. Attendance; poor, fell down second night. Columbia City Thetre Company, Columbia City, Indiana.

WET GOLD. Fine paper makes this a sure fire attraction. Some good undersea photography. All pleased. Patronage; transient. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

WHEN ROMANCE RIDES. A so-called special, which is an average program offering. Situations and humor seem forced. Patrons did not comment either way; all I had come in for it were putting in their time, so they evidently did not expect much and were not disappointed. It isn't much. Buy it at the right price for a program offering and it will do for the night you offer westerns. Advertising; two column, six inches, two papers. Patronage; rural town. Attendance; poor. Columbia Theatre, Columbia City, Indiana.

Hodkinson

CAMERON OF ROYAL MOUNTED. Very good, one of the best Northwest pictures we have played. Advertising; three one sheets and slide. Patronage; mixed. Attendance; good. D. Buss, Star Theatre, Tonawanda, New York.

COLLEEN OF THE PINES. A Canadian story with usual mounted police hero, but will get over and please. Scenery beautiful. Advertising; photos, slides, posters, newspapers. Patronage; high class. Attendance; fair. J. W. Creamer, Strand Theatre, Chillicothe, Missouri.

FRENCH HEELS. Very good picture. Patrons went out satisfied and boosting, and it was sold to us at the right price. Advertising; billboard, trailer and newspapers. Patronage; high class. Attendance; good. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

Metro

SEEIN'S BELIEVIN'. This will entertain as a program, picture and if your contract reads aright no fear but what you will get value received. Built up the exhibit with a good two reel comedy and a one reel travel, and everybody was pleased with the varied entertainment. Advertising; usual. Patronage; health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

ACROSS THE CONTINENT. Good picture with a little of everything in it; commend to the audience who like action with their pictures. The action is good in that suspense is gradually built up and sustained to the end. Henry Ford should pay well to have it run in the theatres, but the picture is one of the best Reid and Roberts' offerings since "Too Much Speed." Advertising, seven column, 4 inches two papers, lobby and posters. Patronage, country town. Attendance, fair. Columbia Theatre, Columbia City, Indiana.

ALWAYS AUDACIOUS. A good clean picture, well liked by everyone. Advertising, ones, slide. Patronage, small town. Attendance, poor. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

BACHELOR DADDY. A family picture and they all liked it. The most hardened critic will find "good" in it. Better to run this one two days than "World's Champion." The kiddies are great in this. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

BACHELOR DADDY. A peach, a dandy, anything you want to call it, just so it is favorable. This is the best thing Meighan has ever done, in my opinion, the audience chuckled throughout the entire showing. It has comedy, pathos and a little western action in it. Stress the five cute kiddies in the advertising and play it an extra day. It will gain, has that quality that makes both the men and women talk about it. Advertising, two column eight inch two papers, regular lobby. Attendance, fair. Columbia Theatre, Columbia City, Indiana.

SUSPICIOUS WIVES. If one will overlook the defects in the plot he will be pleased by this picture. Advertising, newspaper, slide, photos, one sheets. Patronage, first class. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

THREE LIVE GHOSTS. Very good entertainment. A little comedy trend is installed from beginning to end of this feature. While this is not a big production, it satisfied my patrons as a one-night attraction. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THREE WORD BRAND. Best Hart we have shown to our audiences, with fine appeal. Bill ought to give us more like it. Advertising, programs, heralds. Patronage, general. Attendance, fair. S. H. Blair, Majestic Theatre, Belleville, Kansas.

TOO MUCH SPEED. A typical Reid-Ayres-Roberts picture that is sure to please them all. Patronage, small town, all classes. Attendance, fair. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

TOO MUCH WIFE. Personally we liked this very much but public did not enthuse over it. Patronage, high class. Attendance, poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

TRUTHFUL LIAR. Very poor picture. Brother exhibitors, side step this if possible. Advertising, six, three, one, photos, slide. Patronage, small town. Attendance, very poor. R. Marsden, Jr., Noble Theatre, Marshfield, Oregon.

VALLEY OF THE GIANTS. A good production and full of action, but from the condition of the film it must be at least twenty years old. Advertising, ones and photos. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

WHITE AND UNMARRIED. Thomas Meighan as a crook, does his usual good acting. The scenes of night life in Paris are good and a thrilling climax completes an excellent program picture. Advertising, threes and photos. Patronage, rural. Attendance, good. D. B. Rankin, Co-Operative Theatre, Idana, Kansas.

WHITE OAK. One of Bill Hart's best Westerns. Will sure please the regular Hart fans. Patronage, small town. Attendance, good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

WHY CHANGE YOUR WIFE? A superb picture in every respect, with a splendid cast. You can't go wrong on this one; if you haven't played it, book it. Advertising, three, ones and slide. Patronage, small town. Attendance, very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

A WISE FOOL. An excellent picture. James Kirkwood does some wonderful acting. But they did not come. Advertising, newspaper and billboards. Patronage, high class. Attendance, poor. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

WITCHING HOUR. Very good picture but for some reason did not draw. Lost money on a live one. Advertising, sixes, threes, ones, slide. Patronage, small town. Attendance, very poor. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

WOMAN GOD CHANGED. A good production; everybody pleased with it. Advertising; lobby and newspapers. Patronage; small town. Attendance; good. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

WOMAN WHO WALKED ALONE. Excellent. It is one of the best vehicles Dorothy Dalton has had in many months. Plot, direction and photography the kind that holds patrons' interest. Many good comments. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Pathé

ONE HOUR BEFORE DAWN. Good picture with good star. Footlights or cameras make no difference to H. B. Warner, always himself. Liked here. Advertising one sheet. Patronage; industrials. Attendance; good. Howard James, Union Theatre, Voluntown, Connecticut.

Grand Program

E. W. Collins, Grand Theatre, Jonesboro, Arkansas, has another good program:

"Every time I see a Cecil DeMille picture I thank Providence for him. 'Saturday Night' is not his greatest picture, but it's better than the greatest from most any other producer. Had Rolin comedy, 'Touch All Four Bases,' a good Pathe Review with it; fine show that did good two days' business.

TELL ABOUT YOUR WINNERS.

Selznick

BY RIGHT OF PURCHASE. Extra good program picture. Norma always pleases in my town. Price right, too. Advertising; regular. Patronage; small town. Attendance; good. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

REPORTED MISSING. Good picture with many laughs. Colored man fine. Advertising; cards, throw-aways, posters and slides. Patronage; mixed. Attendance; good. D. Buss, Star Theatre, Tonawanda, New York.

United Artists

DISRAELI. Patrons loud in praises of this George Arliss picture. Attendance; very good when following "The Three Musketeers" is taken into consideration. It's a high brow picture, but a pippin. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THREE MUSKETEERS. Patrons reported it excellent. Played on percentage. Glad I did. Only fault it's too long. Patronage, general. Attendance, fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

WAY DOWN EAST. The picture was exceptionally good, but on account of the coal situation the turnout was poor. Advertising, strong. Patronage, good. Attendance, poor. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

Universal

THE FOX. Good picture, well liked. Fine scenery and good plot. Advertising; threes, sixes, ones and 8x10, 11x14, 22x28. Patronage; town. Attendance; fair. Roy R. Willmor, Victory Theatre, Shawnee, Oklahoma.

GOLDEN GALLOWS. A fairly good program picture. Miss DuPont has not won such a good following as yet, but with her beauty and charm she should prove a good box office star. Advertising; usual. Patronage; mostly women. Attendance; poor. M. F. Schnibben, Opera House, Florence, South Carolina.

OUT OF THE SILENT NORTH. A dandy for these hot days. Frank Mayo splendid in this. People liked it. God bless Universal for running credit sub-titles at end where people can walk out on them. Other producers should do likewise; saves operator cutting them out. Patronage; high class. Attendance; fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

THE TRAP. An excellent picture of French-Canadian life. The scenery is great. Only fault the picture has, if any, is too many lengthy close-ups of Lon Chaney. They overdo Chaney's excellent character work. Advertising; three sheets, photos, heralds. Patronage; rural. Attendance; good. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

TRIMMED. Not as good as the usual Gibson play. Frank Hayes and Otto Hoffman extra fine characters. Advertising; usual. Patronage; small town. Attendance; fairly good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

WILD HONEY. Excellent picture that satisfied everybody. A few parts were missing, but were not noticed much. Advertising; usual accessories. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburg, New York.

THE WISE KID. A picture full of pep and pleased the family. Advertising; newspaper and posters. Patronage; family. Attendance; good. Arthur G. Pearson, Melrose Auditorium, Melrose, Massachusetts.

Vitagraph

RECEIVED PAYMENT. Very good society drama, pleased my patrons. Drew well first day, went flat next. Advertising; newspaper and special printing. Patronage, mixed. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

TOO MUCH BUSINESS. This is one of the cleverest pictures I have run in a long time. Personally I believe it would go over in any house. Tully Marshall is great, as are all the actors. Advertising; two papers, slide, lobby, ones and threes. Patronage; family. Attendance; poor on account of circus shows. E. T. Dunlap, Dunlap Theatre. Hawarden, Iowa.

TRUMPET ISLAND. Good program. Film in good condition. An excellent picture to play in small towns. Plenty thrills and a good, connected story. Will bear heavy advertising. Advertising; threes, ones and stickers. Patronage; small town. Attendance; poor, high water recently hit things hard. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

Comedies

BASHFUL (Pathe). This is a one-reel Harold Lloyd re-issue and got the laughs. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

FREE AIR (Hodkinson). A clever light comedy that will please the majority and Hodkinson sold it to us at the right price. Advertising; billboard, newspaper. Patronage; high class. Attendance; fair. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

IDLE CLASS (First National). Splendid two-reel comedy. While Chaplin increases the box office receipts, the price asked for these comedies is simply too high to make money for the exhibitor. Attendance; above the average. L. M. Zug, Rialto Theatre, Jerome, Idaho.

THE PICANNINY (Pathe). And they call this comedy—ye gods! The star was supposed to be "Sunshine Sammy," who formerly played with Snub Pollard, but why he was called the "star" is more than we could make out. If the comedy had been entirely left to him we would have had to use the thunder machine to wake the house up after the performance. Patronage; rural. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

THE SHOW (Vitagraph). Here's a sure enough comedy, full of action and more thrills than present day serial. Kept our patrons in an uproar. Advertising; slide, newspapers, photos, poster. Patronage; high class. Attendance; good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Serials

ADVENTURES OF ROBINSON CRUSOE (Universal). A real relief from the blood and thunder serial with the impossible, tiresome plot where someone has a valuable stolen and several other parties try to steal or recover the said valuable. "Robinson Crusoe" is to be recommended and approved. It has built up our patronage on poor nights and everyone seems to like it. Advertising; banner, novelties, one sheets. Patronage; rural. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

WHITE EAGLE (Pathe). Holding up fine. Believe it's going to be a money-getter. Best serial we have run in some time. Advertising; threes, ones, lobby, heralds to start with. Patronage; small town. Attendance; good. Jack W. Ogilvie, Dixie Theatre, Wynona, Oklahoma.

WINNERS OF THE WEST (Universal). This serial holding up fine and one of the best serials of the year. Attendance; fair. H. L. Bennett, Pictoria Theatre, Parsons, West Virginia.

Short Subjects

LEATHER PUSHERS (Universal). Very good, wonderful drawing card. Keep on making more similar to this. Advertising; newspaper and posters. Patronage; mixed. Attendance; very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

Needs No Blank

Yesterday an exhibitor said: "Cut out that blank in your Straight from Shoulder and fill the space with reports. We can use white paper when we report, and we want that space for tips."

Done! It isn't WHAT they come on—it's WHAT COMES that will count. Send reports anyway and on anything—stove lids barred.

Special Subjects

DEMPSEY-CARPENTIER FIGHT (Tex Rickard). Good picture for drawing card. Satisfied the men, but not the women. Went over good first day, not second. Advertising; newspaper and special printed posters. Patronage; mostly men. Attendance; good first day, flat next. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

State Rights

BURN 'EM UP BARNES (C. C. Burr). One hundred per cent. comedy, will please any audience. A picture that will make money. Advertising; ordinary twenty-four sheet. Patronage; general. Attendance; good. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

DEAD OR ALIVE (Arrow). Ran this with a Hamilton comedy and it made a pretty good show. Didn't finish up just right. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

I AM THE LAW (Affil. Dist.). If you have not bought this, sit right down and send your distributor a wire to reserve you a date and don't do as I did, stand back on the price. It will make you money. Give it an extended run. The longer you run it the better your attendance will get. It will stand behind anything you have to say about it. Advertising; posters and special lobby. Patronage; got them all. Attendance; very good. M. F. Schnibben, Opera House, Florence, South Carolina.

SHERIFF OF HOPE ETERNAL (Arrow). A good western program, well received by all classes. Advertising; ones, threes, photos. Patronage; all classes. Attendance; good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

TEN NIGHTS IN A BARROOM (Arrow). Positively one of the best pictures we have ever shown along this line. Will touch the hard-boiled guys. One even stated, "It's good the booze is gone." Drew a very good crowd, but being that we played this on percentage, we did much better than if we had paid the high rental asked. Every exhibitor ought to play this picture. Have not read a poor comment on it as yet. Advertising; ones, threes, sixes, photos, slide and mailing list, local paper. Patronage; country and village. Attendance; good. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

WHY GIRLS LEAVE HOME (Warner). Did not please. One patron said, "Well, it was no worse than the title would lead me to expect." This coupled with bad service by the exchange, which caused me to miss my matinee, did not help to popularize the film. Advertising; usual. Patronage; health seekers and tourists. Attendance; poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

Nice People

(Wallace Reid—Paramount—6,244 feet)

M. P. W.—It is up-to-date stuff, teaches a lesson without preaching too hard and all the time is engrossingly entertaining.

F. D.—Rachel Crothers' stage play makes spicy film entertainment.

E. H.—A better picture than the good play it's made from. A today story with today and tomorrow stars giving it their best. Six reels and seems less.

T. R.—Likely to please all classes of patrons and registers as an attraction well worthy the attention of exhibitors.

N.—It is sure to attract business.

The New Teacher

(Shirley Mason—Fox—4,453 feet)

M. P. W.—As a vehicle for Shirley Mason, "The New Teacher" is lacking in certain satisfying qualities.

F. D.—Shirley Mason has another good little picture in "The New Teacher," a story that suits her personality and contains a pleasing romance, the kind that will satisfy a good majority of audiences, and the star's admirers in particular.

T. R.—Should draw good houses where Miss Mason is a favorite.

N.—Why should it have been produced at all?

E. H.—A pleasing little offering, running smoothly and providing, as a whole, good entertainment.

The Masquerader

(Guy Bates Post—First National—7,835 feet)

M. P. W.—The picture in a theatre should serve as a magnet strong enough to draw everyone in the neighborhood with the price of admission.

E. H.—An accomplished actor in an established dramatic success supplies new and invaluable box office material. A feature among features.

T. R.—Undoubtedly one of the season's best pictures.

F. D.—Good dramatic offering.

N.—Stands well up among the screen's best productions.

Queen of the Moulin Rouge

(Featured Cast—American Releasing Corporation—6,704 feet)

M. P. W.—Altogether a good picture. Exhibitors will find that it has strong popular appeal from many angles.

N.—All in all, it is a good audience picture, founded on one of the sure-fire themes and ought to make money and satisfy most people.

T. R.—An interesting picture.

F. D.—A good number for exhibitors who cater to the class that likes this type.

E. H.—A rapidly moving story told in continuity against a brilliant background.

Flesh and Blood

(Lon Chaney—Western Pictures Exploitation—5,300 feet)

M. P. W.—Lon Chaney's enviable reputation as an actor will probably be strong enough to pull 'em in to see this picture.

T. R.—Subject marking Irving Cummings' debut as a producer is strongly played by excellent cast and competently staged.

N.—The picture is a good audience number.

E. H.—Supported by an all-star cast, this picture should prove fully as attractive a box office feature as any yet made by the popular screen actor.

F. D.—Heavy melo-drama with little action but some able character work.

Oathbound

(Dustin Farnum—Fox—4,468 feet)

M. P. W.—Unusually exhilarating subject for summer season.

T. R.—Should afford agreeable diversion in practically any house.

E. H.—There is about everything the seeker for excitement in films is looking for in this picture.

N.—A satisfactory melodrama, even if you feel cheated in the director's effort to keep you guessing.

F. D.—Lots of action and a constant shift of scene help hold the attention. In fact the plot and acting are secondary to the motor boat and yacht races.

Newest Reviews and Comments

FRITZ TIDDEN, Editor of Reviews

Fox Educationals

Pictures Which New Department Will Handle Give Promise of Enhancing Any Program

Reviewed by T. S. da Ponte

The Fox Film Corporation has begun the making of a series of short subjects along educational and entertainment lines. A special department, the Fox Educational Division, will supervise their production. Three of these subjects which were recently shown for review were eminently worth while. If the others that are to follow are up to the same high mark they can be classed as valuable additions to any program.

Releasing of these films will begin September 24. They will be one reel or less in length. The time which will elapse between each release has not been definitely decided, but it is said to be likely that they will be turned over to the exhibitor every ten days or two weeks. The supply, it is stated, will be inexhaustible as soon as the work gets fully under way.

In the three subjects that have been shown there was a great deal of interesting and "snappy" matter crammed in. They proved to be just the sort of "educational plus" films that will be sure to hold the interest of the public, and have a way of imparting their valuable lessons in a manner so entertaining that they are easily absorbed and retained.

They will do much to overcome any hesitancy an exhibitor might feel about running strictly educational pictures, because he will realize that his public is not being simply instructed, but that it is being fed large doses of entertainment along with its intake of knowledge.

A sightseeing trip to any far corner of the earth personally conducted by the Fox Educational Division's camera man is bound to prove an interesting adventure if the remainder of the films live up to the promise the first three have given.

The first screened was titled, "Volcanoes of the World," a one-reel subject that took the onlooker on a visit over the earth to the monstrous craters, both extinct and active that have, and still do menace mankind. One hair-raising "stunt" was the filming of Vesuvius, the cameraman flying low over the crater within the sulphuric fumes. Uncovered sections of Pompeii were also shown, which were vivid exhibits of the volcano's might. Among the other volcanoes were Mount Etna in Sicily, and Popocatepetl in Mexico.

"The Story of Ice" showed how this very necessary adjunct of civilization is garnered in the winter to be stored for the summer's uses. In connection with the cutting and storing of the ice, there are pictured sidelights given, such a ice-bergs drifting down from the northern wastes.

"Alligator Hunting and Farming" is vividly enlivened by the showing of how some hunters in Florida go into the water and attack and capture alligators with their bare hands. A desperate battle ensues before the reptile is overcome and hauled ashore. Other sections of the film show the raising of alligators from the time they are hatched until their hides go into the making of traveling bags and other articles.

IN THIS ISSUE

"Two-Fisted Jefferson" (Arrow)
"The Fighting Guide" (Vitagraph)
"A Little Child Shall Lead Them" (Fox)
"The Hidden Woman" (American Releasing)
"Burning Sands" (Paramount)
"The Woman He Loved" (American Releasing)
"The Galloping Kid" (Universal)
Fox Educationals
"Love Is an Awful Thing" (Selznick)
"Little Wild Cat" (Vitagraph)

"Flies"

About the cleverest and most unique cartoon comedy that the writer has ever witnessed is this number of Max Fleischer's "Out of the Inkwell" series. The idea is good, well-handled and humorous, and this picture should find a hearty welcome as it did with Rialto Theatre audiences this week. The little clown is beset by a flock of flies that nearly eat him up. He tries many schemes, but none of them proves effective, so he begs to get back into the inkwell again.—C. S. S.

Pathe Review No. 173

An exceptionally interesting collection. "The Bear Hunt" offers excitement and fine scenery; "The Alchemy of Sunlight" is a triumph in visualizing the growth of a seedling; the views of the Cathedral of Milan show an appreciation of beauty in detail as well as in its grander phases, and the color reproductions of the ocean grottos in Britany brings the number to a pleasing close.. Length, one reel.—M. K.

"The Two Explorers"

The animated Tom Cat and Jerry Mouse of Paul Terry's creation have some amusing adventures in this number. They journey forth in a balloon, find a filling station in mid air, are felled to the earth by lightning and land at the North Pole. Their experience has been punctuated with many fanciful flourishes and has the usual "moral" ending. The humor is light and whimsical and the subject is a good representative of the average Aesop's Film Fable. A Pathe release in one reel.—M. K.

"Bone Dry"

Moonshining is the plausible theme of this most recent of the Hal Roach comedies which Pathe is distributing. Paul Parrott has the role of a timid revenue officer. He has to pose as a bootlegger to escape hanging and proves his right to the profession by brewing some poison that proves too much for his pursuers. He then discovers that they are all revenue officers. This is a good comedy and should be generally liked.—M. K.

"Two-Fisted Jefferson"

Arrow Release Starring Jack Hoxie Has More Thrills Than Average Western.

Reviewed by C. Walter McCarty

More than the usual quota of thrills which characterize the average western photoplay abound in "Two-Fisted Jefferson," in which Jack Hoxie is starred. The story is woven around the experiences of a bold officer of the law in the early days of the West—a time when lawlessness was part of the daily life of the residents of that section.

Hoxie is seen in the role of Jefferson Mosby, a courageous fighter, who, because of his ability along that line, is known as "Two-Fisted Jefferson." He is sent to the bad lands of New Mexico, where the scenes are laid, to straighten out a gang of outlaws at a place known as Cactus Hole. The way he does it furnishes an abundance of situations in which Hoxie appears at his best.

In addition to the thrills, action, suspense and gun-play, there is a lovely little romance running through the picture in which Hoxie is ably supported by Evelyn Nelson. The picture should appeal to all devotees of the western type of moving pictures because it contains all the ingredients of a first-class westerner.

The Cast

Jefferson Lee Mosby	Jack Hoxie
Buck Connor	Claude Payton
District Inspector	E. Laniece
Danny Dugan	J. Welch
Hanby	Bill White
Lopez	Steve Clements
Mollie Miller	Evelyn Nelson

Story and Scenario Not Credited.
Directed by Roy Clements.
Length, 4,565 Feet.

The Story

The story relates how Jefferson in the capacity of sheriff is sent to clean up a very bad part of the state which is infested by homesteaders and who cannot be removed; where lawlessness is the usual mode of daily life. He plunges into the heart of the trouble; is nearly shot by a pretty girl whom he ultimately marries. Of course, there is a villainous head of the gang who controls the band, and with him Mosby comes into violent personal conflict time and time again, so that the picture is full of chases and adventures and misadventures in a savage country.

Exploitation Angles: Jack Hoxie should be able to carry this over for you, adding enough of the story angle to show it is not one of the old ones.

"Torchy's Feud"

This Educational has the type of theme, cast and comedy that can be highly recommended. It is one of the most entertaining treatments of the story of a revenue officer and a gang of moonshiners that has been offered. The action is not confined to the subject of moonshining although it is cleverly introduced in the beginning, but is an ingenious arrangement of differing situations and incidents that prove constantly diverting. The characteristics of the community where infants chew tobacco and they play tiddle-de-winks with manhole covers is depicted with many sure-fire laughs. Johnny Hines does some clever work and is assisted by a cast of splendid types. Length, two reels.—M. K.

"A Little Child Shall Lead Them"

Fox Masterpiece on Subject of Motherhood Will Please Thousands.

Reviewed by Charles M. Inman

Boston audiences again have been privileged to see the initial view of one more of William Fox's screen masterpieces, and in "A Little Child Shall Lead Them," which was given its world premier at Tremont Temple in that city was presented a picture that undoubtedly is destined to rank with "Over the Hill" in its virtually general appeal. It will please thousands and, if tears are a criterion, it is bound to be a great success, albeit the pathos and the weep-compelling moments are relieved by the many laughable interpollations and some of the finest child acting ever seen on the screen.

"A Little Child Shall Lead Them" is a clean, wholesome picture, free from morbid and sordid incidents; a real picture, with both dramatic and melodramatic features whose unfolding is always logical and very effective. Moreover, the lesson it teaches is that motherhood is still woman's great career, despite her continued insistance on more freedom and greater independence in all lines of endeavor.

"Mr. X," the mysterious story writer, has planned a novel plot and, while it is somewhat hazy in spots and some of the principals have a tendency to overact, it has so many excellent features that the rough spots are lost sight of in the general goodness. It is by no means a gorgeous spectacle, with expensive scenes and thrilling climaxes, but the picture is finely screened and the story is told in an appealing and most delightful way.

Peggy Shaw, who is a comparatively new comer to the screen is delightful as Betty and does a most creditable bit of work. Robert Agnew, as the young husband, is likable and sincere. The others in the cast are uniformly good, while the acting of the juveniles, who range from one year up to ten, is excellent. Searle Dawley, who directed their work, appears to have a way with him, for he has accomplished a most creditable job.

The Cast

Colonel Lewis.....Roger Lytton
Betty Lewis.....Peggy Shaw
Barbara Draper.....Florence Billings
Frank Draper.....Ernest Hilliard
Bob Hale.....Robert Agnew
Mrs. Tyler.....Adelaide Prince
Ken, her son.....Niles Welch
Hannah.....Marie Reichardt
Two Orphan Children.....
.....Florence Haas and Jimmy Lapsley

Story by "Mr. X."
Scenario by Paul Sloane.
Directed by J. Searle Dawley.
Length, 8,361 Feet.

The Story

Colonel Lewis is the father of two lovely but motherless daughters, Barbara and Betty. Barbara is married, fond of dogs and horses, but has no use for babies. Betty loves children and hopes to have a lot of them, after she marries her youthful lover. Colonel Lewis discovers that Betty has been meeting Robert Hale and forbids further meetings. Of course there are meetings and the two secretly wed. Robert finds that a technicality makes this marriage illegal and takes out a new license. On the night they are to elope for a second time Robert is killed in an automobile accident. To Barbara falls the duty to tell the colonel that Betty is about to become a mother, and he takes the daughter away. Later Betty returns and learns to love Kenneth Tyler. Her father tells her the baby was born ded. Betty marries Ken, but does not tell him of her past. Barbara's husband leaves her, and she realizes what children mean to Betty. She plans to adopt a baby, and with Betty visits an orphan asylum, where Betty is strangely drawn to one of the infants. Of course she learns that it is her own baby, placed there by her father. She defies her husband and keeps the baby. Later on Barbara and her husband become reconciled by an adopted brother and sister, and, when Kenneth learns all, he also forgives Betty, and everything ends happily.

The cleverness of Max Fleisher's "Out of the Inkwell" cartoons is well known, but in the latest release, "Flies," he has bettered his own record. This number can best be described as sparkling, the humor is clean and the development clear-cut. One laugh follows another in rapid succession and it should prove a hit with any audience.—C. S. S.

"The Galloping Kid"

Universal Western, Starring Hoot Gibson, is Consistent and Speedy

Reviewed by Mary Kelly

Hoot Gibson so exactly fits the role of the misfit to which he is assigned in "The Galloping Kid" that the picture has a rare effect of smoothness and consistency. The compactness of the action is one of the best features. Superfluous scenes have been omitted and everything included has a purpose in the movement of the story. The star's admirers and all others who like Westerns that are plain but peppy will respond to this attraction.

Platinum mining, an intercepted romance and an unpaid mortgage supply the suspense. This may have a familiar sound, but the novelty lies in the way the different elements have been combined and handled. There is a suggestion of abruptness now and then in the hastening of the drama, but with the exception of this possible criticism the picture has been cleverly planned and directed.

The scenic background is attractive and a striking effect has been realized in showing some unusual cliff formations. The cast has been well chosen. Hoot Gibson, as "Simplex," gives a performance that is pleasing because of its naturalness, and Edna Murphy, as the feminine inspiration, is charming.

The Cast

"Simplex" Cox.....Ed (Hoot) Gibson
Fred Bolston.....Leon Barry
Helen Arnett.....Edna Murphy
"Five-Notch" Arnett.....Lionel Belmore
Steve Larabee.....Jack Walters
Zek Hawkins.....Percy Challenger

Story by William H. Hanby.
Scenario by A. P. Younger.
Direction by Nat Ross.
Length, 4,783 Feet.

The Story

Simplex Cox, a drifter, gets himself a job as chaperon to Arnett's daughter, who fancies herself in love with Bolston, an artist. Arnett has threatened to shoot him if he fails in the trust. His daughter Laura keeps a secret appointment with Bolston one day, and Simplex follows, threatening to shoot Bolston unless he leaves the spot. Laura points her gun at Simplex, and the two make him climb the ladder to the cliff ledge, then remove the ladder. Simplex manages to get down, discovers a gang of thieves who are mining platinum from the cliffs belonging to Arnett, locks them up, holds up Bolston on his return, and wins both father and daughter to his side after some explanations.

Program and Exploitation Catchline: It Was the First Job He Had Had in Months and It Was Unique—He Had to Chaperon a Pretty Girl and Promise to Wear Rags—She Imagined She Was in Love With an Artist—See This If You Want Thrills.

Exploitation Angles: Sell Gibson as the cowboy chaperone, which will present a newer angle than the others. Work this on a curiosity appeal.

"The Woman He Loved"

William V. Mong Gives Excellent Performance in American Releasing Picture

Reviewed by Fritz Tidden

William V. Mong, considered by many to be among the foremost character actors on the screen, draws a fine characterization in a picture which has but a vague connection with a title that has a certain amount of box-office advantage. He plays the role of a much maligned Jew, who is the victim of a series of frightful circumstances brought about by selfish, cruel people. He wins immediate sympathy for the man he portrays and his acting technique is as excellent as one might suppose would be displayed by him.

Mong wrote the story and scenario for this picture himself. It is another evidence that an actor as good as he is should confine himself to the thing in which he excels. There are very few actors who can write worthy pictures for their own consumption, and when they do, their performances are always better than the material they present themselves. Mong has started out with the right idea of designing a story that has certain human appeal, which "The Woman He Loved" has in no small degree.

But he has somewhat spoiled his chances of an all around success by faulty construction in having the plot run the gamut of localities as well as emotions. The emotional scope is all right, but the tour of the world makes the story slightly jumpy. Also he has knitted together his incidents with far too much coincidence. He is supported by a highly competent cast and Edward Sloman has staged the piece with fine atmosphere.

The Cast

Nathan Levinsky.....William V. Mong
Esther Levinsky.....Marcia Manon
Jimmy Danvers.....Eddie Sutherland
Helen Comstock.....Mary Wynn
John Comstock.....Charles French
Max Levy.....Fred Malatesta
John Danvers.....Harvey Clark
David Levinsky (as a child)....Bruce Guerin
Rosie Romansky.....Lucile Ward

Story and Scenario by William V. Mong.
Directed by Edward Sloman.
Length, 5,200 Feet.

The Story

In Russia Nathan and Esther Levinsky's son David is branded with a cross by a drunken Cossack, but the family finally escape to America. Esther's discontent causes her to run away with Max Levy. Reverses come, however, and she allows David to be adopted by the wealthy Danvers family, and all trace of him is lost.

Meanwhile Nathan's continued search takes him to California, where he prospers on a modest ranch adjoining the estate of John Comstock, whose prejudice against the religion of his neighbor is marked. Yet Comstock, in ignorance of the truth, approves of his daughter Helen's love for Jimmy Danvers, the adopted son.

When Jimmy bares his arm in a fight Nathan sees the sign of the cross, but says nothing to make known his relationship to Jimmy. In a great fire Nathan loses all and goes to San Francisco to start anew. A letter given to Jimmy on his birthday by his adopted father reveals the truth to him, and he resolves to find Nathan and acknowledge him. Though shocked at the revelation of Jimmy's ancestry, Comstock and Helen follow him to the city, where Helen mysteriously disappears.

Nathan encounters Esther, and by chance finds Helen in the company of Max Levy and rescues her in peril of his life. Comstocks' gratitude proves how unworthy a thing is prejudice, and he sanctions the marriage.

Exploitation Angles: If you have a large Jewish patronage you can make this another "Humoresque" with a little hard driving. For a general clientele, bear harder on the actor-author angle, tying the interest to Mr. Mong in his own play, then working on the play angle.

"Little Wildcat"

Alice Calhoun Promises to Have Wider Appeal Than Ever in Vitagraph Picture

Reviewed by Mary Kelly

With Alice Calhoun, Vitagraph's picture, "Little Wildcat," seems assured of success. Without her, the appeal of this production is not so dependable, as the material is somewhat remiss in the quality of originality.

The personality of the star has been played up with considerably more understanding than in some of her other recent vehicles. Alice Calhoun reveals an unsuspected exuberance of spirit and that added to already recognized beauty and charm should give her a much wider range of appeal than ever. While the course of the story is at times jerky and forced, it nevertheless affords, because of its many twists, a chance to show her responsiveness to many moods.

In the opening scenes she gives an energetic demonstration of a girl of the alleys. Following is the metamorphosis which has come to be an inevitable part of so many scenarios. She becomes the ward of a man of society and has all the advantages which have been denied her. The star's interpretation of these scenes shows an unusual regard for accuracy, and she gets some amusing effects as the girl who prefers to be tough but has social prestige thrust upon her. An abrupt change in scene takes the spectator to the war zone four years later. Here again the effort to exploit the star's versatility seems a little obvious.

There are some lovely close-ups of Miss Calhoun and the new quality that is apparent in her acting takes the picture out of the class of the ordinary.

The Cast

Mag o' the Alley.....Alice Calhoun
Judge Arnold.....Ramsey Wallace
Robert Ware.....Herbert Fortier
"Bull" Mulligan.....Oliver Hardy
Mrs. Wilding.....Adele Farrington
Mr. Wilding.....Arthur Hoyt
Jack Wilding.....Frank Crane
Pete.....James Farley
Captain Carl Hermau.....Henry Hebert
Babette.....Maud Emery

Story by Gene Wright.
Scenario by Bradley J. Smollen.
Direction by David Divad.
Length, 5,000 Feet.

The Story

Mag o' the Alley, known as "litle wildcat," lands in court one day after stealing a watch and fighting with every man in sight. Robert Ware, a friend of Judge Arnold, is anxious to give her a chance to reform. Despite the judge's ideas, he takes her into his home and tries to bring her up to be a lady. Four years later, Arnold is wounded at the front and lands on the German side. He is brought back to life by a wonderful nurse who never tells him her name. When he comes back to the United States he meets her again at Roert Ware's home and learns that his nurse was the same girl he had given up as hopeless. He finds that she has overheard him tell of his love for her and makes him completely happy by accepting him.

Program and Exploitation Catchline: A Girl From the Alleys Gets a Chance to Live Like a Lady—It's the Old Story, But Alice Calhoun Gives It Some Individual Touches That You Will Be Sure to Like—She Gives an Unusually Versatile Performance.

Screen Snapshots

Giving some visitors to Hollywood a peep into how movies are made furnishes the main feature of this issue, which is distributed through Pathe. This section introduces a wonderful cast, including Mary Miles Minter, Bessie Love, Agnes Ayres, Theodore Roberts, Wanda Hawley, Bert Lytell, Conrad Nagel, May McAvoy, Director Paul Powell and others. The other sections, as usual, show interesting scenes of screen celebrities.—C. S. S.

Fox Film Corporation has begun the making of educational short subjects along entertainment lines. Three which have been shown are films of exceptional value. If those to come live up to the promise of these three, they will be valuable additions to the screen. The subjects are to be handled through the Fox Educational Division.—T. S. daP.

"The Fighting Guide"

William Duncan Picture First to be Produced in Order of Continuity Like Stage Drama—Vitagraph Release

Reviewed by Charles M. Inman

"The Fighting Guide" is filmed in the great outdoors, amid fresh, rugged mountain scenery, where the atmosphere is in keeping with the story and the backgrounds are second to none. Added to that, the photoplay is excellent, the cast is strong, and in his direction Duncan has had full opportunity to display his unusual talents.

Not only is there rare opportunity for real dramatic acting and the display of unusual feats of horsemanship and acrobatic agility, but there is a delightful vein of comedy that runs throughout the entire tale, and a love story that has a happy ending. In fact, it is not too much to say that "The Fighting Guide" has everything that tends of make up a pleasing entertainment and contains an appeal for everyone.

Duncan, himself, does some highly creditable dramatic acting and his co-star, Edith Johnson, is brilliant in her interpretation of a part that calls for some real histrionic ability. The others in the cast are admirable and assist in making a production that is bound to please.

The Cast

Ned Lightning.....William Duncan
Ethel MacDonald.....Edith Johnson
Lord Chumleigh Winston....Harry Lousdale
Tubbs.....William McCall
Grant Knowles.....Sidney D'Albrook
John MacDonald.....Charles Dudley
"Indian Bill".....Fred De Silva
Mrs. Carmody.....Mrs. Harry Burns
Story and Scenario by Bradley J. Smollen.
Directed by William Duncan.
Length, 4,905 Feet.

The Story

The scenes of the story are laid in the Northwest. Lord Chumleigh Winston sets out for a trip over the Canadian Rockies with his bathtub, golf sticks, reclining chairs and other useless accessories, under the care of Ned Lightning, one of the greatest guides of the North, and an Indian helper. Tubbs, his lordship's valet, accompanies. A week later the guide blows up and decides to exchange places with the nobleman, and a letter in a coat belonging to the nobleman sets Ned on a series of remarkable adventures. Ned goes to the village, toward which Lord Winston is headed, and learns, while impersonating the nobleman, that Grant Knowles, manager of the company of which Lord Winston is the head, is planning to cheat Ethel MacDonald out of a valuable strip of land, and that her father is under arrest, charged with the murder of Knowles's secretary. That night Ned releases MacDonald from the jail and learns that a half-breed Indian knows something about the murder. He trails the Indian and captures him. In the meantime MacDonald is recaptured and placed on trial and, just as the jury pronounces him guilty, Ned appears in the courtroom with the Indian. The latter points out Knowles as the real slayer, and the manager is shot down as he attempts to escape. MacDonald is then freed and. of course, in due season Ned and the daughter marry, while MacDonald is made field manager of the company's land, under the management of Ned, who receives his appointment on the spot from Lord Winston.

"Burning Sands"

George Melford Production Is Lavishly Mounted Melodrama—Paramount Release.

Reviewed by Fritz Tidden

"Burning Sands" is hot stuff. It is a fast moving melodrama staged with a lavish hand. The story may follow in a familiar path but the ultra rapid action and the magnificence of the sets and appurtenances obliterates that fact. One of your oldest friends looks like new. But whether or not familiar the very important angle must be taken into consideration that the story strikes a widely popular note. Also the fact that the plot travels over the hot sands is no small bid for appeal at the present time. The picture has enough Arabs, oases, sand dunes, palm trees, mueddin calls, striped tents, moons and warm love interest to suit the taste of any consistent theatregoer, and particularly those who have a passion for Sheik pictures.

In combining a vividly melodramatic plot with strong love interest and setting them amid the picturesque surroundings, the producers of "Burning Sands" have created an audience appeal of high powered strength. Also it has an added advantage towards appeal in a superb performance in the most sympathetic role of the picture contributed by Jacqueline Logan. Not long ago when Miss Logan made her film debut she gave high promise of unusual screen talent beside her striking good looks. With her work in "Burning Sands" she more than fulfills that promise, and displays a talent that should not go unrewarded in raising her to stardon. She quite runs away with the picture, even taking into consideration the fine work by nearly everybody in a large and well known cast.

George Melford has exerted his usually fine capabilities as a director in staging "Burning Sands." He has been given a theatrically melodramatic story to handle and he has kept the spirit of the thing. It is frankly "meller," and good entertainment as such.

The Cast

Muriel Blair.....Wanda Hawley
Daniel Lane.....Milton Sills
Kate Bludaue.....Louise Dresser
Lizette.....Jacqueline Logan
Robert Barthampton.....Robert Cain
Mr. Bludaue.....Fenwick Oliver
Governor.....Winter Hall
Secretary.....Harris Gordon
Ibrahim.....Albert Roscoe
Old Sheik.....Cecil Holland
Hussein.....Joe Ray
Adapted from the novel of the same name by Arthur Weigall.
Scenario by Olga Printzlau and Waldemar Young.
Directed by George Melford.
Length, 6,909 Feet.

The Story

Daniel Lane lives alone with his books in the ruins of an old monastery in the Sahara and is friend and confidant of old Sheik Ali, head man of the oasis, whose son, Ibrahim, is plotting with renegade Arabs to overthrow his father. Called to Cairo on government business, Lane meets Muriel, the daughter of the British Commissioner. He is sent out to quell threatened disturbances among conflicting tribes and takes up his quarters just outside Cairo's gates. In the city, one evening, a little French dancer, Lizette, is rescued by Lane from the insults of Barthampton, secretary to the Commissioner. For revenge, Barthampton tells Muriel that Lizette is Lane's mistress, and, disbelieving it, Muriel goesto Lane's tent and there she finds the French girl, who has come to warn him of a plot against his life. Crushed by the revelation, she nevertheless is again drawn to him after he has been named as the old Sheik Ali's successor. She arrives at the oasis just before an attack is made by Barthampton and his Arab allies. Seized by Barthampton, she is rescued by Lane, but Lizette, who has ridden to the desert stronghold to warn her friend, is killed in the skirmish.

"Love Is An Awful Thing"

Constant Fun in Owen Moore's Latest Selznick Production

Reviewed by Fritz Tidden

There is far too little laughter in the world, as more erudite Coronas than this have often bromidically broadcasted. Titled under a statement that many will fail to contradict, Owen Moore's newest farce, "Love Is An Awful Thing," will do much to relieve this deplorable condition. It is constant fun, inducing deep seated laughs that are motivated by sheer nonsense, delightful nonsense. It's ocular laughing gas. And it'll knock 'em for a row of encomiums.

"Love Is An Awful Thing" starts out as pure farce and ends as pure farce. There is no attempt to make anything more out of it than a broad comedy picture. It may be implausible or inconsistant, but it carries out the purpose for which it was designed. It is risible.

There is no one thing wholly responsible for the delightful farce comedy emanating from this picture. Neither the combination author-director nor the actors deserve credit alone, except for the manner in which each has worked with the others in making a co-ordinated whole. The story has supplied farcical situations—all of which may not be novel, however—that are built up from the foundation of one complication resulting from what seems to be a simple little lie developing into a series of complications becoming more and more serious and involved as the thing progresses. A well knitted scenario has been made and this has been handled in direction by the same man in such a way that all the comedy value has been realized.

Then the performers, headed by Moore, displaying his unusual talents as a farceur, have utilized every advantage, the situations being presented with excellent results. Although the star keeps the comedy moving swiftly whenever he is on the screen he is by no means the only valuable contributor to the laugh promotion. Alice Howell, the well-known farceuse, is delightful in every one of the many scenes she plays. She is of tremendous value to the film. Arthur Hoyt is responsible for a number of the humorous moments, and Snitz Edwards and Douglas Carter do their share. The feminine appeal is maintained by Marjorie Daw, giving a fine account of herself opposite the star, and Katherine Perry (Mrs. Moore) lending charm in a small role. Charlotte Mineau is excellent as the blackmailing villainess. The title writer has augmented the comedy with some snappy stuff.

"Love Is An Awful Thing" is to laugh. And laugh.

The Cast

Anthony Churchill.....Owen Moore
Helen Griggs.....Marjorie Daw
Ruth Allen.....Katherine Perry
Harold Wright.....Arthur Hoyt
Porter.....Douglas Carter
Marion.....Charlotte Mineau
Superintendent.....Snitz Edwards
Superintendent's Wife.....Alice Howell

Story, Scenario and Direction by Victor Heerman.
Photographed by Jules Cronjager.
Length, 6,500 Feet.

The Story

Anthony Churchill, about to marry Helen Griggs, is on six months' probation imposed upon him by Helen's father, who knows Anthony has been wild in his earlier days. Marion, a forgotten flame, turns up with incriminating love letters which Anthony has written and threatens a breach of promise suit. Anthony represents himself as already married, using the janitor's wife and some hired children as his supposed family. Marion seems convinced, but Helen is heartbroken when she discovers what she considers the proof of Anthony's perfidy. Anthony and his chum try to steal the incriminating love letters from Marion's room and are caught in the act. At the psychological moment Marion and her attorneys are identified as a couple of blackmailers engaging in a plan to mulct Anthony and the Griggs family of some of their money.

Do you like to hear your patrons laugh?

Give them "Love Is An Awful Thing."

It's nonsense, and all that, but for that kind of a film it's the goods.—F. T.

"The Hidden Woman"

Evelyn Nesbit Featured in Picture on Regeneration Theme—Distributed by American Releasing Corporation.

Reviewed by Mary Kelly

Pictures on the regeneration theme have shown an enduring popularity with a great number of patrons, and with this as a criterion "The Hidden Woman" should please many. It is chiefly the strength of the theme that carries the picture along. This supplies a certain inspiration that is not so strikingly evident in the action. Most of the action is extremely serious with an abundance of melodrama and without many bright moments, but the title and the early scenes suggest the real motive of the story and furnish an incentive to the interest.

Evelyn Nesbit handles the featured part in a way that will appeal, generally. It calls for a succession of vivid moods and she is versatile enough to be continually interesting. Her son Russell Thaw gives one of the most able and charming performances of any in the cast, the more noticeable perhaps because it supplies a bright touch. The cast includes a number of efficient players such as Mary Alden, Crauford Kent and Jack Evans.

The Cast

Ann Wesley.....Evelyn Nesbit
Bart Andrews.....Crauford Kent
"Iron" MacLoid.....Murdock MacQuarrie
Vera MacLoid.....Ruth Darling
Bill Donovan.....Albert Hart
Johnny Randolph.....Russell Thaw
Mrs. Randolph.....Mary Alden
The Derelict.....Jack Evans

Story and Scenario Not Credited.
Directed by Allen Dwan.
Length, 4,626 Feet.

The Story

Ann Wesley, a Broadway butterfly, is reproached for her frivolity by Bart Andrews, a sincere admirer, who tells her that somewhere in her personality lies a better self, which he calls "the hidden woman." She retreats to a small lodge in the Adirondacks, where MacLoid, the town boss, looks upon her with scorn. He spreads the word that she is not a wholesome person, because of a few unconventional whims of hers. Unknown to her Bart is watching all her movements, and saves her from Donovan, a brute from the lumber yards. She is the means of bringing together a poor neighbor and her derelict husband and proves, after a number of dizzy experiences, that "the hidden woman" has been found. Bart is then on hand to give her his protection and love.

"Baron Bragg and the Devilish Dragon"

Tony Sarg has used his Almanac to a popular purpose in this. He has depicted in amusing style the difference between the actual experiences of a straying husband and the alibi which he offers his wife. The comedy shows considerable originality and especially with masculine fans it promises to be a decided success. An Educational release in one reel.—M. K.

Little Stories on Big Pictures

EVERY woman in America is interested in "OTHER WOMEN'S CLOTHES," and 80 per cent. of motion picture audiences are women. This is one of the considerations that prompted the following big theatres to book Hugo Ballin's newest picture success, "OTHER WOMEN'S CLOTHES," starring winsome Mabel Ballin in one of the season's most enthralling society dramas:

GOODWIN THEATRE
Newark
BARBEE'S LOOP THEATRE
Chicago
WASHINGTON THEATRE
Dallas
ORPHEUM THEATRE
Detroit
THE HIPPODROME
San Francisco
BLUE MOUSE THEATRE
Baltimore
WALNUT THEATRE
Louisville
STRAND THEATRE
Akron
ISIS THEATRE
Grand Rapids
AMERICAN THEATRE
Troy, N. Y.

MAJESTIC THEATRE
Wilmington, Del.
STATE THEATRE
Sacramento

Here are a dozen successful exhibitors whose leadership you can well afford to follow. They recognized the exhibition values in "OTHER WOMEN'S CLOTHES" by booking it for first-run in their territories.

The Showmans

HODKINSON PICTURES

PROJECTION

By F. H. RICHARDSON

Sarcasm

Theo Forgensen, presumably projectionist, Rialto Theatre, Rock Springs, Wyoming, rises up on his hind legs and remarks:

My Dear Mr. Richardson:—After writing three letters and throwing an equal number in the waste paper basket, I've finally decided to accept your invitation and "go to it."

May I ask B. Hilton, projectionist, who hails from Valdosta, Ga., to be good enough to forward blueprints and instructions for setting up a film testing machine such as he refers to, for the good of the craft.

Come across, Mr. Hilton. You also warn us to "use our heads and rig it up right," which of course, can't be done unless you give us working plans.

May I also suggest to you, Mr. Hilton, that you immediately get busy with the Eastman people relative to your experiments along these lines. Give them the exact horse (brake) power required to pull a film in two. This information would doubtless be highly appreciated by their research laboratories. And, oh, yes, by the way, do you use this machine at every rewinding?

Sincere Sympathy

Fortunately I experience no difficulty in securing necessary supplies for the projection department of our theatre. I most sincerely sympathize with you gentlemen in the large eastern theatre who have to go 50-50 on supplies. Your manager is doubtless of the progressive sort, since he agrees to furnish you with motors, etcetra.

Did you say you had used this scheme for five years past? No doubt your motor would need replacing and I would suggest a larger one.

Of course, I (we), have an automatic rewinder, geared to about six minutes per reel—rather slow, don't you think? Inspecting is all done by very slow hand re-winding. Your system must be far faster, and much more efficient, hence will of course adopt same as soon as blue prints are received.

Does Not Understand

Brother Forgensen is not at all sparing of sarcasm and I can fully understand exactly how he feels about it, nor is his attitude in any way to his discredit, BUT he does NOT understand conditions as they are, taking the country as a whole.

The attitude of friend Forgensen opens up a wide field for argument, which it is unfortunately utterly impractical to discuss fully in the restricted space of this department. Forgensen is RIGHT. Also HILTON is RIGHT, in my 'umble opinion.

Let me say to Forgensen that it is a daily occurrence with thousands of projectionists to receive "service" which often comes just a few moments before it is time to open the show, in such condition that it would require from one to three hours to put it into even decent shape for projecting.

A projectionist in a large eastern city, whom I know personally to be a very good man, has had half a dozen incipient fires in one week simply by reason of ripped sprocket holes and utterly rotten splices. He is not paid to inspect and repair those wretched films. He is employed to project them, and anyhow he could not possibly do it, because he seldom or never gets his eight reel show more than half an hour before opening time and it would require five times that time to put some of those shows in decent shape.

Union Stands for It

And his union stands for it and allows such JUNK to be delivered to a member for projection! He does not even try to repair it, and I'm tetotally everlastingy (censored) if I would either!

He can quit his job, yes, BUT a very large percentage of the theatres in his city are now closed down and many men are out of work and his union will not and does not protect him against being compelled to do film exchange inspection and repairs.

Would it not be safer and in every way better to have the sort of rigging Hilton suggests, pull at least those vile slices in two? Answer me that, brother Forgensen!

You speak of the Eastman Research laboratories. They are doing a worthy work, certainly, but they do NOT protect the projectionist against receiving junk service, and nobody else does either!

I do not suggest that the Hilton plan is ideal—far from it. It should not be used in theatres which get good service in decent repair, but I'm right here to side with Hilton to the extent that pulling bum splices in two in utterly rotten "service" is far and away better than either putting in from one to three hours doing film exchange inspection and repairing free of charge, or attempting to project the film with the attendant risk of many stops and of fire.

In my opinion unions are very much to blame that they do not protect their members from such outrages, if for no other reason than because it forces them to subject their audiences to a real risk.

Brother Forgensen I am unable to agree with you. I do, however, want to compliment you on gearing your rewinder down to a sane speed. Let us hear from more of you on this matter. The conditions of film service in thousands of theatres is nothing short of outrageous.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department, remit one dollar.

THE LENS CHART

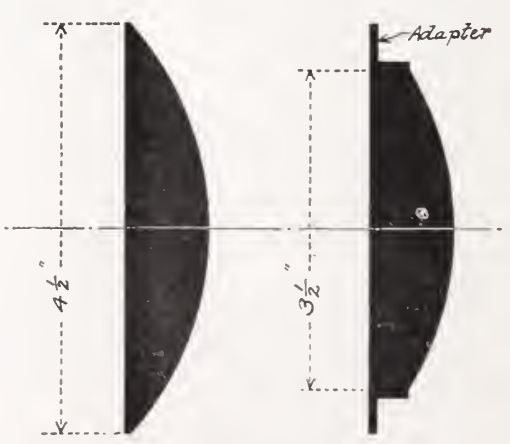
Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.



MINART'S METHOD
Of Reducing Condenser Breakage As to Lenses

An Old Question

A young man in Nome, North Dakota, asks an old, old question. He writes:

Dear Brother Richardson: Am applying for license to project pictures in North Dakota. What should I study up on in order to pass?

For three years I have projected, using a "Power," in a town of 300, showing twice a week. Let me know where I can get the new handbook. Place where I lived burned and my handbook went up in very smoky smoke. Can't get along without it. Use 60 cycle 110 volt current, through a transformer. Get a fairly good light.

900 Questions

The new handbook has something like 900 numbered questions, opposite each of which will be found the page or pages on which the answer will be found.

As to what you should study, why not knowing anything about the North Dakota examination I cannot say, but it is pretty safe to assure that, the "examination" is in the hands of city employees, political appointees, and is just a farce used to collect money with, hence of slight value, except to scare the men into doing at least some real studying before they tackle it.

This may not be true, and if the North Dakota examination really is in the hands of competent men—men who actually know something about both theoretical and practical projection, then I shall be glad to publish that fact if it be reasonably well substantiated. Most United States examinations are very largely farcical. Their only value is found in the fact that fear of failure induces men to really study before applying.

I cannot, as I said, indicate to you the line of study you should concentrate on, but presumably the only examination will be on electrics. What it should be is something else again. You will find that very well discussed in the new handbook, which is now released. Send six dollars. You will be glad you did when you see it.

Maybe So

Alfred R. Minart, Los Angeles, California, sends in a method he proposes for reducing condenser breakage. He says it works, too—sometimes. He also says:

The main cause of breakage is the thin edge of the collector lens, which heats up sooner than the thick center, thus setting up unequal expansion in the glass as a whole.

If, therefore, the thin edge be eliminated, as shown, and the thick edge be supplied with an adapter, the danger of breakage must be reduced. This is the theory, and

actual tests have given promise that there is at least something in it. I therefore pass it along for what it is worth.

There certainly seems to be logic in what you say, and it is an excellent stunt for those working under conditions where reduction of condenser lens diameter is desirable.

It might also be worth while for those troubled with uncontrollable lens breakage to get a six-inch diameter lens of proper focal length and cut it down. The absorption of the extra glass would not amount to much. Glad to have reports from all who try it out.

Wants Help

J. C. Bickel, Projectionist, Majestic Theatre, Pomeroy, Ohio, says:

Dear Mr. Richardson: Have two Ft. Wayne Type A Compensarcs, the lower coil of each of which is burned out. Have tried to find out how to rewind them, but without success.

Have plenty of tools and equipment with which to wind and bake transformer coils. How much wire does such a coil require and what size? How many turns per coil? Is there a sheet insulation between each layer of the ooil, and of what is the same composed? Are the core plates insulated, and if so with what? Have read the handbook and projection department and think them great.

A Job for the Manufacturer

I would not advise you to attempt the re-winding of the coils. That is a job for the manufacturer. I could not possibly carry in my head all the details of each make of projection transformer. You can easily find size of wires and number of turns by examining the old coils. I have watched the winding of these coils but do not remember all the details of insulation. The wires are covered, as I remember it, with a linen insulation material. The coils are thoroughly insulated from the core, and I am under the impression—memory only as to this—that there is a layer of insulating asbestos material between each layer of the coil. The plates or sheets of the core are insulated from each other by painting with an insulating compound. Also I think each layer of the coil is painted with an insulating compound.

I am ready and willing to aid you in any possible way, but it is hardly to be expected that I can instruct you in purely manufacturing details.

This much I will tell you: if you count the number of turns of wire in the old coil and measure its size, and you then secure enough wire of high grade, heat-resisting insulating properties, and make a coil, with a thin sheet of rather pure asbestos between each layer—first having protected the core with several thicknesses of asbestos, you will get the effect you want, insofar as electrics be concerned, but I doubt if you can get the coil you wind into the casing. Take my advice and send the transformer to the Ft. Wayne folks and have the job done right. It will be best in the end.

Dry Films

P. B. Farr, Jr., projectionist, Lyric Theatre, Oxford, Mississippi, has trouble which he describes as follows:

Have found the department to be a great help in my work. Have a Powers and a Simplex projector, regular equipment. The Powers is a Six B.

Both projectors are in fairly good condition, but have been having trouble with some films this summer. The film does not seem to lie flat over the aperture. Its center moves backward and forward, so that it is of course impossible to maintain sharp focus in the projected image.

The trouble is not in the projectors, since it is the same with both; also I only experience it with films which seem dry and have no life in them. Would appreciate your opinion as to where the trouble really lies.

Preparedness

in your theatre calls for Richardson's new 4th edition HANDBOOK of PROJECTION.

You will receive an autographed copy if you send your order direct to this company before September 30, 1922.

The price is $6.00 postpaid.

Don't Delay

CHALMERS PUBLISHING CO.

516 Fifth Avenue, N. Y.

I know of no reason why shrinkage of the films should cause this trouble, as there is presumed to be sufficient difference in the sprocket holes and the teeth of the intermittent sprocket to allow for all possible contraction or shrinkage.

It is, however, possible, I think, that the resiliency of new films might allow of sufficient "give" to compensate for a slight curvature of the aperture plate tracks and tension shoes due to wear, whereas dry films would have tendency to buckle.

Carefully examine your aperture plate and tension shoes. Remove them, if necessary, and apply a steel straight edge. If they show wear, especially if it be uneven wear, I think you will find that to be the seat of trouble, and new shoes and aperture plate must be installed on the Power's. With the Simplex you may or may not have to renew the tracks. Late model tracks are so made that they can be turned.

This is all fully explained in Instruction No. 30, page 679, of the new handbook. For the Power's see Instructions Nos. 12, 13, 14 and 15, pages 636 and 637 of new handbook.

I am of the opinion that what I have suggested will enable you to locate the trouble and apply the remedy. If any one has further suggestion to offer let him get out his offerer and put it to work.

My Old Home Town

From O. H. Butler, projectionist, Majestic Theatre, Centerville, Iowa, the town in which I first disturbed the peaceful calm of this wurruld, comes an inquiry concerning his optical train. He says:

A G. E. mercury arc rectifier, supplying 30 amperes to a projection arc; carbons 5/8 positive, cored of course, and 1/2 inch solid below, set as per "C," figure 124 of the handbook; Crater distance (crater to face of collector lens) three inches; two 7½ inch plano convex lenses spaced 1/8 inch apart; distance condenser to film 16 inches; working distance of projection lens 3½ inches; Gundlach Manhattan projection lens, 4½ inch E. F.; distance of projection 69 feet, with a 14 foot picture; lens diameter 1 13-16 inches.

What do you think of this lay-out? Would not a 6½-7½ condenser be more nearly correct? Also, would not a meniscus bi-convex condenser be better? Eighteen inches is the limit of distance from condenser to aperture.

Your crater is too far from face of collector lens for your amperage. What you need, according to the lens chart, is two 6½ inch plano convex. You cannot use meniscus bi-convex, as they would require approximately a 24-inch distance center of condenser to aperture.

You did not say whether limit of distance (18 inches) was from center of condenser combination or face of converging lens. It makes fully an inch of difference. You cannot even use two 6½ inch lenses as they should be used, because they would require 21 inches from point midway between the lenses to aperture, but anyhow put them in and try it out. I guess you can get your spot the right rize all right without seriously injuring the effect.

Send Exact Diameter

Send me the EXACT HORIZONTAL diameter of your crater and I will see just what you should have for the best possible condition.

Broadly speaking, there are the following points involved in condenser selection: (a) To locate the light source as close to the face of the collector lens as is possible without setting up undue lens breakage. (b) To keep the condenser lenses as close together as is possible and use as short focal length collector lens as is practicable in order to reduce light loss between the lenses to a minimum. (c) To get a spot of working size with the condenser located as far as is practicable from the film, in order to avoid waste of light at the spot or at the projection lens, and to keep the projection lens diameter as small as is possible without light waste.

Focal Length

D. H. O'Conner, projectionist, Elko Theatre, Bemidji, Minn., writes:

Am in need of information as to focal length of condenser. Am using a 5¾ E. F. Gundlach-Manhattan projection lens, with a 2¼ inch opening stopped down to 1½ inches. Working distance 5 inches. Projection distance 83 feet. Picture 11 feet 6 inches. Use 35 to 40 amperes D. C. through Ft. Wayne motor generator. What focal length collector and converging condenser lens should I have, meniscus bi-convex—and what distance should they be from the aperture? Use 6½ collector and 7½ converging lens now. Just came to this theatre and know that condenser set is not right, but have had so much trouble getting correct combinations that will ask your advice.

Also what is the price of your new Handbook?

The new book is pretty close to 1,000 pages and its price is six dollars. You all thought the Third Edition well worth four dollars. Well, the new one is six dollars and is better worth ten than the Third Edition was four.

As to the lenses: Why have you stopped the projection lens down so much? Certainly it will not cover the entire beam unless you are using slide carriers in front of your condensers.

Even with a 21-inch from face of converging lens to aperture it would require a two-inch diameter lens to cover the beam, and it would not quite do it then.

Had your question arrived a week or ten days later I could have given you the entire dope. As it is now I would advise you to use a 6½ meniscus and an 8½ bi-convex, with about 21½ inches from center of condenser combination to aperture—if you can get it.

Then open up that lens until the entire beam is admitted, unless you have a heavy angle and the lens has been stopped down to give depth of focus, which latter I suspect to be the case.

Better Equipment

Conducted by E. T. KEYSER

New Houses Building Refute Sad Wails of Crape Hangers

FROM time to time, we hear a long-drawn wail about picture house closing and exhibitors going out of business until those who are not watching the pulse of the exhibiting branch of the industry might think that that portion of the business was going to the demnition bow-wows and that the majority of the exhibitors would shut up house as soon as they could negotiate for lumber of which to make the shutters.

All of which is absolutely wrong—so wrong, indeed, that the only serious feature connected with it is the impression that it sometimes leaves on the outside public that heeds pessimistic talk on the subject without being possessed of the knowledge to discount it.

There is no use disguising the fact that houses do close and are closing—they always have and they always will, but an analysis of the situation will show that they are, as a general thing, houses that were run by those without the necessary qualifications for showmanship and who threw up the sponge when real honest-to-goodness competition hove in sight.

Equipment and Management Necessary

The house with inadequate equipment and hampered by poor management would scratch along in some fashion and sometimes even make real money so long as it had the field to itself or its competitors were no better equipped or managed.

It had no more chance of lasting after a real picture theatre invaded the field than had an old-fashioned sanded floor grocery store, with stock piled in boxes and barrels when a sanitary, modern equipped, food purveying establishment located on the next block.

Up to and including the July 15 issue of the Moving Picture World, we had already reported $60,379,500 appropriated for new picture theatres, during the current year.

Below will be found a list of eighty-six additional new houses. Of these eighty-six, the approximate costs of but forty-five are stated in the reports. The total expenditure for these forty-five totals $11,875,000.

It will be noted that the individual amounts quoted are higher than in many of our previous reports. For instance, one house will cost $2,500,000, while another will cost $2,000,000.

One house will cost $800,000, three others will cost $500,000 each, while there is one house at $350,000.

Six of the houses will cost $250,000 each, while five others will cost $200,000 each.

One house will cost $175,000, another $165,000, while three are to be erected at a cost of $150,000 each.

At a cost of $100,000 each four houses will be built, another will cost $80,000, while five will cost $75,000 each. One will cost $60,000, while eight will cost $50,000 each.

At $40,000, the lowest individual cost reported, three houses will be built.

The geographical distribution of these houses is as follows:

Arkansas, one; California, four; Connecticut, one; Delaware, one; District of Columbia, one; Florida, one; Georgia, one; Illinois, seven; Indiana, four; Iowa, one; Kansas, one; Kentucky, two; Louisiana, two; Maine, one; Massachusetts, five; Michigan, three; Minnesota, one; Missouri, six; New Jersey, three; New York, nine; Ohio, five; Pennsylvania, twelve; Texas, six; Virginia, one; West Virginia, two; Wisconsin, five.

The size of the new houses, the care and forethought with which they are planned, the material employed in their erection and the equipment with which they are furnished indicate that the exhibiting end of the motion picture industry is rapidly stabilizing and is now regarded as a business enterprise requiring capital and management and is rapidly passing, if it has not already passed, out of the stage where it was regarded as a speculation or an avocation.

Theatres Projected

CONWAY, ARK.—C. R. Guin will rebuild theatre recently destroyed by fire.

IRVINGTON, CAL.—Construction work on Irvington Theatre, to cost about $50,000, is well advanced.

LONG BEACH, CAL.—New Theatre erected by F. F. Latta will open soon.

POMONA, CAL.—More than $80,000 bonds have been disposed of toward erection of theatre on West Third street, to cost $165,000. Address Mark H. Potter.

WATSONVILLE, CAL.—Edward P. Pfingst will erect new moving picture theatre.

WINSTED, CONN.—Steve Mulcady will erect moving picture theatre.

SEAFORD, DEL.—W. Ford Breeding has completed New Theatre, costing $40,000.

WASHINGTON, D. C.—Harry M. Crandall, 801 First street, N. W., will erect theatre at 18th street and Columbia road, to replace the Knickerbocker Theatre.

WEST PALM BEACH, FLA.—C. J. Meerdink has contract to erect theatre at 415 Clematis avenue, with seating capacity of 1,000 for J. C. Gregory, to cost $50,000.

LA GRANGE, GA.—R. E. L. Golden, proprietor of Golden Theatre, and Charles W. Smith will erect moving picture theatre at Hill and Fair streets.

CHICAGO, ILL.—Louis Hecht has purchased entire block on Milwaukee avenue, between Montrose and Agatite avenues, and has plans by David S. Klafter, 64 West Randolph street, for theatre, store and apartment building. Theatre will have seating capacity of 2,000.

DECATUR, ILL.—Jess L. Brun will open moving picture theatre in Morrison Building, with seating capacity of 350.

ELDORADO, ILL.—Harrisburg & Eldorado Theatre Company will erect theatre, to cost $75,000.

*HARRISBURG, ILL.—O. L. Turner has plans by Allen P. Barnes, 1329 Birchwood avenue, Chicago, for two-story brick and stone fire-proof moving picture and vaudeville theatre, 50 by 200 feet, to be erected at Cherry and East Poplar streets, to cost $75,000.

JOLIET, ILL.—George and William Clare will erect moving picture theatre and store building at 419 Jefferson street, to cost $50,000.

MOLINE, ILL.—Contract has been let for erection of one-story and balcony fireproof theatre and store building, 77 by 150 feet, for F. L. Cornwall, La Salle Building, St. Louis, Mo., to cost $200,000.

*WAUHEGAN, ILL.—Dayton Brothers, care Orpheum Theatre, Kenosha, Wis., have plans by C. W. and G. L. Rapp, 190 North State street, Chicago, for three-story brick and reinforced concrete moving picture and vaudeville theatre, 75 by 200 feet, to be erected at northwest corner Water and Genesee streets, to cost $350,000.

FORT WAYNE, IND.—Fort Wayne Art School and Museum has plans by M. S. Mahurin for Little Theatre to be erected at Berry and Rockhill streets.

FORT WAYNE, IND.—Little Theatre will be erected at Berry and Rockhill streets, with seating capacity of 250.

FORT WAYNE, IND.—O. E. Wobrock, owner Creighton and Hippodrome Theatres,

Listen

to the audiences as they pass out whistling melodies played on the Barton Orchestral Organ, while you count the extra profits. You can have the pleasure quickly under the Barton Plan.

Write now for particulars.

The Bartola Musical Instrument Co.
59 East Madison Street
CHICAGO, ILLINOIS

THE Barton ORCHESTRAL ORGAN

Reco Hoods are made of natural colored glass and show brilliant and permanent effects. Cheaper and better than any dip.

10 Watt—40 Watt
Hoods are easily cleaned and last forever.

2 Sizes

REYNOLDS ELECTRIC COMPANY
2624 WEST CONGRESS STREET
CHICAGO, ILLINOIS
Also make Flashers, Small Motors, etc.

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M..	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS
166 W. ADAMS ST. CHICAGO

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

plans to erect moving picture theatre, with seating capacity of 1,500, to cost $50,000.

*LA PORTE, IND.—Princess Phoenix Theatre Company has plans by Henry L. Newhouse, 4630 Prairie avenue, Chicago, Ill., for Princess Theatre to be erected on Lincoln Highway, to cost $250,000. Address Jacob L. Lavine, South Bend, Ind.

KEOSAUQUA, IA.—R. G. Keckler will convert building at First and Main streets into moving picture theatre.

WICHITA, KANS.—Fred Farmer, 906 West Douglas street, has plans by U. G. Charles & Company, Schweiter Building, for one-story brick and stone-trim moving picture theatre, 50 by 130 feet, with seating capacity of 750, to cost $40,000.

*COVINGTON, KY.—Syndicate, care of L. B. Wilson, Covington Industrial Club, has plans by Harry Hake, Telephone Building, Cincinnati, O., for one-story and balcony brick, reinforced concrete and cut-stone trim moving picture theatre to be erected at Sixth and Pike streets, to cost $200,000.

LOUISVILLE, KY.—Walter S. Adams Company represents syndicate interested in developing Jefferson County Children's Home. Power plant will be converted into moving picture theatre.

JONESBORO, LA.—W. M. Woods has opened moving picture theatre.

SHREVEPORT, LA.—Shreveport Natatorium and Amusement Company will erect building, to include an auditorium, with seating capacity of 5,000, to cost $100,000.

BOSTON, MASS.—Olympia Realty Company will erect moving picture theatre, to cost $1,000,000.

BOSTON, MASS.—Palmer Amusement Company has plans by Arthur Bowditch, 44 Bromfield street, for theatre, dance hall and office building, to be erected at 2026 Columbus avenue, to cost $500,000.

BOSTON, MASS.—Victor Kaufman, 18 Tremont street, has plans by F. A. Norcross, 46 Cornhill for brick and stone theatre, store and office building, to be erected at Blue Hill Ave. and Morton streets.

FAIRHAVEN, MASS.—F. A. Faford, 358 Main street, has contract for brick theatre, store and office building, to be erected on North Main street, for American Building Trust, 40 Winsor street, to cost $50,000.

ROXBURY, MASS.—Palmer Amusement Company has plans by Arthur H. Bowditch for theatre and office building to be erected at 2026 Columbus avenue, to cost $500,000.

HARRISON, ME.—F. Perley Freeman plans to soon open new Bungalow Theatre.

COLDWATER, MICH.—John Elliget plans to erect new moving picture house.

DETROIT, MICH.—Hugh T. Miller, 320 Lightner Building, is preparing plans for brick and reinforced concrete theatre, with seating capacity of 2,500, to cost $200,000.

GRAND HAVEN, MICH. — American Amusement Company, of Muskegon, will erect theatre, to cost $40,000.

MINNEAPOLIS, MINN.—Blue House Theatre, 711 Hennepin avenue, will erect brick theatres on Hennepin avenue, between Seventh and Eighth streets, to cost $500,000.

CLARK, MO.—Claude Shores will erect new moving picture theatre.

BRANSON, MO.—New moving picture theatre has been opened by Walter Pharris.

CARTHAGE, MO.—G. H. Slothower, Vinita, Okla., has postponed the erection of two-story brick and stone moving picture theatre, 41 by 149 feet, at Main and Fifth streets, to cost $60,000.

HAMILTON, MO.—Mark Feltis will open moving picture house in McBrayer Building.

JEFFERSON CITY, MO.—Fred Harper, owner of Dome Theatre, has purchased Merchants Bank Building at High and Jefferson streets, and will convert into an up-to-date theatre.

KANSAS CITY, MO.—Schoenberg Realty Investment Company, 607 Finance Building, has plans by F. E. McIlvain, Orear-Leslie Building, for community center, to include large theatre to be erected at 37th and Troost avenues, to cost $2,500,000.

BAYONNE, N. J.—Jacob Hockstein, 511 Broadway, has plans by Carl I. Goldberg, 467 Broadway, for three-story brick theatre, store and office building, 118 by 175 feet, to be erected at southwest corner Broadway and 25th street.

JERSEY CITY, N. J.—K. T. Amusement Company, 6 Gregory street, has plans by John T. Rowland, Jr., 100 Sip avenue, for eight-story brick theatre, office and store building, to be erected at 71-73 Newark avenue, to cost $250,000.

RED BANK, N. J.—Farrall Company, 53 West 39th street, New York, has contract for two-story brick theatre, store and hall building to be erected on Monmouth near Broad street for Burn & Schaffer, Strand Theatre Building, to cost $75,000.

BABYLON, LONG ISLAND, N. Y.—M. L. Schluensen, Riverhead, L. I., has contract for two-story brick theatre, store and office building, 50 by 145 feet, to be erected on Main street for Riley & Gilman, Inc.

BROOKLYN, N. Y.—Times Plaza Theatre, 79 Fourth avenue, has plans by David A. Lucas, 98 Third avenue, for two-story brick theatre, store and office building to be erected at southeast corner Dean street and Fourth avenue, to cost $250,000.

LOCKPORT, N. Y.—Lock City Corporation has plans by Leon Lampert, 346 Cutler Building, Rochester, for two-story brick and stone theatre, store and office building, to be erected at southeast corner East avenue and Elm street, to cost $175,000.

NEWARK, N. Y.—Associated Theatres, Inc., is building new theatre, to cost $75,000.

NEW YORK, N. Y.—E. J. Fenelon will erect theatre on Dyckman street.

NEW YORK, N. Y.—Famous Players-Lasky Corporation, 1493 Broadway, have plans by Rapp & Rapp, 190 North State street, Chicago, for moving picture theatre, 200 by 207 feet, to be erected on Broadway.

NEW YORK, N. Y.—Jupiter Realty Company, 71 West 23d street, has plans by Eugene De Rosa, 110 West 40th street, for moving picture theatre and store building to be erected at northeast corner Walton street and Burnside avenue, to cost $150,000. Lessee, Cushman Sons, Inc., 461 West 125th street.

SARATOGA, N. Y.—Michael Kramer will establish an open-air moving picture theatre.

SCHENECTADY, N. Y.—Capitol Theatre, a new moving picture house, has opened.

CINCINNATI, O.—Morlease Company has plans by Frank J. Bail, 352 Hanna Building, for theatre and office building to be erected at southwest corner St. Clair and 105th streets, to cost $200,000. Address E. and S. Schultz, 514 Swetland Building.

CLEVELAND, O.—Niccola Petti, Euclid avenue and 14th street, will erect theatre on Euclid avenue, west of Ivanhoe road, to cost $150,000.

CLEVELAND, O.—Assimis-Chamis Realty & Construction Company plans to erect theatre, with seating capacity of 1,100, to cost $50,000.

DOVER, O.—Dover Pythian Castle Company, has plans by George A. Ebeling, 612 Newman Stern Building, Cleveland, for four-story brick and stone-trim moving picture theatre and lodge building, 50 by 150 feet, to be erected at 25 West Third street, to cost $150,000.

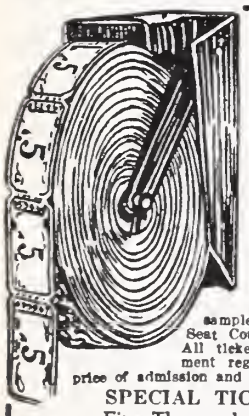
LAKEWOOD, O.—Lakewood Theatre Company, 15013 Detroit avenue, has plans by Hopkinson & Schaeffer, 5716 Euclid avenue, Cleveland, for one-story and balcony brick and stone-trim moving picture theatre, to be erected at 15015 Detroit avenue, to cost $200,000.

BRADDOCK, PA.—Hodder Construction Company, 817 Talbot street, has contract for one-story brick and terra-cotta balcony theatre and office building, 83 by 132 feet, to be erected at 640-46 Braddock avenue, for Crys-

Duratize
YOUR FILMS

Consult
DURA FILM PROTECTOR CO.
Incorporated
220 West 42nd Street
New York City
ALLAN A. LOWNES, President
Phone: Bryant 5576
ABOUT Adding to the Life of Your Film

INSIST UPON
Duratized
FILMS



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

HAVE YOU PROJECTION TROUBLE?

Almost anyone can plan a picture theatre. Apparently almost everyone does.
But it requires knowledge and experience to insure good projection from the very first show.
We are projection engineers with a long list of satisfied clients as recommendations.
We are tied up with no particular line of equipment and are free to advise that best adapted to each individually arranged house.
We work with your architect and the result is a house of no projection regrets.
We do not cost you money. We save it.
Write us today—we can help you.

ROBIN ENGINEERING CO.
203 West 49th Street, New York City

LA CINEMATOGRAFIA ITALIANA ED ESTERA
Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
Foreign Subscription: $7.00 or 85 francs per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

tal Amusement Company, 866 Braddock avenue, to cost $250,000.

CORRY, PA.—C. R. Rogers Company has contract for one-story brick new Grand Theatre and store building, 50 by 100 feet, for Corry Amusement Company.

LANSFORD, PA.—King Lumber Company, Charlotteville, Va., has contract to erect three-story brick and stone-trim theatre and hall building, 50 by 150 feet, at Coal and Patterson streets, for Panther Valley Amusement Company, to cost $100,000.

NEW CASTLE, PA.—Construction of new airdrome is being considered.

OLD FORGE, PA.—Leon Lempert, Cutler Building, Rochester, is preparing plans for one and two-story brick and hollow-tile moving picture theatre, store and office building, 50 by 180 feet, to cost $50,000.

PHILADELPHIA, PA.—Cayuga Theatre has plans by Neubauer & Supowitz, 920 Chestnut street, for brick moving picture theatre to be erected at Germantown avenue and Cayuga street.

PITTSBURGH, PA.—Good Construction Company, 5452 Penn avenue, has contract for erection of brick Savoy (moving picture) Theatre, at 347-49 Fifth avenue, for Universal Film Exchange Company, Inc., New York, to cost $75,000.

SHICKSHINNY, PA.—Charles Hooper has plans by James A. McGlynn, Simon Long Building, Wilkes-Barre, for two-story brick and hollow-tile moving picture theatre and apartment building, 50 by 140 feet, to be erected on Main street, to cost $50,000.

SOMERSET, PA.—C. B. Pascol, manager of Grand Theatre, has plans by E. B. Walker for three-story brick and stone-trim fireproof Pascol (moving picture) Theatre, 57 by 179 feet, to cost $100,000.

SOUDERTON, PA.—New Broad Theatre is to be completed and opened early in August.

TITUSVILLE, PA.—Construction work has started on new McKinney Theatre, to cost $100,000.

YORK, PA.—Silverman Brothers, of Altoona, and Nathan Appell, of Harrisburg, have plans by H. C. Hogdens, of Philadelphia, for New Strand Theatre to be erected on North George street.

DALLAS, TEXAS.—Cycle Park Theatre, which was damaged by fire some time ago, has been repaired and reopened.

EL CAMPO, TEXAS.—City plans public auditorium to be used as a theatre.

GALVESTON, TEXAS. — A. Martini, owner of Dixie and other theatres, will erect new moving picture house.

HOUSTON, TEXAS.—Niels Eperson has plans by John Everson, 212 East Superior street, Chicago, for theatre and office building, to cost $800,000.

THIBODAUX, TEXAS.—Grand Theatre, owned by Alexander Bloomenstiel, of Donaldsonville, La., has opened.

YOAKUM, TEXAS.—Contract has been let for new moving picture theatre. Address Dr. Walter Shropshire.

BELLE HAVEN, VA.—Wise Smith, who has operated Idle Hour Theatre for some time, will erect new moving picture house.

ANAWALT, W. VA.—Peter Santy has opened moving picture house.

CHARLESTON, W. VA.—C. C. Jones has contract to erect brick and concrete with granite base and terra-cotta front theatre, marble staris, marble floor in lobby, with seating capacity of 1,250, for Virginia Theatre Company, to cost $250,000. Pipe organ costing $20,000 will be installed.

DARLINGTON, WIS.—F. L. Roy & Son Company have plans by Henry Kleinhommer, Platteville, for two-story brick, tile and reinforced concrete moving picture theatre and clubhouse, 30 by 90 feet.

JANESVILLE, WIS.—David Jeffrie Theatre Company, 14 West Milwaukee avenue, has plans by Martin Tullgren & Sons, 425 East Water street, Milwaukee, for one-story brick and cut-stone, reinforced concrete and tile moving picture and vaudeville theatre, 60 by 198 feet, to be erected on West Milwaukee avenue, to cost $250,000.

LAKE GENEVA, WIS.—Clyde Campbell and others have opened moving picture theatre in Short Amusement Hall.

MILWAUKEE, WIS.—Saxe Brothers, of Saxe Enterprises, and Oscar Brachman, 165 Fifth street, have plans by M. Tullgren & Sons, 425 East Water street, for theatre and commercial building to be erected at northeast corner Sixth street and Grand avenue, to cost $2,000,000.

SHEBOYGAN, WIS.—Ernest Hosfer, proprietor Rex Theatre, has plans by W. E. Weeks, 720 Ontario avenue, for one-story brick fire-proof theatre, 50 by 110 feet, to be erected on Eighth street, to cost $80,000.

*Additional information since previous report.

Simplex Distributors Report Good Business

Word comes from the Erker Brothers Optical Company of St. Louis, Mo., that the Universal Film Exchange is now occupying the new building located at 3322 Olive street in the above city, and that two Simplex Incandescent Projectors are an important adjunct of the projection room of what is said to be a very elaborate review room.

Erker Brothers also recently equipped the Broadway Theatre, one of the oldest motion picture houses in St. Louis, with two type "S" Simplex Projectors.

The Western Theatre Supply Company of San Francisco, Cal., reports that it has recently installed in the Hart Theatre, Klamath, Ore., two of the latest Simplex Projectors finished in battleship gray enamel.

This firm has also equipped the Excelsior Theatre, San Francisco, Cal., with several of the Simplex Projectors equipped with the Simplex-Sunlight High Intensity Arc Lamps. Other installations include, The Fruit Growers' Supply Co., Susanville, Cal., Atlas Educational Film Co., and the Ball Laboratories, both of which are located in San Francisco.

From Los Angeles.

The Los Angeles Office of the Argus Enterprises, Inc., also writes that it is finding an increased business and that it has sold many Simplex Projectors in its territory. Some of the installations being, Cosmosart Studio, Arlington Theatre, Florence Theatre, Barn Theatre, Garrick Theatre, all in Los Angeles. Thos. H. Ince Studio, Culver City, Temple High School, El Monte, First M. E. Church, Long Beach, and Campadonica Brothers, Guadalupe, Cal.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

EASTMAN POSITIVE FILM

Adds good photography to picture interest —gives that truthful, accurate reproduction that is only possible when the reproductive scale of the positive material parallels that of the negative. That's why Eastman Positive Film carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

THEATRES WANTED

WANTED—To lease modern theatres seating 1,000 or more—for term of years in towns of 15,000 to 50,000 population in New York, New Jersey, Pennsylvania, or New England by experienced and financially responsible parties. Address, with full particulars in detail, Non-Payable Theatres Preferred, Box 276, care of Moving Picture World, New York City.

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements.

J. P. REDINGTON, Scranton, Pa.

CLASSIFIED ADVERTISEMENTS

Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

EXPERIENCED MUSICAL DIRECTOR (Violinist) wants position. Union. Competent, reliable. Large library. Expert picture cueing. Stage Prologues. A1 references. Prefer first-class motion picture theatre, in live city. Box 275, care Moving Picture World, New York City.

RELIABLE YOUNG MAN with energy, abillty and experience desires position as manager or assistant of first-class theatre. Until recently manager of own theatre. Want position where good work will win. Will go anywhere. Best of references as to character and ability. Address George F. Frantz, Auditorium, Blanca, Colo.

ORGANIST AT LIBERTY—First-class, experienced theatre musician. Pictures skillfully and artistically cued. Recitalist of exceptional ability. Handle all makes. Specialize on Hope-Jones, Kimball, Austin, Smith, Moller and Robert Morton instruments. Unlimited library. Union. Address Arthur Edward Jones, Box 194, Portmouth, Virginia.

HELP WANTED

WANTED—Cameraman—Young scenarlo writer wants partner. Bona fide proposition. Small capital requlred. Write Harry Douglas, 154 West 46th St., N. Y. City.

MOTION PICTURE PHOTOGRAPHER. Must have cartoon photography experience as well as studio and field. State salary expected, experience and references in first letter. National Film Publicity Studios, 4718 Delmar Blvd., St. Louis, U. S. A.

New Supply House

A new corporation, known as the Iowa Theatre Equipment Company, of Des Moines, has purchased the entire stock and fixtures of the Des Moines Film and Supply Company of that city.

The owners and also the employees of the new concern were former employees of the Des Moines Film and Supply Company.

The new concern will handle the best and latest picture theatre equipment and accessories.

Will Remodel

William Steele of the Queen Anne Theatre, Seattle, Wash. will remodel his house. Seats will be reset, and a small addition built which will give a total seating capacity of about 450. New floors will be laid and the house redecorated. He will close for about three weeks.

Enlarging His House

Ronald McClelland, proprietor of the Capitol Theatre, North Toronto, Ontario, has purchased a lot adjoining the theatre for the purpose of erecting an addition to the theatre block.

Management Changes

JAMESTOWN, N. Y.—Mullen-Guinnane & Ludwig, 303 North Main street, has contract for one-story brick and reinforced concrete moving picture and vaudeville theatre, 125 by 88 feet, to be erected at Third and Spring streets for Mozart Amusement Company, Winter Garden Building to cost $200,000.

LYNBROOK, L. I., N. Y.—John McKeefrey, 1416 Broadway, New York, has contract to erect one-story brick moving picture and vaudeville theatre, 24 by 100 feet, at 5 Corners for Lynbrook Theatre Corporation.

NEW YORK, N. Y.—Contract has been let for erection of two-story moving picture theatre, 51 by 105 feet at 1519 Second avenue for 79th Street Amusement Corporation, 1852 Third avenue, to cost $75,000.

DAYTON, O.—Robert J. Hittsch, 256 Oak street, will erect two-story brick and reinforced concrete Sigma Theatre, office and apartment building, 54 by 140 feet, on Brown street, between Oak and Patterson, to cost $40,000.

THE CINEMA

NEWS AND PROPERTY GAZETTE
80-82 Wardour St.
W. I. London, England

Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN and IRELAND, LTD.

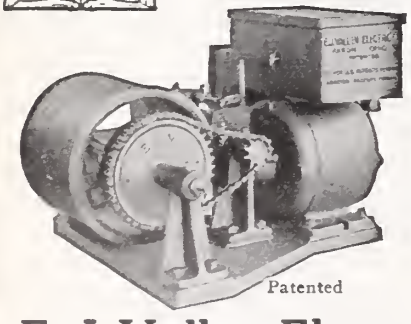
TITLES
FOR ALL PURPOSES—ANY LANGUAGE
10 Years Specializing in This Product Assures You of the
BEST
Moderate Prices :: Quick Service
PREMIER TITLE COMPANY
356-358 EAST 33D STREET CHICAGO

Why Experiment with Poor Work?
Why Pay Exorbitant Prices?
Get in Touch with the
Standard Motion Picture Company
1005-1006 Mailers Bldg. Phone Central 2347 Chicago, Ill.
Developing—Printing. Special Title Work
Cheapest by far with Satisfaction Guaranteed

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

SEE OUR CATALOGUE IN SWEETS

THE VALLEN AUTOMATIC CURTAIN MACHINE



Noiseless
Positive
Fool Proof
Economical
Guaranteed

Patented

E. J. Vallen Electrical Company
13 SOUTH CANAL STREET AKRON, OHIO

QUARTER SIZE
2½ inch
2¾ inch
3 inch
$30

3¼ to 6 inches
$25

HALF SIZE
5 to 8¼ inches
$50

9 to 11 inches
$60

SOLD BY ALL LEADING SUPPLY HOUSES
Send for Descriptive Booklet

KOLLMORGEN OPTICAL CORPORATION
35 Steuben Street Brooklyn, N. Y., U. S. A.

We manufacture "Snaplite Jr." lenses for portable projection machines.

B. F. PORTER TAKES OVER BIG CENTER

Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emergency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.

B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

For Better Projection
—Better Definition—Flatter Field—Greater Contrasts--Brilliant Illumination.

BAUSCH & LOMB CINEPHOR
The New Projection Lens

Write for interesting literature

BAUSCH & LOMB OPTICAL CO.
St. Paul Street, Rochester, N. Y.

New York Washington Chicago San Francisco London

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers, Automobile Lenses and Other High-Grade Optical Products.

The name of Keith is synonymous with the best in vaudeville

Similarly, in the equipment of Keith Houses nothing is omitted that will contribute to the comfort and convenience of Keith patrons.

And, as a matter of course, all of the Keith Houses are liberally equipped with

DIXIE CUP
Penny Vending Machines

Patented

Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

The service maintains itself without cost, and yields a well worth-while revenue to the House.

Write for sample Dixies and details of Dixie Cup Penny Vendor Service.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original Makers *of the* Paper Cup

EASTON, PA. NEW YORK, N. Y.

With Branches at Philadelphia, Chicago, Cleveland, Baltimore, Los Angeles.

LET US PROVE

that American Film Company Laboratories can actually do better film printing.

Our immense plant is kept humming doing the work for producers throughout the industry.

And our prices are low. Let us prove ourselves on your very next order.

NEGATIVES STORED FREE

WRITE FOR FULL PARTICULARS

Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

Laboratory capacity one million feet per week.

American Film Co., Inc., Laboratories

6231 Broadway, Chicago, Ill.
and
London, England
Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

MOV-EZY

Means Ease at the Movies

"Did You See That!"

"No, I didn't! Just at that moment somebody decided to leave and every one in the row had to get up to let him out."

How often is the screen hidden from view and the climax of the picture spoiled by just such an occurrence?

The Mov-Ezy, the chair that means "Ease at the Movies," does away with all this. A slight turn of the Mov-Ezy to either side provides ample passage space, without the necessity of getting up.

If you have not already seen a Mov-Ezy in operation, it will pay you to do so. Stop at our show room or a theatre where they are installed, or send for illustrated catalogue that gives a splendid idea of these beautiful and wonderfully popular theatre chairs.

Josiah Partridge & Sons Company, Inc.

47 WEST 34TH STREET, NEW YORK
529-541 MARBRIDGE BUILDING

Show Room Sales Office

Insure Your Theatre Against a Dark House

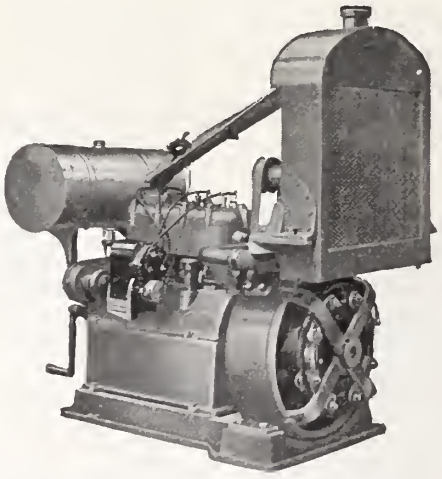
You carry fire insurance—life insurance—but what insurance have you against a dark house?

Every exhibitor faces the possibility of a dark house due to interruption of central station juice. Four Albany, New York, houses recently lost 8,000 admissions. Similar occurrences happen almost every day.

But the worst is yet to come. . . . Actual reports show that a serious coal shortage is imminent, even if the coal strike is settled at once. Many central stations will be short on coal, causing interruption in electric service.

You can buy insurance against a dark house, and your policy will be a **Universal Electric Plant** for generating your own current.

Universal



FOUR Cylinder Electric Plants

(Sizes for All Requirements)

are especially designed to meet the requirements of the exhibtior. The smooth, quiet running four-cylinder engine affords a steady flow of smooth, direct current, which is so essential for projecting a good picture.

Universals are in operation the world over. Some exhibitors even attribute their success to the good projection and dependable service of the **Universal Electric Plant.**

When writing give all information possible about the electrical requirements of your theatre in order that our Engineering Department can recommend the proper size and type plant.

UNIVERSAL MOTOR CO.

OSHKOSH, WISCONSIN

Not connected with any other firm using the name "Universal"

DEBRIE CAMERAS

REGULAR SPEED SLOW MOTION

RECORD THE EVENTS OF THE WORLD

THE DEBRIE HIGH SPEED CAMERA

240 pictures per second

For Analyzing Rapid Motion

THE FOREMOST CAMERA OF THE MOTION PICTURE WORLD

Many attempts have been made in recent years to manufacture a high-speed camera capable of analyzing rapid motion and slowing it down sufficiently for the eye to follow such motion in detail. None of these cameras has been equal to the task of the rapid mechanical action required to produce pictures at the rate of 200 or more per second.

It remained for DEBRIE, after long experimentation, to perfect a camera which, though light and simple of manipulation, has been found to fulfill all the requirements, producing as steady a picture on the screen as though taken at the normal rate of 16 pictures per second.

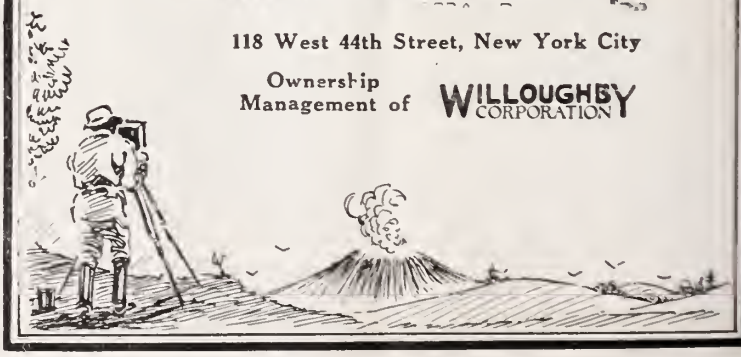
Most directors and camera men are familiar with the results of this high speed camera, which are shown on the screen daily by the numerous REVIEWS and educational Feature films.

Illustrated DEBRIE AMERICAN—Catalog on request.

MOTION PICTURE APPARATUS CO.

118 West 44th Street, New York City

Ownership Management of WILLOUGHBY CORPORATION



Simplex

EXHIBITORS EVERYWHERE

will be interested in knowing
that the

EASTMAN THEATRE

ROCHESTER, N. Y.

the first University owned and
operated theatre in America,
and a part of an institution
representing an investment of

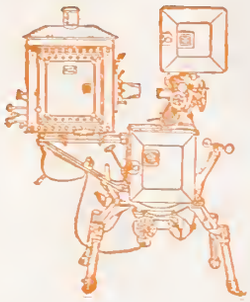
OVER 5 MILLION DOLLARS
IS SIMPLEX EQUIPPED

9 SIMPLEX PROJECTORS BEING REQUIRED TO CARRY OUT THE PROGRAM IN THIS REMARKABLE INSTITUTION

WHERE MERIT ALONE IS CONSIDERED
THE SIMPLEX IS INVARIABLY CHOSEN

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

Another Fabian Theatre



JACOB FABIAN

Believes That

"Better Projection Pays"

For Over Ten Years
He Has Used
POWER'S EXCLUSIVELY
CONSTANTLY DEMANDING
PRACTICAL PROOF
of the

RELIABILITY

OF

POWER'S PROJECTORS

AND

SUPERIORITY

OF

POWER'S PROJECTION

THE REGENT

Elizabeth, New Jersey

OPENS WITH

POWER'S PROJECTORS

and

POWER'S G-E HIGH INTENSITY ARC LAMPS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

NEW YORK PUBLIC LIBRARY

Largest PAID Circulation in the Field—10,709

Moving Picture WORLD

Vol. 58, No. 4 SEPTEMBER 23, 1922 PRICE 25 CENTS

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

CLEANLINESS

VISITORS comment first upon the cleanliness of THE STANDARD FILM LABORATORIES. It reminds them of a modern hospital. Its immaculate condition is one of the reasons the foremost producers of the West rely upon us for complete laboratory service. They know dust and dirt can't possibly get in. Apparatus washing all air admitted to the plant and automatically controlling the temperature and humidity makes us immune to weather disturbances, to climatic changes.

THERE'S no such thing as dust on wet film at THE STANDARD FILM LABORATORIES. Yet this is not our greatest asset. Our plant, the newest and finest in the West, is manned by an efficient organization of skilled workmen, each a specialist in his line. With such advantages it is only natural that these big producers have confidence in us.

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Phones
Hollywood
6315 and 6943

Seward and Romaine Streets
Hollywood California

"Unlimited Facilities for Quality Work"

ADOLPH ZUKOR
PRESENTS A

George Fitzmaurice
PRODUCTION

"To Have and To Hold"

WITH

Betty Compson
and **Bert Lytell**

SUPPORTED BY

Theodore Kosloff, W. J. Ferguson
Raymond Hatton, Walter Long

Adaptation by Ouida Bergere
From the novel by Mary Johnston

A Paramount Picture

THE following wire from Mr. Lasky was sent to Mr. Zukor. It was written, not for publication, but as an expression of Mr. Lasky's personal opinion of the picture.

"I have never been so impressed or so enthusiastic about any picture in years as I am over this really marvelous production. I do not hesitate to advise you that consensus of opinion, to which I heartily agree, is that 'To Have and To Hold' surpasses any picture of its kind.

"It is replete with action, romance, a marvelous love story, thrilling stunts and a gorgeous production that will rival any of the big two dollar pictures. All of the players give best performances of their careers. Fitzmaurice has far surpassed anything he has ever made. I really believe this is a two dollar show if ever there was one."

JESSE L. LASKY

WITH

Betty Compson

and Bert Lytell

ADOLPH ZUKOR PRESENTS A

George Fitzmaurice Production

"To Have and To Hold"

From the Novel by Mary Johnston

Adaptation by Ouida Bergere

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

Lewis J. Selznick
offers

16 Only

but — the biggest and best sixteen pictures of the year

1922-23

—and time

FOR the year 1922-23 the Selznick Pictures Corporation will produce only SUPER SPECIAL PHOTOPLAYS.

The Star Series, or Program Plan, has been abandoned.

SIXTEEN SUPER SPECIAL PHOTOPLAYS are already definitely planned and in production. It is the aim of Lewis J. Selznick to make these sixteen photoplays the biggest and most important group of pictures of the year.

In their decision to divert from the Program Plan to a policy of SUPER SPECIALS only, the Selznicks are but following the dictates of a demand that is both unmistakable and insistent. No man championed the Star Series system with more vigor than did Lewis J. Selznick at that time when the Star Series enjoyed its early vogue; no man was quicker to realize the present necessity of its abandonment.

Because they represent the definite result of a Selznick production plan which has been many years in the making, Selznick's SIXTEEN SUPER SPECIALS will unquestionably fit present-day exhibitors' needs better than any other group of attractions being offered in the industry.

To this end the Selznick company has been carefully building and perfecting a producing organization capable of excelling in any task, no matter what its magnitude, which may be laid out for it.

For years the Selznick company has kept a vigilant watch over the literary field in its determination to secure the best stories for photoplay production which have been flashed across the market.

Quietly the Selznick company has been outlining scenarios which insure

now the has come—

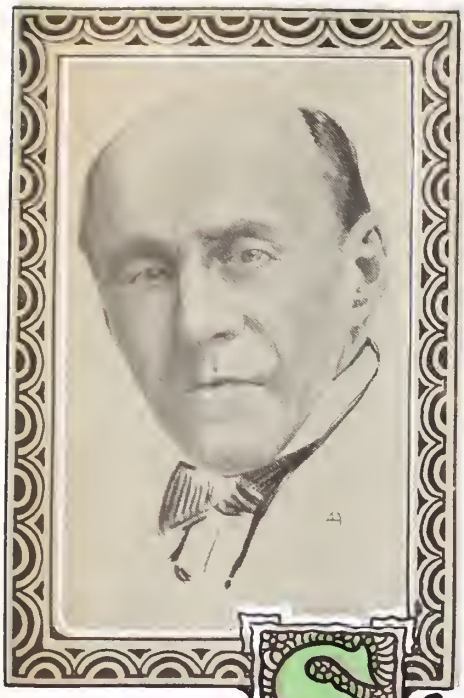
novel screen treatment—no matter what the screen situation, and has been experimenting with new technical ideas involving the most advanced methods of lighting and scenic investiture.

With acute care and discrimination the Selznick company has been entering into contracts with screen notables ideally suited for the various parts they are being called upon to play in these SIXTEEN SELZNICK SPECIALS. Every Selznick Picture produced during the season 1922-23 will have in its cast stars of the first magnitude, chosen without restrictions from the motion picture industry at large.

All these careful preparations which have been in the making, not for months but for the past three years, will enable Lewis J. Selznick, first in the industry to advocate screen plays of a real Broadway character, to continue his leadership in the industry by making not only "big" pictures, but the kind of "big" pictures which will insure the exhibitor record business at his box-office.

In this booklet the Selznicks tell you of the first eight of this group of SIXTEEN SUPER SPECIALS In view of the tremendously big scale upon which each of these features will be produced, it would be well nigh impossible to announce with accuracy the details of a year's entire output. Announcements covering the remaining eight pictures will follow in due time. Selznick Pictures will continue to be distributed by its releasing organization, Select Pictures Corporation. Following its announced policy, Select will also distribute such other high-class product as may be arranged for with the better Independent Producers.

Your Clean-up Year with Selznick Product



LEWIS J. SELZNICK
Presents

ELAINE
EUGENE
CONWAY
OWEN

A Visualization of

Sir Anthony Hope's Celebrated Romance

Rupert of

A Victor Heerman Production

Scenario by Edward J. Montagne

This spectacular sequel to "The Prisoner of Zenda" features the biggest cast of screen notables the amusement world has ever known -- a cast that could only be assembled for a picture as big as this.

HAMMERSTEIN
O'BRIEN
TEARLE
MOORE

and an astounding supporting cast in the biggest picture of the year

Hentzau

"RUPERT of HENTZAU" is the pride of the entire Selznick organization which challenges its comparison with any other photoplay of the year.

"The Common Law"

From the Astounding Novel by ~

Robert W. Chambers

Robert W. Chambers

set the literary world agog when "The Common Law" was published in magazine and book form. Everywhere it was proclaimed the greatest piece of fiction ever penned. This picture version of "The Common Law" is being made on the tremendously lavish scale which the bigness of the story demands.

The Selznick production force is making "The Common Law" and "Ruppert of Hentzau" its master works of all time. Everything that brains, money and experience ever injected into a picture is being put into this production.

an elaborate picturization of the biggest and best known piece ever written by this favorite author.

Conceded by the entire industry to be the greatest of all screen stories, "The Common Law" will have in its cast for additional box office magnetism the most remarkable combination of names in picture history.

One of the Truly Great Photoplays of 1923

Theda Bara

returning to the millions who are eager to see her in the most notable production in which she has ever appeared.

Theda Bara

the most celebrated of all stars — the one screen player in whose work all the world is interested.

Theda Bara

whose announced return to the photoplay has already caused editorial comment in newspapers the country over, will star in a special production which Selznick will unsparingly develop into the greatest attraction ever made.

Theda Bara!

Owen Moore

and

A Celebrated Woman Star

(whose name we are unable to announce at present because of her existing contractual obligations)

in a comedy drama that will win the hearts of all the world

"A Dollar Down"

by Victor Heerman - - - - - - - A Victor Heerman Production

Absolutely the biggest thing in which Owen Moore or his famous co-star has appeared--- for delightful humor, for heart-stirring pathos, for sheer good entertainment this production is probably the finest picture it has ever been the pleasure of the Selznicks to present --- it will rank in the realm of comedy-drama with "Lightning." Remember the name---"A Dollar Down!"

The Most Remarkable Combination in Motion Pictures

Elaine Hammerstein

and

Conway Tearle

in a blazing romance of society teas and desert sands, of red blooded men and blue blooded flappers

"One Week of Love"

By Edward J. Montagne and George Archainbaud

Directed by George Archainbaud

Without a doubt the most powerful screen story ever filmed—a story so full of dramatic action, heart interest and pleasing comedy reliefs that its instant appeal is assured.

THE story of a Foolish Butterfly, a product of Society's Hothouse, who has flitted here and there, tasting all the Sweets of Life without sharing any of its pains, sufferings or emotions. In a single night this pretty creature was stripped of her golden wings. In one night she knew the full meaning of Fear, Hate—and Love. Instantly she became part of the big, pulsating Outside World she had never known before. Magically, she became—a Woman.

Three Great Stories by Three Great Authors

ELINOR GLYN

Elinor Glyn's "Her Unwelcome Lover"

from the celebrated novel and Cosmopolitan Magazine serial, "The Reason Why"

WILLIAM MAC HARG

"Wine"

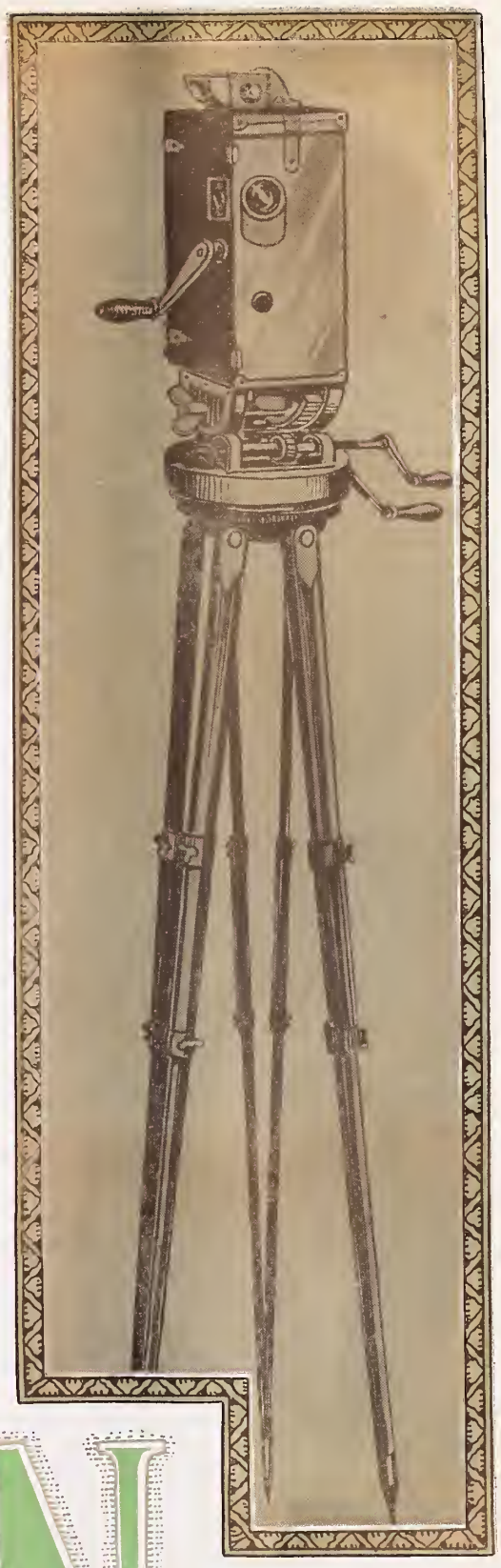
from the story by William MacHarg which created a furore in magazine circles when published in Hearst's International

EUGENE WALTER

"The Easiest Way"

written by Eugene Walter and produced by David Belasco, it was recognized as the greatest American drama ever staged. This picture version is being made in keeping with the bigness of the subject matter with renouned stars in the familiar roles of Laura Murdock, Willard Brockton, Jim Madison and Effie St. Clair.

Distinctly Different!



"The World's Greatest News Reel"

Presented with Newspaper Heads

Selznick News "Scooped" all competition on: First Ascent of Mt. Rainier; Prince of Wales Tour; Massacre in Herrin, Ill.; Secrets of the Ku Klux Klan; Pickford-Miller Wedding; Conclave in Rome and countless other momentous events.

EXCLUSIVE

The Only Reel with a Woman's Supplement

Always First---and Every Subject a Front Page Story

Expertly Trained Cameramen Cover Every Inch of the Globe

A Feature Necessary to Every Exhibitor's Program

Selznick News

SELECT SP PICTURES

Select Field Service is, as always, unsurpassed — —These men will personally attend to your every need

FRANK M. DELORENZO
MILWAUKEE

HENRY E. WILKINSON
ALBANY

PAUL R. AUST
SEATTLE

NAT BEIER
SALES MANAGER
NEW YORK

JAMES HOMMEL
DENVER

HENRY SIEGEL
NEW YORK

C. P. HALL
CINCINNATI

RALPH B. QUIVE
SAN FRANCISCO

JAMES B. REILLY
KANSAS CITY

CLAUDE C. EZELL
FIELD EXECUTIVE

PHIL SELZNICK
FIELD EXECUTIVE

FRED F. GOODHOW
NEW ORLEANS

JOHN E. O TOOLE
MINNEAPOLIS

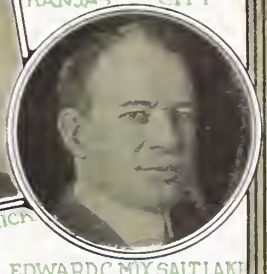
SELECT EXCHANGES

Branch	Address
Albany	679 Broadway
Atlanta	106-108 Walton St.
Boston	78 Broadway
Buffalo	257 Franklin St.
Charlotte	13 So. Church St.
Chicago	831 So. Wabash Ave.
Cincinnati	Pioneer St. and Broadway
Cleveland	Payne Ave. and E. 21st St.
Dallas	1801½ Commerce St.
Denver	1728 Welton St.
Detroit	159 E. Elizabeth St.
Indianapolis	66 W. New York St.
Kansas City	19th & Wyandotte Sts.
Los Angeles	818 So. Olive St.
Milwaukee	172 Second St.
Minneapolis	608 First Ave. N.
New Haven	19 Portsea St.
New Orleans	1006 Gravier St.
New York	729 Seventh Ave.
New Jersey	729 Seventh Ave., N. Y. C.
Oklahoma City	412 W. Reno St.
Omaha	1411 Harney St.
Philadelphia	1308 Vine St.
Pittsburgh	1024 Forbes St.
Portland	915 Congress St.
St. Louis	3617 Washington St.
Salt Lake City	160 Regent St.
San Francisco	104 Golden Gate Ave.
Seattle	2024 Third Ave.
Washington	916 G St. N. W.

CANADIAN BRANCHES

Calgary	32 Elma Block
Montreal	12 Mayor Street
St. John	167 Prince William St.
Toronto	21 Dundas Street
Vancouver	12 Leigh-Spencer Bldg.
Winnipeg	Phoenix Block

JAMES U. MC CORMICK
CHARLOTTE


EDWARD C. MIX SALT LAKE

SAMUEL BERNFIELD
NEW HAVEN

FLOYD LEWIS ST. LOUIS

HARRY E. LOTZ
BUFFALO

BENJAMIN P. ROGERS
BOSTON

DUDLEY WILLISTON
INDIANAPOLIS

LOREN WOODY
LOS ANGELES

EDWIN SILVERMAN
CHICAGO

DAVID J. SELLNER
PITTSBURGH

DIAZ CALAHAN
DALLAS

MAX WILDER
PHILADELPHIA

ALBERT W. EDEN
CLEVELAND

JOHN H. CURRAN PORTLAND, ME.

LOUIS REICHERT
WASHINGTON

CHARLES D. TOUCHON
OKLAHOMA CITY

SHERMAN T. O'BRIEN
OMAHA

FIVE WEEKS OF BOOKING

First Run on Broadway

THAT'S THE RECORD FOR

EARL HURD COMEDIES

Presented by C. C. BURR

ONE OL' CAT, the first of the series, during the week of August 20th played its third consecutive week, first run, at the RIVOLI Theatre, and also played day-and-date at the RIALTO Theatre.

FRESH FISH, the second of the series, during the same week of August 20th played its second consecutive week at the STRAND Theatre.

EARL HURD COMEDIES are humorous combinations of living actors and animated cartoons. The cartoons are made to leave the drawing board and mingle in fun and play with living actors.

The series of six are now ready for inspection. Contract for these special one-reel novelties immediately if you want the best in Short Subjects for 1922-23.

Six Distinct One-Reel Novelties

THEY ARE AMONG EDUCATIONAL'S SHORT SUBJECTS NATIONALLY ADVERTISED TO 24,000,000 READERS

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. Hammons, President*

'Make more

Burn 'Em Up Barnes—
A real good picture. (East.)
Burn 'Em Up Barnes—
This is a cracker-pack, pleases you
Burn 'Em Up Barnes (Affiliate
with Johnny Hines.—A type of
dramatic comedy-drama that
eats. It is good every minu
over by a cast of stars. Wa
it.—Ben L. Morris, Temple
laire, O.
BURN 'EM UP BARNES (C.
The best picture that we have ru
time. Pleased 100 per cent. Exhil
make no mistake by booking this
vertising; newspaper and six she
tronage; mixed. Attendance; good
P. Helbling, Pleasant Hour Theatre
field, Ohio.
Burn 'Em Up Barnes—
Declared a very fine comedy and well
liked by all patrons. (Middle West.)
Burn 'Em Up Barnes (Affil. Dist.),
with Johnny Hines.—If all pictures drew
and pleased our patrons like this one we
would live on Easy street. Our peo-
ple like Torchy and here they had six
rollicking reels with him. It is an in-
teresting story, a splendid comedy-drama.
Advertise this star as Torchy if you play
his comedies.—Chancellor Brothers,
Dreamland Theatre, Arcanum, O.—Neigh-
borhood patronage.
"BURN 'EM UP BARNES," Johnny
Hines (Affiliated Distributors). This pic-
ture, showed
Irving connection with an
western and Chaplin's
," helped keep business
during a week of warm
Newspaper advertising,
window cards.
—Charlie Chaplin in
grams and "Corporal
Irving Cummings west-
Burn 'Em Up Barnes (Affil. Dist.),
with Johnny Hines.—Good.
good picture. Edmund Breese as the
tramp was exceptionally well liked. This
type of picture pleases. Give us an-
other, "Torchy."—D. A. Kooker, Happy
Hour theatre, Ewen, Mich.—General
patronage.
"BURN 'EM UP BARNES," Johnny
Hines (Dist. by Mountain
Attraction Corp.)—Playing to
houses. One of best comedy attractions
year.
SURE FIRE
Burn 'Em Up Barnes (Affil. Dist.),
with Johnny Hines.—One of the best pic-
tures we have shown for some time.
Everyone pleased for two nights. Wish
we had more like it.—Otis Lamon, Au-
ditorium theatre, Elmwood, Wis.—Small
town patronage.
Burn 'Em Up Barnes (Affil. Dist.), with
Johnny Hines.—Excellent. This picture
was a return date picture, but pleased a
big business.—William Noble, New Folly
theatre, Oklahoma City, Okla.—General
patronage.
With Johnny Hines here in per-
son, this picture cleaned up big.
Hines probably was the big attrac-
tion, altho his first picture is a
breeze affair, with plenty of
laughs. (South.)

JOHNNY

is even better than

C. C. Burr Presents

"'Sure Fire Flint,' most extraordinary story, by one of the best writers in the country."

Directed by
Dell Henderson

Art Director
Chas. Osborn Seessel

Sub-Titles by
Ralph Spence

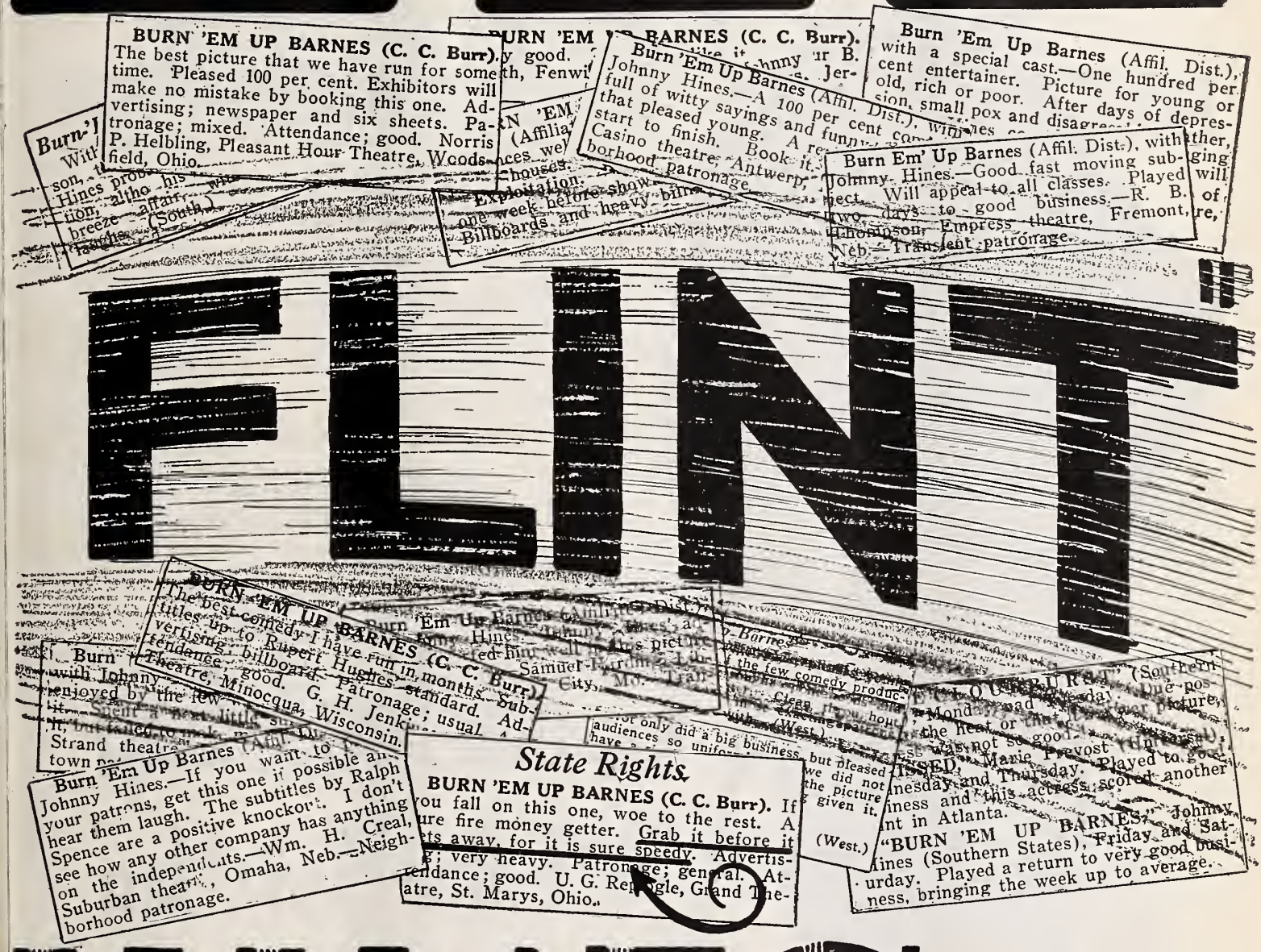
Photography by
Charles Gilson
and
W. G. (Billy) Bitzer

A Sensational Cast

JOHNNY HINES
DORIS KENYON
EDMUND BREESE
ROBERT EDESON
EFFIE SHANNON
J. BARNEY SHERRY

MASTODON
Films, Inc.
C. C. BURR, Pres.
133 W. 44th Street
New York, N. Y.

like this one'


BURN 'EM UP BARNES (C. C. Burr).
The best picture that we have run for some time. Pleased 100 per cent. Exhibitors will make no mistake by booking this one. Advertising; newspaper and six sheets. Patronage; mixed. Attendance; good. Norris P. Helbling, Pleasant Hour Theatre, Woodsfield, Ohio.
Burn 'Em Up Barnes (Affil. Dist.), with a special cast.—One hundred per cent entertainer. Picture for young or old, rich or poor. After days of depression, small pox and disagreeables.
Burn 'Em Up Barnes (Affil. Dist.).—Johnny Hines.—A 100 per cent comedy full of witty sayings and funny stunts that pleased young. A real start to finish. Book it. Casino theatre, Antwerp, Ohio.
Burn Em' Up Barnes (Affil. Dist.), with Johnny Hines.—Good fast moving subject. Will appeal to all classes. Played two days to good business.—R. B. Thompson, Empress theatre, Fremont, Neb.—Transient patronage.
FLINT
Burn 'Em Up Barnes (C. C. Burr).—The best comedy I have run in months. Subtitles up to Rupert Hughes standard. Advertising, billboard. Patronage; usual attendance, good. G. H. Jenkins, Theatre, Minocqua, Wisconsin.
Burn 'Em Up Barnes (Affil. Dist.), with Johnny Hines.—If you want to please your patrons, get this one if possible and hear them laugh. The subtitles by Ralph Spence are a positive knockout. I don't see how any other company has anything on the independents.—Wm. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.
State Rights
BURN 'EM UP BARNES (C. C. Burr). If you fall on this one, woe to the rest. A sure fire money getter. Grab it before it gets away, for it is sure speedy. Advertising; very heavy. Patronage; general. Attendance; good. U. G. Reagle, Grand Theatre, St. Marys, Ohio.
(West.)
"BURN 'EM UP BARNES," Johnny Hines (Southern States), Friday and Saturday. Played a return to very good business, bringing the week up to average.

HINES' latest

'Burn 'Em Up Barnes!

DISTRIBUTED BY

DAVE SEGAL
Royal Pictures, Inc.,
1337 Vine St., Philadelphia, Pa.

ROY SEERY
Associated First National Pictures,
831 So. Wabash Ave., Chicago, Ill.

M. A. KLAUSNER
Mountain States Film Attractions,
1525 Tremont St., Denver, Colo.

LOUIS HYMAN
All-Star Features Distrib., Inc.
209 Golden Gate Ave., San Francisco, Cal.

SAM MOSCOW
Moscow Films, Inc.,
54 Broadway, Boston, Mass.

DAVIS & ALEXANDER
Columbia Film Service, Inc.,
119-121 Ninth St., Pittsburgh, Pa.

FLOYD BROWN
The H. Lieber Co.,
122 West New York St., Indianapolis, Ind.

A. H. BLANK ENTERPRISES
Des Moines Theatre Bldg.,
Des Moines, Iowa

WM. SKIRBOLL
Skirboll Bros. Gold Seal Prod.,
21st & Payne Sts., Cleveland, O.

J. F. CUBBERLEY
F & R Film Co.,
Loeb Arcade Bldg., Minneapolis, Minn.

M. A. KLAUSNER
Mountain States Film Attractions,
2006 Third Ave., Seattle, Wash.

SAM ZIERLER
Commonwealth Pictures Corporation,
729 Seventh Avenue, New York, N. Y.

Foreign Distributors—WM. M. VOGEL, 126 West 46th Street, New York City

A New Charles Ray
In a New Portrayal

THAT shows him better than his best.
THAT brings the laughs fast and often.
THAT draws better after every showing.
THAT brings patrons back with friends.
THAT has big exploitation possibilities.

A New Charles Ray
As a Box-Office Star

Arthur S. Kane
presents

Charles Ray

in

"A Tailor Made Man"

By Harry James Smith
As produced by Cohan and Harris
in the United States of America.

Direction···Joseph De Grasse

Released by

UNITED ARTISTS CORPORATION

MARY PICKFORD — CHARLIE CHAPLIN
DOUGLAS FAIRBANKS — D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

OH, WHAT A QUEEN!

BUT

Queenie helps to make this burlesque the outstanding comedy success of the season.

MAX LINDER'S

Sensational Burlesque

"THE THREE MUST-GET-THERES"

The New York Newspapers Said:—

Do not miss "The Three Must-Get-Theres" —N. Y. Tribune.

It abounds in broad and wholesome mockery. It is enjoyable and Mr. Linder is a bright and resilient Dart-in-Again and it is hoped that he has come back to the pictures for good.—N. Y. Times.

It was good fun throughout.—N. Y. Globe.

If Mr. Linder's comedies have been few and far between, quality more than recompenses his audiences for the irregular appearances of each.—N. Y. Evening Telegram.

This superlative comedian (Max Linder) is seen all too seldom on the screen.—N. Y. Mail.

It is a dashing, lively play that leaps from one joyous situation to another.—N. Y. Call.

Why Not Get Yours?

Allied Producers and Distributors Corporation

729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

Tense! THRILLING! *Terrific!*

Eastern Film Corporation presents

THE HOUSE OF DARKENED WINDOWS

A CHINESE-AMERICAN PHOTO-PLAY OF PUZZLING PLOTTING AND COUNTER-PLOTTING; SENSATIONAL SURPRISES; EXCITING SITUATIONS, AND THE TENSEST THRILLS EVER EMITTED FROM THE SCREEN

A MAGNETIZING MARROW-FREEZING, MYSTIFYING MELODRAMA —

OFFERED TO THE INDEPENDENT MARKET

EASTERN FILM CORPORATION, 220 W. 42nd ST., N.Y.

Arthur F. Beck presents

"When Husbands Deceive"

by and with **LEAH BAIRD**

Marcus Loew, W. H. Clune
Messrs. Jones, Linick & Schaffer
among others
Opened It Release Day

A feature tingling with emotion, lavishly gowned and portrayed skillfully by Leah Baird and a supporting cast which includes Jack Mower. William Conklin, Katherine Lewis. Eulalie Johnson and John Cossar.

Directed by Wallace Worsley
Produced by Arthur F. Beck.

All critics agree with the Moving Picture World—"a perfectly safe bet when strong drama is desired."

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.

From the story by
JAMES OLIVER CURWOOD

THE VALLEY OF SILENT MEN

With ALMA RUBENS

Played to the biggest business of the summer at the Rialto Theatre, week of August 27th. Acclaimed by New York dailies and trade papers as one of the greatest pictures of the year.

Read what these authorities say:

> The Picture is a real triumph. The writer has seen at least 7,684 pictures of the great North-west, but never such a world of scenic beauty.—*Morning Telegraph*
>
> This is one of the best pictures recently shown.—*Film Daily*
>
> Hats off to Borzage and his settings.
> —*Motion Picture News*

It Will Put Money Into Your House

Directed by FRANK BORZAGE

A Paramount Picture

Created by Cosmopolitan Productions

KEEP YOUR EYE ON

F. B. O.

CRASHED into the CAPITOL

world's greatest theatre and stood 'em up!

BOOK

HARRY CAREY

IN HIS GREATEST PICTURE TO DATE

"THE KICK-BACK"

BY HARRY CAREY

Greatest of Western stars in a crashing catapult of cyclonic drama—big action—big romance—big suspense—big thrills—big adventure—

Stormed the great Capitol Theatre and established Harry Carey as a de luxe attraction of the most powerful calibre!

A great, big, smashing show that moves with a whizz and a bang! The sweep of charging cavalry—the hair-raising struggle in the rapids—intrigue of the land thieves—dare-devil chase across the border—escape from the gallows—adventure in the badlands—A JUGGERNAUT OF SURE-FIRE DRAMA!

Carey at his absolute best plus Henry Walthall and Ethel Grey Terry—all great box-office names. Backed by the greatest exploitation in the show business—the same powerful showmanship that is making "In the Name of the Law" the sensation of the industry!

Book "The Kick-Back" NOW! Don't wait an instant!

DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA, INC.

MAIN OFFICE, 723 SEVENTH AVE. EXCHANGES EVERYWHERE

NOW READY FOR YOU
The New York Sun says—"NERO is the Climax of Motion Picture Progress"
William
NE
The MOST STUPENDOUS SPECTACLE-DRAMA EVER PRESENTED ON THE SCREEN
Staged in
J. GORDO
Story by
CHARLES
SARVER
FOX
INDEPENDENCE & STRENGTH

AFTER A SEASON'S TRIUMPHANT RUN ON BROADWAY WHERE IT PLAYED TO CAPACITY CROWDS AT ADVANCED PRICES THROUGH A SWELTERING SUMMER
FOX presents
RO
PRESS AND PUBLIC UNANIMOUS IN ACCLAIMING IT THE SUPERLATIVE IN MOTION PICTURE ART

FOUR OF A KIND THAT WILL MAKE

A SERIES OF WILLIAM FOX SUPER~SPECIALS

THOUSANDS OF FULL HOUSES
CREATING MOTION PICTURE HISTORY

Greater New York and Northern New Jersey

ON

"WHY DO MEN MARRY?"

SOLD TO ATLAS FILM DISTRIBUTING COMPANY

For other territories on this unusual society and domestic drama Telephone, Write or Wire

UNITY PICTURES, Inc., 723 Seventh Avenue, New York City

Bryant, 1365

Here's What You Get When You Buy

"WHY DO MEN MARRY?"

Featuring EDY DARCLEA

You get:

A thrilling society drama with a splendid cast headed by Edy Darclea, famed for her role in the big Fox special, **"Nero,"** and Henry Kolker's film spectacle, "Sant' Ilario," by F. Marion Crawford.

A **title** which **cannot fail** to make everyone try to guess what it is all about. It asks a fascinating question, which interests men and women alike, for one is at one end of the question and one is at the other.

A story which will interest them until the final flicker. And a story that **is not over** until the last scene. You **cannot** "dope out" this story. You must wait until the final fadeout.

Elaborate and practical press book now ready on this unusually exploitable picture:

"WHY DO MEN MARRY?"

NORMAN G. SENNETT, Representative, 723 SEVENTH AVENUE, NEW YORK CITY.

UNITY PICTURES, Inc.

723 SEVENTH AVENUE BRYANT 1365 NEW YORK CITY

American Releasing Corp.
presents

FOOLS of FORTUNE

Written by W.C.Tuttle *Directed by Louis Wm. Chaudet*

You cannot screen this picture for any audience in America numbering anywhere in between 5,000 in the New York Capitol to 150 in some country cross-road's schoolhouse without making the floors tremble from the hearty belly-laughs of the people in the seats.

A lot of damn fool critics may be dyspeptic about its humor, but we challenge you, the exhibitor, to try it on yourself and see the result.

MARGUERITE De La MOTTE

"The queer thing about this kind of picture," says a reviewer in Reeland Reviews, *is that a person will laugh heartily at it if in the right mood.* The cast play this farce through with something of enjoyment themselves."

It is a comedy with just the breath of pathos and it's impossible to see it and not go out feeling that you have had one hour of enjoyment and fun.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

Right smack into Hugo Riesenfeld's beautiful Rialto Theatre, New York!

I reckon you'll give me credit for crashin' into the Rialto.

It's like bustin' a safe with a tooth-pick to get into that house—right plumb on Broadway, New York City!

But I did it with my brand new series of Plum Center Comedies — the GREATEST RURAL COMEDIES EVER CREATED—BAR NONE!

Greater than my Toonerville Trolley comedies—funnier gags—greater situations—greater laughs—and absolutely THE GREATEST RURAL CHARACTER I'VE EVER PLAYED IN ALMOST FIFTY YEARS!

Mr. Riesenfeld — a great showman — booked "Pop Tuttle's Clever Catch," and Broadway ate it up.

You'll have to charge yourself with an error if you muff these gems of clean rural comedy.

Every one a riot! Get in touch with your nearest F.B.O. exchange and grab these.

Produced by the Paul Gerson Pictures Corp.

PLUM CENTER COMEDIES

WATCH F. B. O.

Starring the grand old comedian of the screen

Dan Mazon

DIRECTED BY ROBERT EDDY

Distributed by

FILM BOOKING OFFICES OF AMERICA

HOME OFFICE, 723 SEVENTH AVENUE, NEW YORK

EXCHANGES EVERYWHERE

Mr. Exhibitor!

YOUR support and encouragement has made it possible for us to bring forth the unusual array of box-office attractions described on the following pages.

The most brilliant group of directors, authors, scenario writers, cameramen and a stellar aggregation of screen players have worked in harmony and with the utmost enthusiasm to create these wonderful productions.

Popularity—prestige—profits will all be yours because—

Millions have read the books—

Millions will want to see the pictures.

"Our policy is dedicated to exhibitor co-operation."

WARNER BROTHERS

THIS production, adapted from the tremendously popular novel and stage play will be one of the season's greatest box-office attractions.

It will endear itself not only to those who have risen from "Rags to Riches", but also to that countless multitude earnestly striving to attain the same goal.

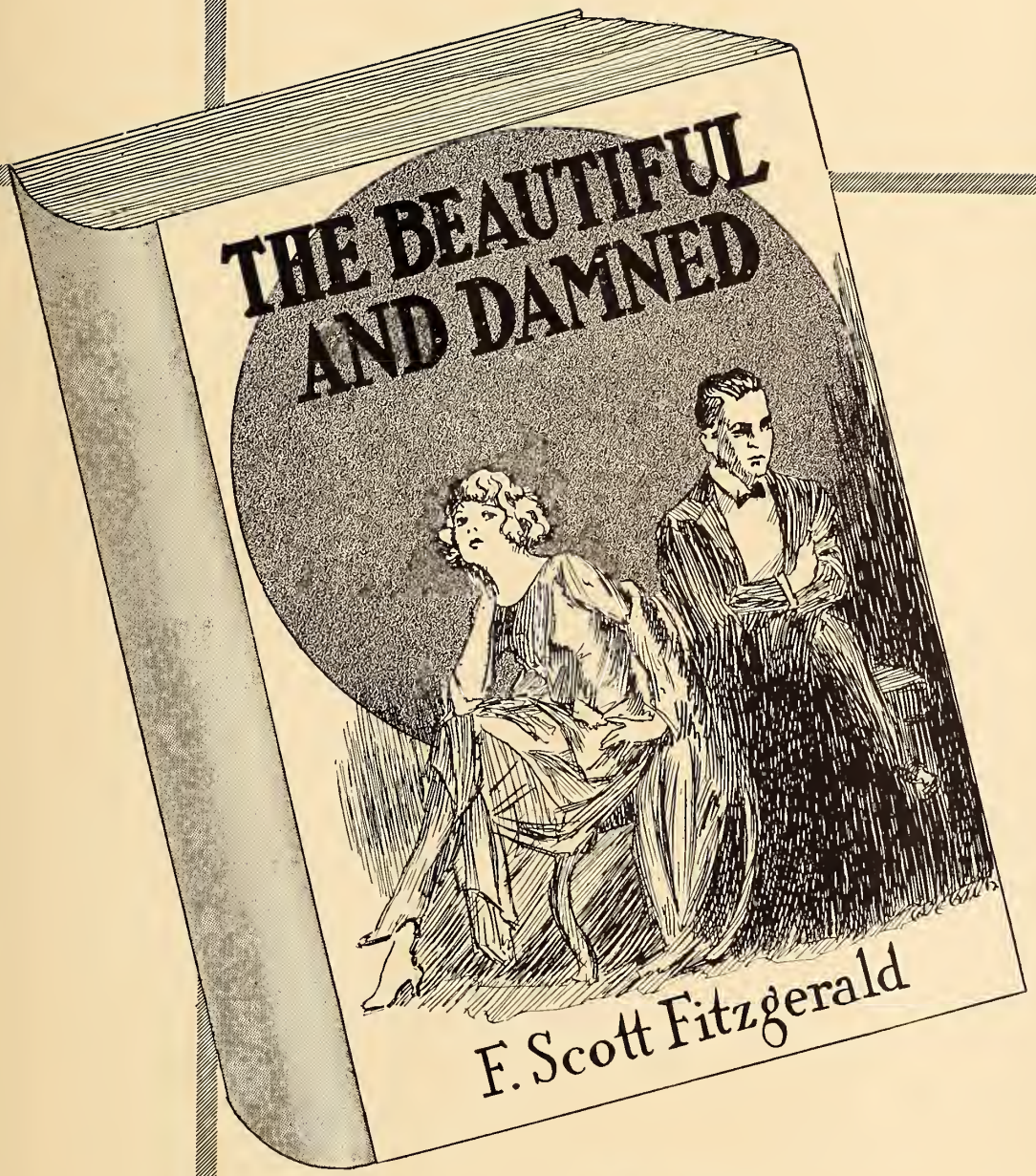
Wesley Barry, a star of unquestioned popularity and ability, is supported by a brilliant cast of screen favorites including Niles Welch, Ruth Renick, Russell Simpson, Richard Tucker, Minna D. Redman and others equally well known.

A Harry Rapf Production

Directed by
Wallace Worsley

Adapted by
W. Nigh and W. De Leon

Warner Bros.



THE fiction sensation of the year!

It has caused more comment than any other book published during the current season, and it is unanimously conceded by the critics to be the greatest story ever written about the modern flapper.

Marie Prevost and Kenneth Harlan head a cast of well known screen players which includes Louise Fazenda, Jimmy Morrison, Tully Marshall, Eileen Percy and Clarence Burton!

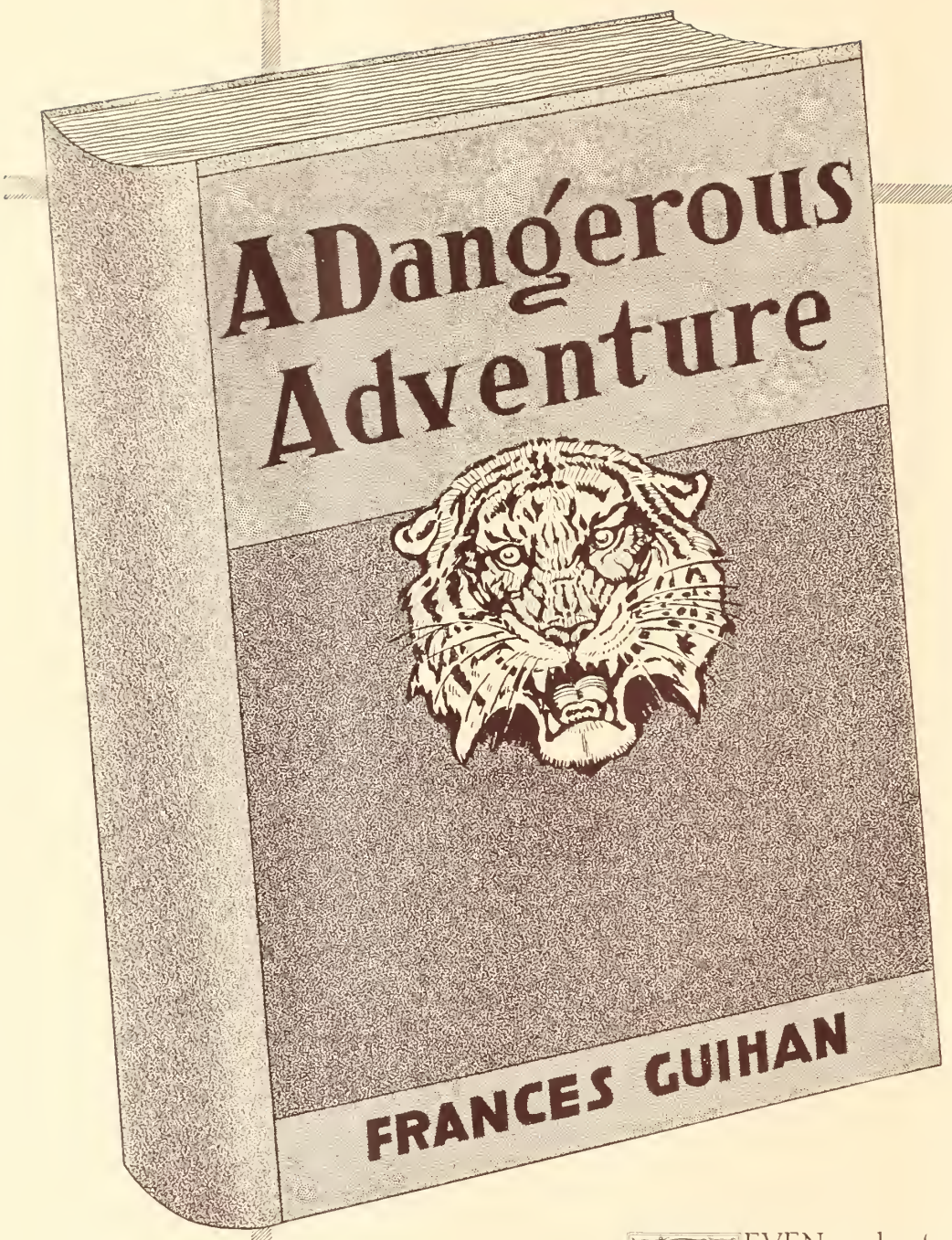
This picture will prove to be another screen sensation!

Produced by Warner Brothers

Directed by
William Seiter

Adapted by
Olga Printzlau

Warner Bros.



SEVEN reels of cyclonic action!

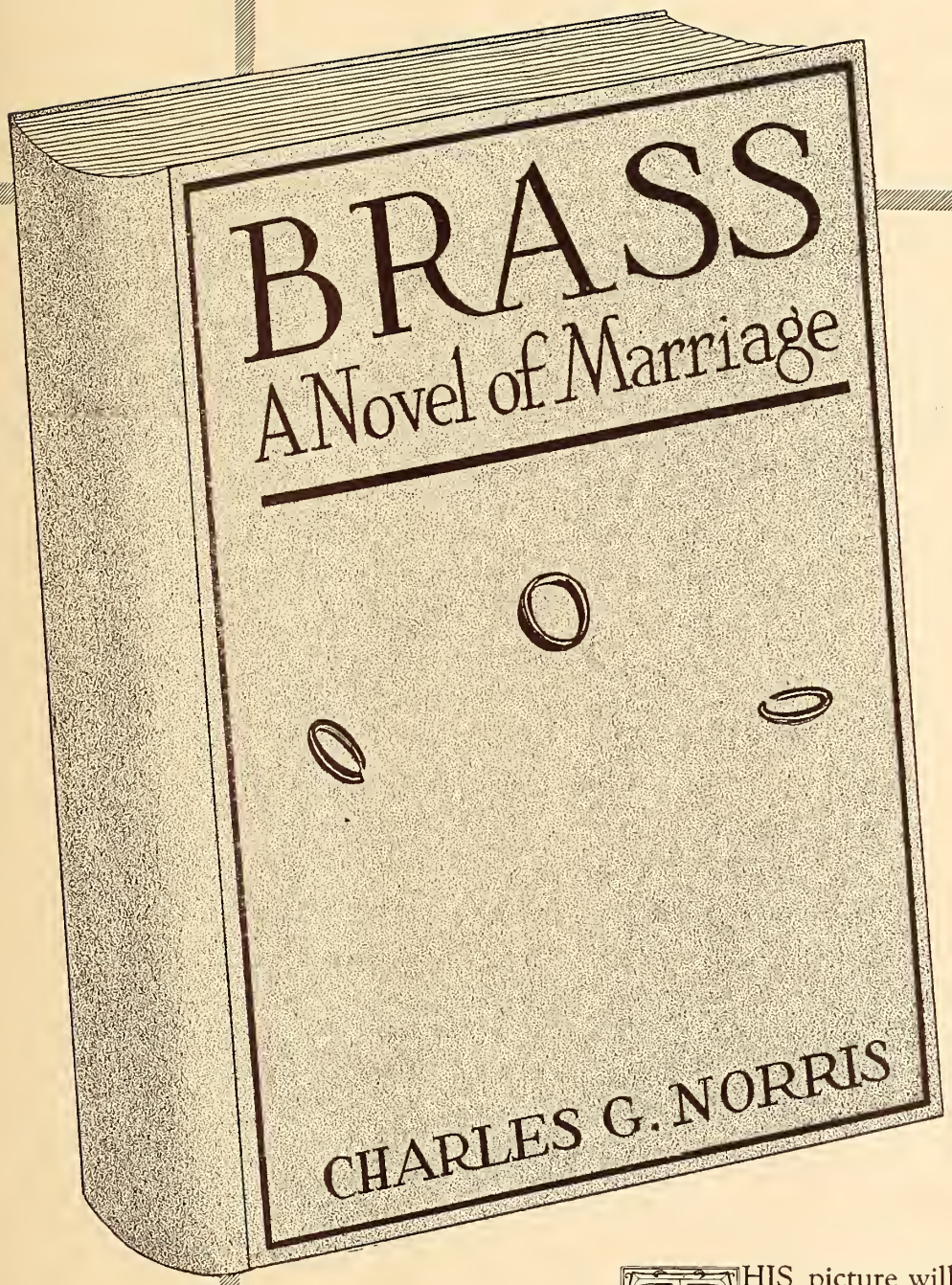
Unquestionably the greatest wild animal novelty sensation ever produced, with thousands of gleaming savages and hordes of wild beasts furnishing a veritable feast of electric action interwoven in a thrilling story of strange adventure in the African jungles.

Grace Darmond heads an excellent cast including Philo McCullough, Jack Richardson, Robert Agnew and Derelys Perdue.

Warner Bros.

Produced by
Warner Brothers

Written by
Frances Guihan



THIS picture will create film history!

It was adapted from one of the most widely read and discussed novels of the year. It deals with conditions which make or destroy marriage, and this problem will strike a poignant chord in the hearts of humanity.

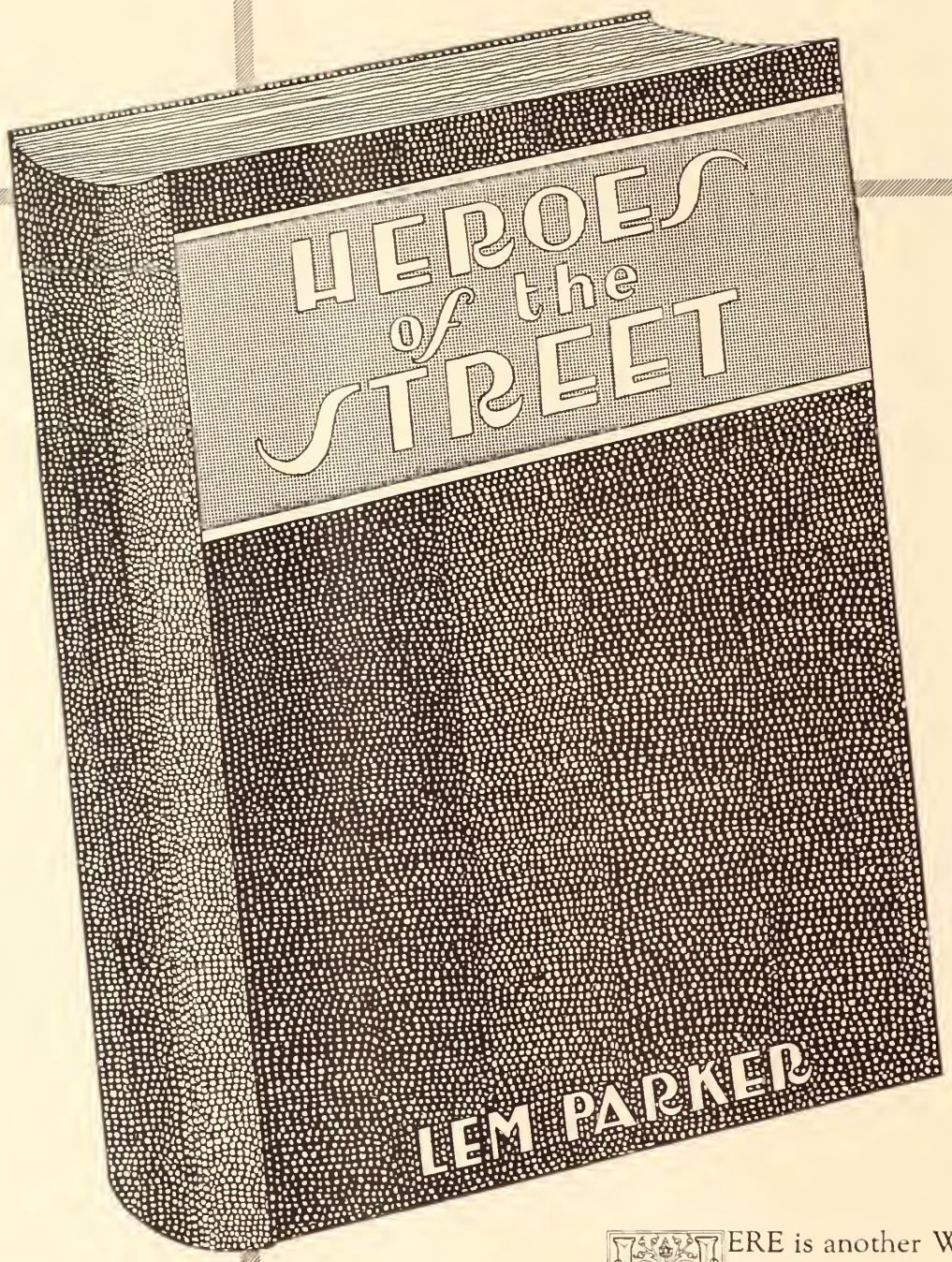
"Brass" has been staged in a most lavish and elaborate manner. It contains romance, pathos and comedy in profusion, and it is enacted by a strong cast headed by Marie Prevost.

A Harry Rapf Production

Directed by
Sidney Franklin

Adapted by
Monte M. Katterjohn

Warner Bros.



HERE is another Wesley Barry film achievement!

The setting of the story, adapted from the book and stage play that has enjoyed years of popularity, is the colorful and romantic slum section of New York.

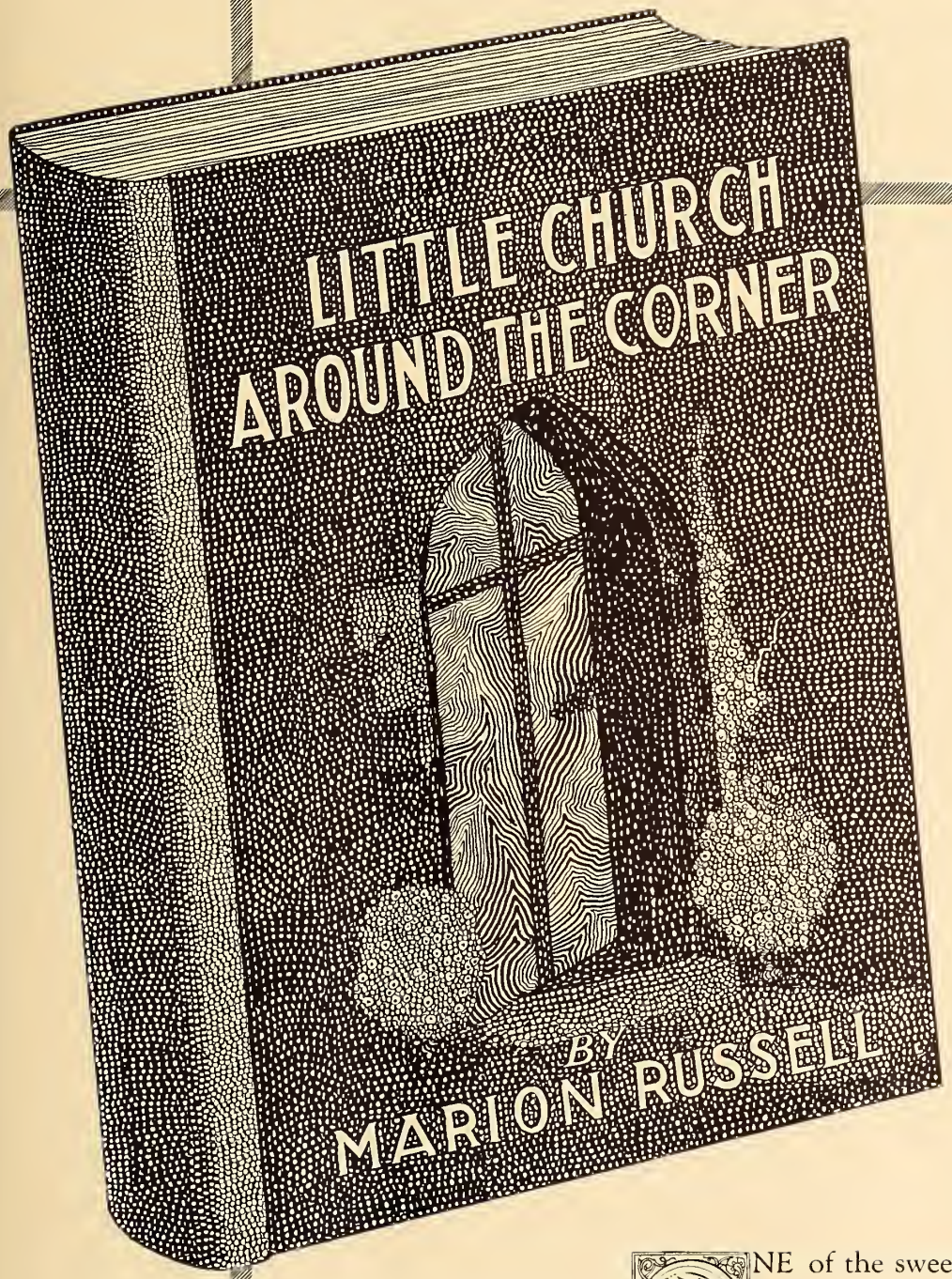
The popular freckle-faced idol is supported by an exceptionally strong cast including Marie Prevost, Jack Mulhall, Wilfred Lucas, Philo McCullough and Aggie Herron.

A Harry Rapf Production

Directed by
William Beaudine

Adapted by
Edmund Goulding
Mildred Considine
Isabel Johnston

Warner Bros.



ONE of the sweetest stories ever told!

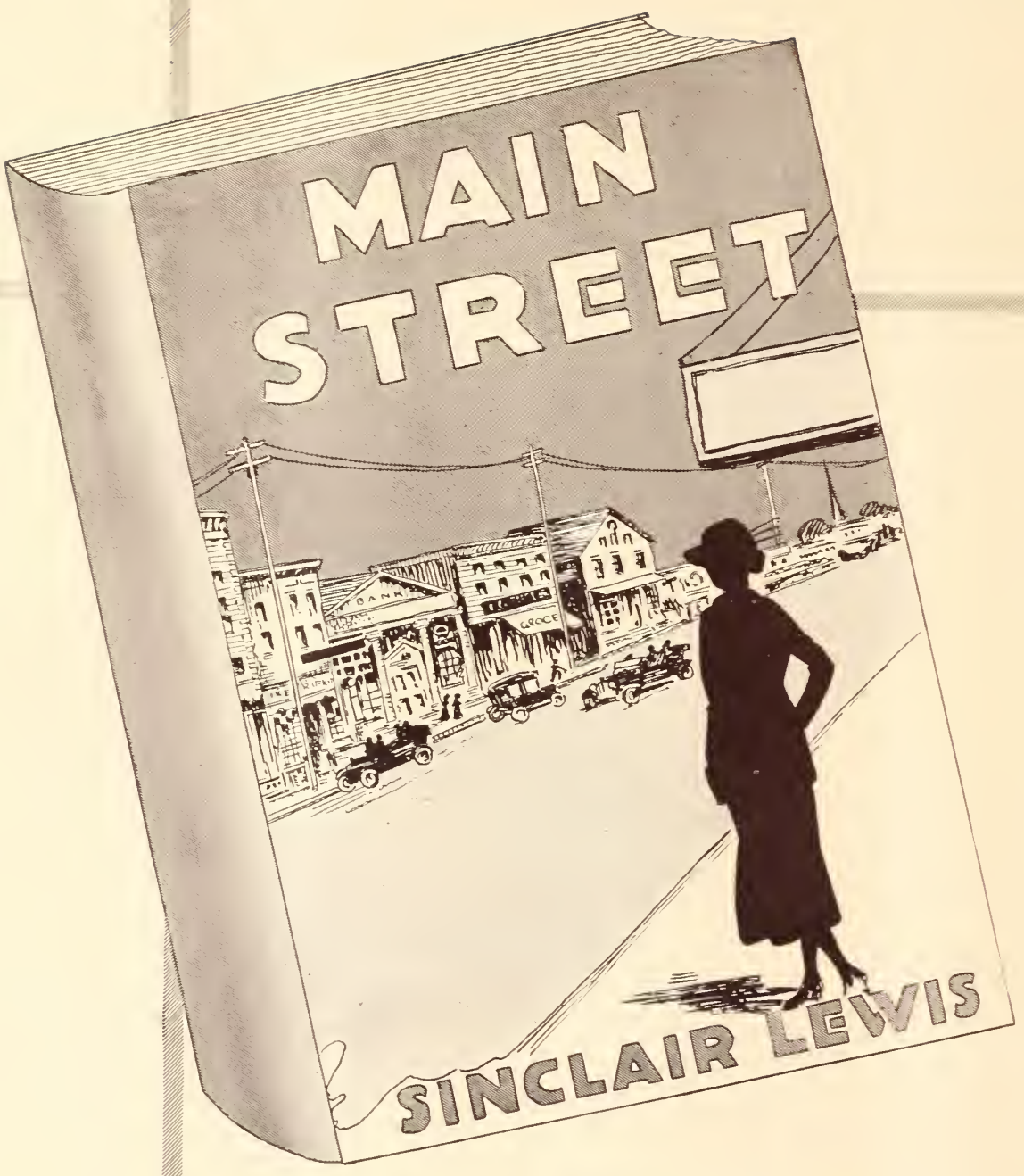
A homely human document with an appeal as broad as humanity itself. In its many years before the public, as a stage play and as a novel, the story has become known all over the world.

For real story value, lavishness of sets and a distinguished cast of players, "Little Church Around the Corner" will rank as one of the big box-office pictures of the season.

Produced by
Warner Brothers

Adapted by
Olga Printzlau

Warner Bros.



GREATEST novel ever written of rural America!

This splendid production will surpass the success of the fiction version and the stage play.

It serves to reveal the bitter clash of new, free ideas against the entrenched complacence of small town tradition. There's a Main Street in every town, and this is but one of the many exploitation hints on the box-office possibilities of this attraction.

Produced by Warner Brothers

Dramatized by
Harriet Ford and
Harvey O'Higgins

Adapted by
Julien Josephson

Warner Bros.

EXHIBITOR CO-OPERATION

OUR pictures have been sold ***100%*** throughout the country!

When you book the Warner Brothers productions, you are guaranteed —

Powerful money-making box-office attractions—

With an aggregation of celebrated screen players—

Backed by a national advertising and publicity campaign.

And when we receive your contract helpful advertising suggestions which will aid you in deriving the maximum results from our pictures will be sent direct to your theatre.

A perusal of the names of the exchanges on the following page distributing our productions will convince you that our features will be given first run showings in the most representative theatres throughout the country.

We have entered into a co-operative arrangement with these exchanges, and they have pledged themselves to give exhibitors booking our pictures the utmost co-operation.

Double-barreled guarantees mean double-barreled box-office receipts when you book a Warner Brothers production!

WARNER BROTHERS

Exchanges Distributing Warner Bros. Productions

Balaban & Katz
Second National Pictures
831 S. Wabash Ave.
Chicago, Ill.

Rubin & Finkelstein
407 Loeb Arcade
Minneapolis, Minn.

A. H. Blank Enterprises
303 West 2nd Street
Des Moines, Iowa

The H. Lieber Oompany
122 W. New York Street
Indianapolis, Ind.

Skouras Bros. Enterprises
New Grand Central Theatre Building
Grand & Lucas Sts.
St. Louis, Mo.

A. H. Fabian
Associated First National of New Jersey
729 Seventh Avenue
New York, N. Y.

S. & O. Pictures Corporation
298 Turk Street
San Francisco, Cal.
913 S. Olive Street
Los Angeles, Cal.

Independent Film Corporation
1319 Vine Street
Philadelphia, Pa.

Franklin Film Company
40 Court Street
Boston, Mass.

Warner's Exchange
601 Film Building
Detroit, Mich.

J. S. Skirboll
Iron City Film Corporation
119 Ninth Street
Pittsburgh, Pa.

The Standard Productions Co., Inc.
146 Marietta Street
Atlanta, Ga.

Creole Enterprises
1401 Tulane Avenue
New Orleans, La.

E. G. Tunstall
505 Toy Building
Milwaukee, Wis.

Big Feature Rights Corporation
Film Building
223 S. 3rd Street
Louisville, Ky.

A. L. Kahn Film Enterprises
115 W. 17th Street
Kansas City, Mo.

Kwality Pictures
2006 Third Avenue
Seattle, Wash.
1525 Tremont Street
Denver, Colo.

Skirboll Gold Seal Productions, Inc.
21st Street & Payne Avenue
Cleveland, Ohio

Specialty Film Company
107 S. St. Paul Street
Dallas, Texas

W-B Film Exchange, Inc.
1600 Broadway
New York, N. Y.

Regal Films, Ltd.
21 Dundas Street, E.
Toronto, Canada

SIEBEL CO. N. Y.

What First National Big Time Attractions are doing!

Fresh news every week.

"THE CROSSROADS OF NEW YORK"

Mack Sennett's latest big comedy-drama feature, starring Mabel Normand, is making the money.

The New York Picture News says:
"This picture has one of the biggest and best casts ever assembled."

The Pittsburgh Press says:
"One of the season's most novel and entertaining comedy dramas. It is entirely different from anything that has preceded it."

The New York Star says:
"Some thrills, many laughs and a timely touch of human interest. Action good, picture well cast and directed."

The Seattle Times says:
"Now delighting enthusiastic audiences. It is another feature which, like 'Mickey' and 'Molly O,' has brought the comedy king to the front as a director of high class drama."

The Cleveland News says:
"Real old-fashioned melodrama. Contains romance, thrills, drama and comedy, and an imposing cast."

The Yonkers Herald says:
"An unusual photoplay. Not satisfied with the title of King of Komedy, Sennett set out to conquer the field of comedy drama with tremendous success. His latest screen offering as notable as previous successes."

The Los Angeles Times says:
"Sennett opus goes over as clever burlesque. It reaches highest point yet reached in this form of entertainment. Is sparkling satire and rollicking burlesque."

The Omaha Bee says:
"The 'Crossroads' has drama uppermost, leavened with humor and culminating in many unusual thrills. Sennett never before gave such an entirely unusual production."

"HURRICANE'S GAL"

Starring the beautiful Dorothy Phillips and produced under the direction of Allen Holubar

The Cleveland News says:
"Splendid screen entertainment. A whale of a tale."

The Cleveland Press says:
"It has as many thrilling incidents as three average movies."

The Seattle Times says:
"Undoubtedly one of the screen's most artistic offerings, filled with thrilling action and exquisite sea scenery."

The Seattle Post Intelligencer says:
"It involves some of the best acting of the cinema season."

The Seattle Star says:
"This film contains all the best elements of all the sea stories that have been told in films."

Charles H. Ryan, Garfield Theatre, Chicago:
"The type of picture my patrons like. Many stopped me to say how good it was. A real action picture of the sea with an interesting love story. Business good."

"ONE CLEAR CALL"

A John M. Stahl production, presented by Louis B. Mayer.

W. W. Booth, American and Strand theatres, reports in the Exhibitor's Herald:
"A wonderful production. Splendid acting, photography, direction and story. Should go good where better pictures are appreciated."

The Birmingham News says:
"A simple, strong and gripping story—novel treatment."

"SONNY"

Richard Barthelmess in an Inspiration Picture, directed by Henry King.

Frank L. Browne, Liberty Theatre, Long Beach, Cali., says:
"An exceptionally fine picture and star. Did a big week's business despite its being the hottest week of the year. Pictures like this one make friends for the star, the theatre and the industry. I wish there were more of the same calibre."

"TROUBLE"

Jackie Coogan—Presented by Sol Lesser.

M. Golomb, Franklin Theatre, Union Hill, N. J., says, as reported in the Exhibitor's Herald:
"Grab this. Pleased 100 per cent. You will sure make money. Very good."

Raymond Gear, Mayflower Theatre, Florence, Kas., reports:
"A good one both from entertainment and box office standpoint."

J. A. Hopkins, Arcade Theatre, Holtsville, Cal., says:
"Exceptionally good picture. Pleased 100 per cent."

A FIRST NATIONAL ATTRACTION

How We Will Set the Value of "East is West"

SETTING EXHIBITION VALUE

The unusual production cost in which, of course, the screen rights to the play are an important item, make it necessary that unusual precautions be taken in order that the rentals on the picture be determined by actual box office test runs before any definite exhibition value is placed on the production.

Accordingly, Mr. Schenck and ourselves have agreed upon the following plan:

Play dates for preliminary test runs in six theatres are now arranged. Upon the result of these engagements a temporary or tentative exhibition value will be set, at which rate 40 additional test engagements will be played.

Upon the results of the 46 engagements the final exhibition value for all rentals will be set.

We believe this plan will be fair to exhibitors while at the same time givng the producer what he is justly entitled to.

REGARDING SPECIAL NATIONAL ADVERTISING CAMPAIGN

We have agreed with the producer that the public must be told of the unusual entertainment value of "EAST IS WEST," so they will understand that this latest picture of Constance Talmadge's is a real special, and far bigger and finer than anything in which she has yet appeared.

A national magazine advertising campaign running over a six weeks' period has been decided upon. In order to tie up this campaign directly with theatres, each exhibitor running the picture will be given free certain special advertising for local uses. An unusually big and fine line of standard accessories will be provided in addition.

REGARDING RELEASE DATE

The general release date has been set for Oct. 23rd. The test engagements will precede this general release date. Exhibitors will be kept informed as to what the picture does at test runs by advertisements in the trade papers.

IN HANDLING THIS BIG PRODUCTION BOTH MR. SCHENCK AND FIRST NATIONAL WILL LEAVE NOTHING UNDONE TO ASSIST EXHIBITORS TO OBTAIN MAXIMUM RESULTS

FIRST NATIONAL PICTURES

Joseph M. Schenck presents

CONSTANCE TALMADGE

in 8 reels of the best fun, love and thrills ever screened.

By Samuel Shipman and John B. Hymer, from the play produced by Wm. Harris, Jr.; adapted by Frances Marion; photographed by Antonio Gaudio; art direction by Stephen Goossoon.

Directed by Sidney Franklin, Director of "Smilin' Through"

A FIRST NATIONAL ATTRACTION

Congratulations Mr Lloyd!

Watch the first runs of

NORMA TALMADGE

in

"The Eternal Flame"

at these theatres in the next two weeks

CITIES	THEATRES
New York	Strand
St. Louis	New Grand Central
Sioux City	Princess
Louisville	Mary Anderson
Washington	Metropolitan
Boston	Gordon's Olympia
Salt Lake City	America
Los Angeles	Kinema
Winnipeg	Allen
Denver	Colorado
Cincinnati	Capitol
Texarkana	Princess
Hartford	Strand
Troy	Strand
Schenectady	Strand
Indianapolis	Circle
Omaha	Strand
Seattle	Coliseum
Amarillo	Fair
Waco	Strand
Houston	Isis
Wichita	Miller
San Francisco	Tivoli
Albany	Strand
New Orleans	Strand
Atlanta	Metropolitan
Charlotte	Broadway
Billings	Babcock
Cleveland	Loews
Pittsburgh	Grand Opera House
Pittsburgh	Liberty
Detroit	Capitol

FIRST NATIONAL PICTURES

AS personal director and supervisor of "The Eternal Flame," First National wishes to congratulate you on the unusual artistry and fine workmanship displayed in every detail of this production. The intelligent direction, the deep sympathy with, and clear understanding of the story and its various characters, the deft and delicate touches in which suspense is always maintained and the proper emphasis placed on striking incidents, the careful attention to the minutest detail in transferring Balzac's famous novel to the screen, has gone far toward bringing Miss Talmadge's latest picture to so unusual a mark of perfection.

Presented by Joseph M. Schenck; adapted by Frances Marion from Honore de Balzac's "La Duchesse de Langeais," personally directed and supervised by Frank Lloyd; photographed by Tony Gaudio.

A FIRST NATIONAL ATTRACTION

"Richard Walton Tully's Masterpiece Stands Out Above Others"

That's what the Chicago Post says, but read Genevieve Harris' full review:

" 'The Masquerader' is a thoroughbred among film plays. It has manner, distinction, that something which we may sum up in the language of the day as 'class.' It tells its story in a polished, easy style which is nevertheless very effective.

"Its excellence is not to be wondered at when we consider that its star is Guy Bates Post, who played the dual role for so many years on the speaking stage, and that it was made under the supervision of Richard Walton Tully, who produced the stage version. But so frequently these promising combinations of talent are a disappointment. 'The Masquerader' comes up to the highest expectations.

"Acting of the finest quality is to be found in this picture. Guy Bates Post takes with him into the silent drama all the skill in character portrayal and emotional playing which distinguished him on the stage. And while, of course, we miss his voice, the lack is made up for in part by the added effectiveness of his pantomimic skill as the camera records it.

"In addition to its fine acting the play has that which is so often lacking in pictures, dramatic structure, climax. The interest grows as the events become more complicated. The plot moves along logically, as though it had a definite object. There are no unnecessary scenes, no incidents which have no relation to the plot.

"The settings, many of them elaborate, are beautifully arranged and well photographed. The fog scenes are especially well done. The scenes in the House of Parliament are praiseworthy.

" 'The Masquerader' stands out above the ordinary run of film plays. It is worth the attention of all who are interested in the better class of pictures."

Taken from the story by Katherine Cecil Thurston and the play by John Hunter Booth.

Directed by
JAMES YOUNG

FIRST NATIONAL PICTURES

Distributed by Associated First National Pictures, Inc. World Rights

THE Masquerader

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 58, No. 3
Sept. 23, 1922

Random Thoughts

CENSORSHIP is an inroad on free speech and thought."

This declaration isn't quoted from a film magnate's speech or a trade paper editorial.

They are words pronounced on the floor of the triennial convention of the Protestant Episcopal Church in the United States.

"The world do move."

The same speaker went on to say:

"Censorship has too many dangers. There is no standard for censoring. One board may see good in a picture where another sees only wickedness."

* * *

As showing how mental processes become muddled when outsiders turn their thoughts to motion pictures—there is interest in what the same speaker goes on to suggest as a substitute for censorship.

The Associated Press tells it this way: "A system of licensing motion picture producers in the manner in which the saloon was licensed in the pre-Volstead days."

The comparison carries a bite.

Censorship, as we see it, is censorship under any name you use.

If anyone can imagine a system of licensing the producers of pictures that would not eventually also mean a method of censorship—we would welcome his ideas.

* * *

We are writing these random thoughts traveling from Pittsburgh to Cincinnati. Harry Charnas of the Standard and Federated exchanges, is starting the season off with four gatherings of exhibitors—in Pittsburgh, Cincinnati, Cleveland, and Detroit.

We had rather feared it would be—the usual "film party." Such things don't usually mean much.

But these jaunts have a serious side—and an impressive one.

A year ago—and two years ago—it seemed that the proper thing to do after mentioning the independent producer and distributor was to pass the hat.

The year has brought its changes. We see a shrewd film man like Harry Charnas registering his faith in the quality of independent product that he has to offer, and the quality assured for the future, in no uncertain manner.

Three hundred exhibitors were present at the banquet in Pittsburgh. The speeches naturally dwelt on the independent.

But this important change has taken place in the year:

The speakers do not advocate support for the independent in a "pass the hat manner." They do not say, "Help the independent for he is your salvation."

The talks dwell on product now, on quality. And it isn't idle talk. It is backed up by the product.

A year ago we saw an "Independence Month" that didn't amount to any more than a phrase.

Today we see a September with independent pictures in theatres everywhere—because independent pictures are worth showing.

What a difference!

* * *

Chester Lord, summing up an unusually interesting series of articles on his newspaper career in The Saturday Evening Post, says: "The first duty of a reporter is accuracy."

That's the way the lesson was taught to us in the days when Mr. Lord was seated at the rolltop desk on the second floor of The Sun building.

But we are afraid Mr. Lord's ideas and methods are out of date.

The first duty of a reporter nowadays, when covering a scandal story, is to see that the figures concerned are all connected with the motion picture industry.

If it is not possible to connect the figures with the film business his next step is to say, "A prominent Los Angeles producer has offered Miss DeVere a fabulous salary to appear in pictures. Miss DeVere is considering the offer."

And the Associated Press carries it all over the country.

"The first duty of a reporter is accuracy."

Robert E. Welsh

Too Much Dirt

H. B. Watts, of the Strand, Omaha, Hurls a Bitter Charge at Picture Men

Editor's Note: Is H. B. Watts, manager of A. H. Blank's Strand Theatre, Omaha, right in the charge he places against much of the advertising done by exhibitors? We would like to hear the opinions of our readers on the subject. Do these conditions still exist? What is to be done to remedy them. Is the fault on the shoulders of the producer or the exhibitor? Let us know what you think about it!

Mr. Robert E. Welsh, Editor,

Moving Picture World,

New York City, N. Y.

Dear Sir: Have been reading a great deal on the big question, or rather one of the big questions of the day, regarding the public and motion pictures, and about the public being tired or not going to motion pictures.

Now I have had an idea in this nut of mine for some little time, and although I know you are a busy man, if you have just a spare minute or so to listen to the ravings of an ex-hi-biter, go on.

I think that a great majority of the public have lost confidence in the movies and that the reason for this is advertising by the exhibitor.

I think it is a mistake for an exhibitor to allow advertising to be run for his theatre that promises "The greatest picture ever made," and similar expressions, and then when his patrons come they find but an ordinary program picture.

I think it is wrong to take the lurid and the sensational angle, especially that having a sex appeal and play it all over the boards. While it is true that sex appeal must of necessity, and to a certain extent creep into pictures, as they reflect life, still the manufacturers, that is the leading ones usually use a suggestion and most of the time it is and should be beyond criticism by the most exacting.

Yet there are exhibitors who always look for smut to advertise and will take something that is incorporated in ten feet and base their entire advertising campaign on it.

Expressions such as "Only prudes will be offended," "She crept into his room at midnight," "A vamp that makes Cleopatra look like a baby," "She stood there in her nakedness," and similar expressions are detrimental to the business.

You might say that these things are not being done, but they are and if you don't believe it subscribe to three or four clipping services and you will see that I am right.

You will see pictures of men and women running around in pajamas, nude pictures of women and the worst type of suggestiveness.

Now I don't say that all theaters are doing this, but there are a great many and these that are doing it make it tough for other theaters.

It is not necessary to resort to this type of publicity to get the public into the theater, for the American public are clean minded and when they see this type of advertising they think that the picture is as bad as advertised, and will not only not go themselves, but will keep their family away. While those people to whom this sensationalism appeals will go and see the picture, then when the next picture is advertised in the same manner they will say it's all bunk and stay away.

I know when senseless-ship was up the last time in this State a number of ads were displayed by those who wanted the measure passed and they were peaches. When asked if they had seen the pictures in question, they answered that they had not, and furthermore didn't want to see that kind of a picture, while in fact the pictures themselves were beyond criticism.

Summing it all up, it is folly and loses the confidence of the public to lie in advertising.

It is my opinion that all manufacturers having the business at heart should insist and see that all their managers of exchanges and distributors see that none of this suggestiveness and lying is done by the exhibitors, and, if they insist on doing it, to refuse to serve them.

At any rate this is my opinion, which I am entitled to, and would like to see if you think me crazy or agree with me.

Yours very truly,

H. B. WATTS.

DOLLARS AND SENSE
ARE A RARE COMBINATION FOUND ONLY IN
MOVING PICTURE WORLD
The Industry's Livest, Newsiest, Breeziest and Greatest Trade Paper
BUT WE HAVE ONLY STARTED!!
Watch Us Give the Dust to the Rest of the Field
With Our Two New Departments—
Dealing with Exhibitors, Their Interests and Their Theatres
And the Snappiest and Most Informative Short Subject Section
SERVICE PLUS
NEWS =
Moving Picture World

Industry Records Innovation as Charnas Plays Host

Live Independent Entertains Middle Westerners at Banquets and Screenings

IT remained for an independent distributor to put over the innovation of the 1922-23 season.

"First time in the history of the picture business" is the only phrase which describes the event which Harry Charnas, of the Federated and Standard exchanges, is staging this week in the Middle West. A party, including the editors of all the motion picture trade papers, Al Lichtman, head of the Al Lichtman Corporation; Carol Dunning, of Prizma; J. Larson, of Russell Productions, and other prominent film men, is doing a one night stand stunt from Pittsburgh, to Cincinnati, to Detroit, to Cleveland.

In each city the live wire independent is acting as host at banquets and screenings to large gatherings of exhibitors in the territory. At Pittsburgh close to two hundred and fifty exhibitors turned out for the event, in Cincinnati the number reached close to the two hundred mark, Detroit came through in flying fashion with well towards four hundred theatre owners, and, as this is written, Cleveland promises to cap the climax.

Screenings of "Rich Men's Wives," the Al Lichtman special, are an important part of the program in each city, together with late Prizma subjects and other reels handled by the Charnas offices.

It is an event. Not alone for the strong outpourings of exhibitors in each city visited. Not merely for the spirit of co-operation and good will towards the Charnas organization manifested at every opportunity. But even more for what it means to the independent market and for the concrete evidence it gives of the exhibitor's attitude towards that market this year.

Lichtman, the Silver Tongued

Al Lichtman has proven the prize orator in each city visited thus far. Al's speech is rather a sincere, confidential, heart to heart talk than a speech. Drawing from his personal memories of the early days and succeeding progressive stages of this industry Al brings home strongly the point that it has always been the desire for better and better quality on the part of one individual or group of individuals that has moved this industry forwards. And it is not difficult to believe Al when he speaks of the ambitions, the foundation of experience and the whole-hearted sincerity of the Schulberg, Bachman, Lichtman trio.

Ike Silverman, of the Strand, Altoona, performed such yeoman service as toastmaster in his own stamping grounds, Altoona, that he has been drafted for further service and is now brightening up the moments along the road. Among the speakers heard at each stop were Carol Dunning, William Brewer, of the Otis Litho Company; Joseph Dannenberg, of the Film Daily; William A. Johnston, of Motion Picture News; L. A. Boynton, of the Exhibitors Trade Review, and Robert E. Welsh, of Moving Picture World.

Michael Rosenbloom, of Pittsburgh, spoke on behalf of the local theatre owners at the dinner in that city and carried the guests to a high pitch of excitement with his appeal for support for the independent. Fred Herrington added to his angle with his usual ability.

W. S. McLaren, of the Capitol, Jackson, was the man to set the fireworks off as toastmaster in Detroit. In Cleveland, Harry Lustig, standard bearer of the Northern Ohio organization, did the honors.

The Cincinnati reception was a very enthusiastic one with the exhibitor turnout being a local "Who's who in Ohio exhibitor circles," and the spacious ballroom of Hotel Sinton was taxed to its capacity with film men and their ladies. Al Lichtman's address, which preceded the showing of "Rich Men's Wives," was the outstanding feature of the reception and dinner. Fred Meyers, of the Palace, Hamilton, O., was the toastmaster. The speakers were Harry Kress, head of the Southern Ohio exhibitor body, and the man who put "the sun in Sunday in Piqua, O.;" Harry Charnas, Carol H. Dunning, of Prizma, and Joe Dannenberg, who spoke for the trade press. The following were also introduced: Robert E. Welsh, editor, Moving Picture World; William A. Johnston, Motion Picture News, and L. W. Boynton, Exhibitors Trade Review, all of New York.

LAST CALL

for Autographed copies of Richardson's New 4th Edition **Handbook of Projection.**

Don't delay your order beyond September 30, 1922. Send $6.00 Now!

Chalmers Publishing Co.
516 Fifth Avenue, New York City

Personal Cinders

Joe Lefko was as busy as a one-armed paper hanger in Pittsburgh, between taking care of the all-important customers, running the schedule, and paying proper attention to the dignified New York visitors.

* * *

Speaking of one-armed paper hangers reminds us of the hand that "Battling Joe" received on the showing of his picture before the screening of "Rich Men's Wives." Joe isn't much of an actor, but Harry Charnas ought to be proud of the regard in which his Pittsburgh manager is held. As evidenced by the applause.

* * *

Michael Rosenbloom is an orator who shouldn't be confined to Pittsburgh. That boy is going to step along in national exhibitor affairs—if he wants to. And if he talks to the boys. He stole the show in Pittsburgh.

* * *

Gosh, but it did feel good to meet Fred Herrington in the Smokey City. Pittsburgh, or almost any exhibitor gathering for that matter, wouldn't be the same thing without Fred.

* * *

Coming back to that picture shown at Pittsburgh—we can't say much for any of the trade paper editors as actors. That's our jealous way of putting them all in our own class.

* * *

Frank Hard, who must be five years older than Methuselah if you count by the number of newspaper men he knows, handles the publicity for the Charnas organization. At every stop—efficient, obliging and regular. We might say the same for Lin Bonner, of the Lichtman company, but we just don't care to.

* * *

N. C. Lefkowitz, Cincinnati manager for Charnas, turned his shop upside down to do all necessary for the visiting guests from the territory of New York.

* * *

But it remained for Morris Lebensberger,

Cleveland manager, to present the attendance record of the trip. We didn't see Morris in any of the pictures shot along the route. Which is a shame, for Morris is the only Adonis in the party.

* * *

Jess Fischman, Detroit manager, showed how he is regarded in his territory when he succeeded in having the monthly meeting of the Detroit M. P. T. O. A. postponed to coincide with the day of arrival for the Charnas party.

* * *

Lin Bonner says he would do almost anything for us if we would get in a mention of "Ching, Ching, Chinaman"—the next Schulberg subject. Not that it means anything, he says, for he declares the picture too good to need such cheap publicity. In that case we won't mention it.

* * *

When the troupe arrived in Detroit and was organizing in the Statler lobby, someone overheard one bellboy say to another, "I think it's a ball team." Al Lichtman is still denying the accusation that he gave the Babe Ruth touch to the party.

* * *

American Show-Print Russell joined the caravan in Cleveland and is still buried in regrets at what he missed in the first three cities. The Detroit visit gave the editors a chance to address the theatre owners' organization at the regular monthly meeting.

* * *

General Manager Richey and President Cady were warm hosts. Incidentally the editors heard enough of the plans for the Michigan state convention to assure themselves that they would attend October 10.

* * *

It seemed strange to see Phil Gleichman in Detroit. For years we have been under the impression that Phil ran a theatre around the corner from the Hotel Astor. Words cannot express what this trip has meant to the independent market in the territories visited, but one word sums up all possible tributes to Harry Charnas, his associates I. W. Greenstein, Morris Lebensberger and so on. That one word is "Courage." It means confidence and a lot of things. And all of them apply this time.

At the Pittsburgh Party

Among those present were: (all Pennsylvania, unless otherwise noted):

Walter Davis, Union theater, Large, Pa.; Willie Richmond, Century-Family, Pittsburgh; Samuel Navary, Liberty, Verona; Rudolph Navery, Pleasant Hour, Verona; David Miller, New Wilbur, Homewood; W. W. Lesniak, Keystone, Turtole Creek; H. Finkel, Colonial, Pittsburgh; Bart Dattola, Alhambra, New Kensington; John Oglietti, Cosmorana, Leechburg; F. W. Fery, Arcadia and Gould, Pittsburgh; B. Wachnansy, Pittsburgh; L. R. Myers, Dreamland, McKeesport; J. J. Spandau, Family, Braddock; Paul Karchner, Grand, Latrobe; M. A. Fauber, Oakland, Pittsburgh; L. N. Strickler, Lester, Vanderbilt; J. Graham, Lyric, Butler; Paul L. Thomas, Casino, Pittsburgh; S. M. Pearl, Climax, Pittsburgh; J. S. Josey, Arrow Film Corp., New York; Michael Rosenbloom, Majestic, Charleroi; J. Marmamstein, Knickerbocker, Braddock; C. C. Kellenberg, Carnegie, Carnegie; B. Nesselson, Pastime, Lewistown; M. Weintrauli, Lyric, Coraopolis; Sam, Solz, Ind. Display Co., Pittsburgh; J. Klein, West Penn Amus. Co., Pittsburgh; Max Engineering, Strand, McKees Rocks; Charles Jervis, New, Homestead; J. Harris, Strand, Woodlawn; H. Goldsberg, West Penn Amuse. Co., Pittsburgh; J. Brown, Colonial, Braddock; Blake Galbraith, Columbia, Kittanning; George F. Miller, Delmont, Oakmont; Sol Silverman, Princess, Donora; N. M. Elliott, Star, Vandergrift; C. Freeman, Star Regent, New Castle; S. Marsousis, Dome-Penn, New Castle; A. Carrick, Hodkinson Corp., Pittsburgh; F. C. Elden, Elden, Boswell; I. Mandelblatt, Eiliott, Pittsburgh; Joseph M. Kleintz, Liberty, Rankin; F. J. Tepper, Monaca, Monaca; I. Rosenbloom, Crystal, Braddock; Joe Richman, Keystone, Pittsburgh; Nathan Sukolsky, Grand, Burgettstown; Louis E. Hirsch, New Oakland, Pittsburgh; Nathan Richmon; Pearl, Pittsburgh; Max Steinberg, New Hazelwood, Pittsburgh; N. Friedberg, Alhambra, Pittsburg; J. A. Reilly, Piaza, Pittsburgh; A. Fineman, McKee, Pittsburgh; Sam Lauri, Victoria, Pittsburgh; D. Victor, Victor, McKeesport; Charles Seltzer, Main, Sharpsburg; Isaih Scheeline, Altoona; John Alderdice, Delton, Dormont; H. Mandel, Hippodrome, Pittsburgh; M. Nadler, Majestic, Rochester; M. Winograd, Majestic, Rochester; Reuben Soltz, Majestic, Pittsburgh; Abraham Soitz, West Penn Amuse. Co., Pittsburgh; Sam Fleishman, Brighton, Pittsburgh; I. H. Fleishman; Nat Cherkosky, New Avenue, Pittsburgh; Wm. J. Bernardi, Regent, Pittsburgh; P. Gours, Capitol, McKeesport; Jacob Silverman, Strand, Altoona; Thomas Schrader, Olympic, Pittsburgh; F. Middleman, Photoplay, Crafton; P. L. Gerechter, Best, Milvale; Morris Roth, Liberty, Duquesne; Jerome Dawson, Victoria, Gallitzin; Fred M. Smith, New Palace, Pittsburg; J. Snider, Duquesne, Pittsburgh; Walter Yakuboski, Idle Hour, Washington; Charles Pearlstein, Regent, McKees Rocks; Harry Wood, Woodies, Apollo; Frank Lofaro, Victoria, Johnstown; H. Myers, Idle Hour, Pittsburgh; Sol Rabinowitz, Strand, Weirton; Martin Silverman, Main; Sharpsburg; Sam Hymowitz, Columbus, New Kensington; V. Rabinowitz, Rex, Weirton; Meyer Rabinowitz, Strand, Weirton; Frank Klein, Jr., Colonia, Weirton; F. J. Herrington, Idle Hour, Pittsburgh; J. Harry Hayward, Grant, Melvale; N. I. Walker, Palace, Washington; J. N. Conners, Regent, Washington; J. W. Mercer, Capitol and Globe, Washington; Bennet Amdur. Garden, Pittsburgh; M. Beedle, Alhambra. Canonsburg; M. Ferros, Bentlyville; Wm. Schlesinger, McKee, St. Calir Boro; and the following members of the Federated staff: Harry L. Charnas, L. W. Greenstein, Frank G. Hard, and Joe Lefko, manager of the Pittsburgh office. There were also present representatives of the Pittsburgh newspapers.

Nearly all of the exhibitors were accompanied by their wives and families.

The Cincinnati Affair

Al Lichtman, New York; Carrol Dunning, Prizma Incorporated, New York; L. W. Boynton, Exhibitor Trade Review, New York; Wm. A. Johnston, Motion Picture News, New York; Robert E. Welsh, Moving Picture World, New York; Joseph Dannenberg, Film Daily, New York; Harry L. Charnas, Standard Film, Cleveland, O.; Frank G. Hard, Standard Film, Cleveland, O.; Isaac Silverman, Strand Theater, Altoona, Pa.; Jacob Silverman, Strand Theater, Altoona, Pa.; Lin Bonner, Al Lichtman Corporation, New York; H. O. Larsen, Russell Productions, Chicago; J. Maurice Ridge, Reel Facts, Cincinnati, O.; Camille Duffy, Recl Facts, Cincinnati, O.; A. Niedenthal. Evanston Theater, Cincinnati, O; J. Carlin, Avenue, Cincinnati, O.; C. J. Gross, Columbia, Dayton, O.; Ben. F. Roth, Eagle, Hamilton, O.; J. S. Davis, Popular, New Boston, O.; Ed Lynch, Metropolitan, Cincinnati, O.; Mr. C. P. McNight, Fort Thomas, Ky.; A. G. Hettisheimer, Orpheum, Cincinnati, O.; Mrs. S. V. Taylor, Hippodrome, Covington, Ky.; Jack Conley, Standard Film, Cincinnati, O.; J. A. McKnight. Standard Film, Cincinnati, O.; John Schwalm, Jewel, Hamilton, O.; Mr. Leiter. Editor Journal, Hamilton, O.; Mr. W. Gervers, Aragon, Cincinnati, O.; Mr. A. Frank, Aragon, Cincinnati, O.; Mr. Hearling, Aragon, Cincinnati, O.; J. A. Ackerman, Glenway, Cincinnati, O.; J. F. Potts, Variety, Cincinnati, O.; B. W. Hayo, Mars, Cincinnati, O.; Geo. C. Kolb, Woodward, Cincinnati, O.; H. Q. Alexander, Edgemont, Dayton, O.; Elmer H. Dressman, Cincinnati Post, Cincinnati, O.; Carl B. Adams, Enquirer, Cincinnati, O.; Mr. Behlin, May's O. H., Piqua, O.; Mr. Griffith, May's O. H., Piqua, O.; H. R. Dixon, Unique Theater, Walton, Ky.; Miss M. Ryan, Regent, Springfield, O.; Gus Phillips, Strand, Newport, Ky.; A. J. Burke, Heucke, Cincinnati, O.; Mr. Ed. Kleine, Aragon, Cincinnati, O.; Wm. L. Dragul, Standard Film, Cincinnati, O.; Myrtle Miles, Times Star, Cincinnati, O.; Henry Levy, Norland Plaza, Cincinnati, O.; L. F. Leslie, Columbia, Cincinnati. O.; Moses Wilchins, Park Hall, Cincinnati, O.; P. S. Honeyman, Gifts, Cincinnati, O.; Chas. Harlow, Casino, Cincinnati, O.; C. B. Davis. Norwood, Cincinnati, O.; L. J. Bugie, Colonial. Cincinnati, O.; H. J. Bley, Valley, Cincinnati, O.; F. Stegewena, Liberty, Cincinnati, O.; P. Gerard, Idle Hour, Cincinnati, O.; Mr. A. Betz, Orpheum, Cincinnati, O.; Albert L. Kolitz, Forest, Cincinnati. O.; R. S. Kohn, Forest, Cincinnati, O.; John S. King, Carrel, Cincinnati, O.; Geo. Bressler, American, Bellevue, Ky.; Earl Meunchen, Alcazer, Bellevue, Ky.; Irwin S. Hilton, Plaza, Norwood, O.; R. J. Raleckater, Garvey, Erlanger; Fred Schottmiller, Arcade, Elmwood; Dr. Otto Dieckman, Colonial, City; Billy Bein, Standard Film, Salesman; Geo. Balz, Carrel, City; John Robertson, Dreamland, Blanchester, O.; Mr. Nunnery, Victor, Columbus, O.; Max Margolis, Standard Film, Cincinnati, O.; Chas. Keuhle, Standard Films, Cincinnati, O.; Mr. Killinger, Delbee, Latonia, Ky.; Fred Meyers, Palace, Hamilton, O.; John Burkhart, Music Hall, Newport, Ky.; Mr. Clark, Capitol, Cincinnati, O.; Mr. Barton, Capitol, Cincinnati, O.; Mr. Spargur, Capitol, Cincinnati, O.; Harry Kress, May's O. H., Piqua, O.; N. L. Lefkowitz, Standard Film, Cincinnati, O.; John Loth, Standard Film, Cincinnati, O.; Jane Grote, Standard Film, Cincinnati, O.; Henrietta Albrinck, Standard Film, Cincinnati, O.; Maurice Levison, Standard Film, Cincinnati, O.; Ray Stagenberg, Standard Film, Cincinnati, O.; Jean Drahman, Standard Film, Cincinnati, O.; Anne Bentler, Standard Film, Cincinnati, O.; Mr. S. Hummel, Star Theater, Eaton, O.; Mr. Frank Dapore, Crystal, Versailles, O.

The roster of guests at Detroit and Cleveland will appear in next week's Moving Picture World.

Miss Negri a Surprise

Young Polish Actress's Modesty Belies Her Film Roles

A charming and gifted young woman was introduced to the writers of the industry this week in the person of Miss Pola Negri. The young Polish actress arrived from abroad on Tuesday, and on Wednesday a luncheon in her honor was given at Sherry's. This, apparently, was given so that the guests could see Miss Negri rather than chat with her, for she has not yet mastered more than a few phrases of the English language. The opportunity to look at her was not passed by.

There were really no speeches. E. J. Ludvigh, general counsel for Famous Players-Lasky, and Adolph Zukor, president, made a few introductory remarks. Ben Blumenthal conveyed to the guests Miss Negri's appreciation of the reception accorded her, regretting that she could not express herself well in English. She hoped, he said, to do so by the time her first picture is completed in Hollywood.

What is the actress like? All preconceived ideas were wrong. Far from being a flashing, dashing sort of person, a feminine D'Artagnan, she is quiet, even serious, until she speaks. Then her freshness and enthusiasm come to the surface, and she is modestly animated. But, perhaps, Pola was a bit embarrassed by the attention paid her and the strange surroundings.

Meeker Promoted

George R. Meeker has been appointed general sales director of Cosmopolitan Productions, succeeding James R. Grainger. Mr. Meeker, who has been for some time connected with the production department of Cosmopolitan, has had a long experience in motion pictures.

True Tells Convention About Standard Contract Delay

One of the "Snags" Is Play Dates, Another Cutting of Films, He Says

AN INSIGHT into the delay in working out the standard contract was given by President William A. True, of the Connecticut organization, Tuesday afternoon of this week at a joint convention of the M. P. T. O. of Massachusetts and New Hampshire, held at the Hotel Arlington in Boston. Among other things, he charged that Will H. Hays "has had to submit many questions for a 'yes' or a 'no.'"

Resolutions scoring the proposed state censorship in Massachusetts as an unfair abridgement of the right of free expression, as a clear invasion of the rights of free speech and un-American in principle, and urging the people of the state to give the subject their most careful consideration, were among those adopted.

Other resolutions favored such distribution processes within the industry as will guarantee producers an equitable distribution of product, and urging upon theatre owners the advisability of encouraging the production of good independent pictures by using as many as possible and giving them preference.

The convention declared that there shall be no limitation of their right to make such changes and eliminations in films as will best conserve the welfare of the community in which their theatres are located; commended the national association for its establishment of its department of music and for its extension of public service work, and recommended that committees be named to take charge of this work in Massachusetts and New Hampshire. After voting commendation to the national officers, the members pledged support for the future.

Despite the fact that the convention had been called upon a day in which Massachusetts was holding primary elections, about 100 exhibitors attended, including President William A. True, of Connecticut, and President Edward M. Fay, of Rhode Island.

Censorship, on which the people are to vote in November, was discussed by all of the speakers and defensive methods that have been adopted in other states were explained.

President Cohen gave an extended account of his stewardship and dilated at length on co-operation. He reiterated that under no circumstances will he be a candidate for any office at the next election.

He declared that several important changes are necessary. The present distribution system must be changed, the cost of handling pictures reduced and independent producers helped to market their product. Present methods, he said, lead to needless waste, excessive costs and inferior pictures. The greatest menace the industry now faces is the denying of an outlet to the independent producer's product.

Mr. Cohen also declared one of the most objectionable phases of the distribution system is the "block" selling of pictures, charged that the exhibitor is obliged to buy forty or more pictures, most of which have no real exhibition value, to secure a few pictures that have merit.

Mr. Cohen charged that most of the opposition against the M. P. T. O. is being directed from certain producing agencies in New York, whose main purpose is to destroy the organization. It takes real fighting to combat these elements, said he, and it is only through concerted action that exhibitors will be able to do what they have set out to do.

He referred to the Famous Players-Lasky-Zukor controversy, and of the fight the association had made in the matter of the Black interests. "We are not vested with plenary or police powers," said he. "We can only continue what we are doing to protect you. If you have any message as to what you want us to do in this matter, we are at your service. You have a tremendous strength throughout the country, but you in Massachusetts have been of very little help to us. Massachusetts has contributed nothing in a financial way to the support of the national organization. It is up to you to come in and protect your investments. We have had all sorts of 'weeks,' and I believe it is about time we had an 'exhibitors' week.'"

Michael J. O'Toole, chairman of the department of public service, discussed the integrity of the theatre owners as an identity in their several communities. He urged them to be leaders in the effort to influence the public along constructive lines; to take the leadership, rather than be nonentities in their communities.

"I want you to have the right to put on your screens what you think is right," he said, "just the same as a newspaper editor prints his views in his paper. The screen press of America is just as important as the newspaper press and should have the same privileges."

President True outlined the harmonious workings of his organization. His state organization raised $43,000 two years ago, and last year $2,000 to combat adverse legislation, and this year between $20,000 and $22,000 will be raised. But while in the past the money was raised by assessment, this year, he said, plans had been perfected to obtain the funds in various other ways.

Already, he said, four bills for a state censorship had been drafted and he had heard that several others were to be drafted. "But we are not at present fearing censorship," said he, "and we believe we can defeat any measure that may come up. I feel safe in saying, also, that we shall also be able to eliminate the 5 per cent. amusement tax at the coming session of the legislature. In this we have the assistance of the baseball leagues, the legitimate theatres, the amusement parks, and other amusement interests."

Referring to the methods for raising money, he said it was coming from national advertisers through animated cartoons, from the industries of the state which had films illustrative of their activities, and from drives with producers in which a percentage of profit was secured. From this latter source, he said, from $15,000 to $18,000 would be obtained alone, and no exhibitor would be asked to pay a higher rate for his pictures.

Reporting for the committee on contract, which had several conferences with Will Hays, he declared that an attempt had been made to bring about a form of contract that would be not only fair to both sides, but would simplify the booking of films.

"We have dealt with producing units, with attorneys of producing units and with the staff officers," he said. "We have gained many points of material advantage, but we have run up against some snags that still remain to be removed. One of these is regarding play dates. On this we are still deadlocked. We insist that exhibitors shall set their own dates.

"Another is regard to the cutting of films. We claim that, for the protection of our clientile locally, it is our right to eliminate certain titles and other parts of pictures as we may deem best. The producers say they

cannot give us that privilege. We claim that we can, and it is the general understanding that we are going to take it at any rate.

"Still another point at issue is the question of advertising the name of the producer. We cannot see why we should be dictated to in this regard. We are in the exhibiting business, not the producing. The writing of the advertisements for the newspapers is our problem, and we believe that our attitude is fair because the producer pays no part of this advertising.

"The standard form of contract we are working for is one that shall be binding upon the producer, unless it is rejected within fifteen days. We want to eliminate the selling of the same contract to three or four exhibitors in one town, and the using of contracts as a club to get higher prices.

"At the present time we believe they are working on some basis of arbitration, some code of ethics for the further conducting of the negotiations. This is to be decided before we go on.

"We were very much surprised, at the outset, to find that Mr. Hays was not vested with the authority we hoped he had when we began to take up the investigation. He has had to submit to the principals of his office many questions for a 'yes' or a 'no.' We have been handicapped by this element of the 'go-between,' which sometimes has discouraged us. But we feel that we will be able to go on and get a standard form of contract."

A. J. Moeller, general manager of the M. P. T. O. A., reported on the association's new music department and the work it has done and is doing to eliminate the music tax. He declared that the committee already had secured the co-operation of thirty-five of the biggest authors, composers and publishers, and he urged the exhibitors to use their music in preference to that of others, and thus aid the committee in its work. The matter of amendment to the copyright law is to be taken up at Washington very soon, he said.

Co-operation also has been received by the committee from the record people, the radio people, from the National Hotel Men's Association, as well as many other hotel associations, and from the National Association of Dancing Masters. He declared that it was very essential that the committee should receive the co-operation of exhibitors.

President Bean, of the New Hampshire Association told how they are fighting censorship in the Granite State, through the co-operation of the State Federation of Women's Clubs, the Parent-Teachers' Association, the Farm Bureaus, the Granges and the Children's Aid Society. All these were being educated to the fact that the exhibitors are putting on clean pictures and are safeguarding the morals of the communities.

Short addresses were made by President Fay, of the Rhode Island organization, and by President Laurie, of the Massachusetts body, and at the close of the convention the Massachusetts members held a short meeting, at which they voted to forward $700 to the national organization. This is the first assessment the Bay State organization has levied upon itself for national purposes.

Black Out on Bail

Connecticut Authorities Seek Him for Arraignment

Moving picture interests are awaiting the outcome of the court action that has been taken in Boston against Alfred S. Black, president of the Connecticut Theatres Corporation, president of the New England Film Exchange Corporation, and of the New England Theatres Circuit, which in the past has controlled upwards of sixty theatres in New England cities and towns. Black has been arrested and is now out on bail and his fate will be decided on September 21.

Black, who refused to attend a coroner's inquest in Connecticut last December, following the fire at the Rialto Theatre in New Haven in which ten people were burned to death, has been indicted on a charge of manslaughter in connection with the death of Everett T. Case, one of the victims. The Connecticut authorities seek to get him into that state for arraignment and trial. Besides gross negligence, the indictment also alleges violation of the building laws and failure to take proper precautions against fire, in that the theatre had no asbestos curtain and had only a garden hose on the stage. Carelessness also is alleged in permitting the use of "burning incense" to give atmosphere to a film.

The Connecticut authorities are seeking to get permission to transfer Black to New Haven, under authority of requisition papers, served upon Governor Cox of the Bay State, and expect to accomplish this soon.

Gets Important Post

W. L. Rubert, for several years an official in Universal's Kansas City exchange, has been made assistant business manager of Universal City, one of the most responsible positions at the big studio plant. He will aid Julius Bernheim in the commercial administration of the studio.

Lesser in New York

Brings Print of Jackie Coogan's "Oliver Twist"—To Remain 6 Weeks

Sol Lesser arrived in New York this week. Mr. Lesser brought the first print of Jackie Coogan's recently completed "Oliver Twist" with him and plans to arrange definite distribution within a week or ten days.

All of Jackie's productions have been released through Associated First National Pictures, Inc., but news pertaining to the "Oliver Twist" offering has not as yet indicated the exact means of distribution.

In the event of road-showing the Dickens feature, accessories of every description will accompany the film. In addition, advance men, managers, operators and all that is necessary will be attached to the presentations throughout the land.

While in New York, Mr. Lesser is taking an active part in the executive meetings of Associated First National Pictures, Inc., which are now in session.

Mathis Engaged

A. L. Erlanger announces that June Mathis, noted screen writer, has been engaged to write the continuity for "Ben Hur," collaborate on the production and edit the completed film, which is to be produced by Goldwyn Pictures Corporation.

The players will be sent to Palestine and to Italy in order to obtain the exact locations described in "Ben Hur." Other scenes will be photographed at the Goldwyn Studios in Culver City, California.

Joins Lichtman

Maurice Kann, has joined the Al Lichtman Corporation where he will act as director of publicity. Kann, for four years was assistant to the editor of the Film Daily and before that was in newspaper work downtown. He was with the Journal of Commerce for some time.

Our Mistake

In the September issue of Moving Picture World, on page 116, a headline stated: "Alexander Absorbed by Levey." This headline was an error, according to Arthur James, vice president of National Non-Theatrical Motion Pictures, who states that whereas Alexander's non-theatrical activities were taken over by the Levey Corporation, his theatrical activities still continue under his own name and command a large business.

Senate's Tariff Ideas Prevail in Bill Reported by Committee

SENATE ideas as to the proper duties for film prevail throughout in the tariff bill as reported by the conference committee on September 12. In every instance the amendment made by the Senate was agreed to by the conferees and the moving picture rates will be specified instead of ad valorem, as provided by the House.

The conferees adopted the Senate rate of 20 per cent. ad valorem on photographic cameras and parts thereof not specifically provided for, in preference to the House rate of 30 per cent. ad valorem.

The House bill imposed a duty of 30 per cent. ad valorem on photographic film negatives for moving picture exhibits or for reproducing pictures for such exhibits, if exposed, whether developed or not. The Senate amendment, agreed to in conference, changed this rate to 2 cents a linear foot in the case of such negatives exposed but not developed, and 3 cents a foot if exposed and developed. The House rate of 30 per cent. ad valorem for photographic film positives was changed by the Senate to 1 cent a linear foot.

The lower House also imposed a duty of 20 per cent. ad valorem on photographic and moving picture films, sensitized but not exposed or developed. This was changed in the Senate to a rate of four-tenths of one cent a linear foot of the standard width of 1⅜ inches, with proportional rates for other widths.

The conferees threw out the House rate of 25 per cent. ad valorem and substituted therefor a rate of 1 cent a linear foot for photographic and motion picture films or film negatives taken from the United States and exposed in a foreign country by an American producer in the course of production of a picture of which 60 per cent. or more was made in the United States.

Electric light carbons will be dutiable at 45 per cent. ad valorem, and a rate of 20 per cent. ad valorem is provided for incandescent electric lights, bulbs and lamps, with or without filaments.

The committee agreed that all ad valorem duties in the bill are to be based, as at present, upon the foreign valuation, the conferees having rejected the House plan for adoption of the American valuation. Under certain circumstances, however, the American valuation is to be used.

For the purposes of assessing duties the value of imported merchandise is to be the foreign value or the export value, whichever is higher. It is also provided that all articles of foreign manufacture or production capable of being marked, stamped, branded or labeled, without injury, must bear in legible English the name of the country of origin. All containers of imported merchandise also must be marked to show the country of origin. Unless and until so marked, the goods are not to be released from customs custody. If not re-exported they may be marked in customs custody and will then be released for importation, but a duty of 10 per cent. of the appraised value will be assessed, to be additional to any duty imposed under the tariff law.

Under the terms of the bill as reported, the President is authorized to increase or decrease the duties specified and to shift to the American valuation system where necessary to equalize differences between the cost of production in this country and abroad, or to cope with unfair methods of competition and unfair acts in the importation of merchandise into the United States, which threaten the stability or existence of American industry. The President is also given discretionary powers to impose additional duties or prohibition against imports from any country discriminating against the overseas commerce of the United States.

Theatre Owners Thank Warren for Co-operation in Its Music Work

THE Motion Picture Theatre Owners of America announces a deep appreciation of the wonderful co-operation extended to the new music department of the organization by Fred Warren, of the American Releasing Corporation, in entirely revising the music cue sheets connected with the "Queen of the Moulin Rouge." Mr. Warren also arranged that all other pictures handled by his company would have only tax free music attached.

"This action of Mr. Warren's is most gratifying and will have a very pronounced effect in helping theatre owners to avoid the exactions of the music society and be able to conduct their business without this annoying interference," the statement says.

The music department now has special writers who prepare new and appropriately catchy music for new motion pictures. This music, when applied and adapted to a picture, is broadcasted in all of the motion picture theatres of the United States, giving it unrivaled lines of popularization.

All producers and distributors are invited to avail themselves of this service of the music department and their co-operation in having only tax-free music in the cue sheets associated with their productions is solicited. This will help the theatre owners and make the interests of producers and distributors and exhibitors more mutual and satisfactory.

A complete list of producers and distributors thus co-operating will soon be forwarded to all theatre owners. The progress made by the department of music has exceeded the most sanguine expectations of those who originated it. Thousands of letters have been sent to theatre owners all over the United States, as well as to authors, composers and publishers, familiarizing them with the purpose and activities of this department. Music roll publishers are preparing lists of non-taxable music rolls. A complete catalogue of these will be prepared as soon as completed.

The questionnaires are being returned by the hundreds. Leading theatre owners throughout the country have instructed their leaders not to play taxable music. All questionnaires show the desire of the exhibitors to co-operate fully through special exploitation, programming numbers, using chorus slides, co-operating with local music dealers, etc., all in an effort to make the department a success.

Wright's New Book

Falk Publishes Volume on Newest Photoplay Writing Methods

Away back in 1909 William Lord Wright, then an editor in a little Ohio town, wrote the first book on writing motion pictures. It was not much of a book as books go now, and we recall that Bill even forgot to tell what a "leader" was, for his sample script was "Mother Love," then one of the few stories without subtitles, because no titles were needed.

At frequent intervals ever since William has broken out with a new manuscript until we have lost count, but his most recent work must be the fifth or sixth, at least, to flow from his prolific pen, and each book has been better than the last.

His latest production is published by the Falk Publishing Co., of New York, and is designed to supplement the text books of the New York Institute of Photography. It is not, strictly speaking, a text, but rather an exposition of the present stage of photoplay writing, but for this reason it will probably prove more helpful to the unpracticed writer than a more solemn and serious attempt to teach the art through formulae.

It tells in a fluent, readable fashion, just how the reader should go about writing the synopsis which is all the present day editor will consider. It offers numerous sample continuities for the study and analysis of photoplay construction. It tells the novice all he needs to know and —more importantly—it does not also provide the usual mass of misinformation and personal, but erroneous belief with which too many authors load their scripts.

He has not told how William Lord Wright thinks plays should be written, but it gives a complete summary of the practical knowledge he has gained through years of actual studio work with many of the leading companies.

His advice is sound, reliable and informative, simply but clearly phrased and is the latest word in this connection. It should be a real guide to the beginner and of no little value to the more advanced writers in bringing them strictly up-to-date as regards studio conditions. It is a timely and important contribution to the bibliography of photoplay writing.—E. W. Sargent.

Jungle Expedition

Michael Schliesser, known for his work for motion picture companies in training wild and tame animals, has been selected to bring back specimens from the Brazilian jungles, by the Smithsonian Museum, Museum of Natural History and the Brooklyn Museum. A party of picked men is about to set out. The Explor-Research Corporation, recently incorporated, has moved back to Mr. Schliesser's place of business at 1109 Southern Boulevard, New York.

Motion Withdrawn

Justice Richard of the New York Supreme Court has allowed the withdrawal of a motion made by Associated First National Pictures, Inc., the Mitchell H. Mark Realty Company and David P. Howells to dismiss a suit brought against them by the Ellwood Amusement Corporation. The suit is over the right of the defendants to exhibit in this country, "One Arabian Night," which it is claimed is an Americanized version of a story titled "Sumurum," which is controlled by the Ellwood Amusement Corporation.

Lesser-Gore Plans

Sol Lesser and A. L. Gore, vice-president and secretary, respectively, of the West Coast Theatres, Inc., organization in Los Angeles, now in New York, bring news of big theatrical plans.

These plans, among the many important announcements they have made and will make, pertain to the bringing to Los Angeles, every successful musical and legitimate show in New York City and Chicago.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; T. S. daPonte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

Copyright, 1922, by Chalmers Publishing Company.

Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other Publications
Cine Mundial (Spanish). Technical Books.

ALLIED PRINTING TRADES UNION LABEL COUNCIL NEW YORK CITY

Member Audit Bureau Circulations.
Member National Publishers Association.

"Delighted"

Calgary, Alta., Sept. 6.
Editor, Moving Picture World:

We are sending you under separate cover copy of the Morning Albertan for September 2, in which there is a special page headed "Go to the Movies in September."

The moving picture houses in Calgary were delighted to co-operate with us in this special page and we thank you for the idea, which was taken from your editorial in your last issue.

Yours very truly,
ALBERTAN PUBLISHING CO.

Changes Managers

Goldwyn Transfers Branch Heads—Opens New Exchanges

Goldwyn Distributing Corporation announces, effective at once, a number of changes in the managers of its branch exchanges.

Nat Barach, for several years in charge of the Pittsburgh office, has been transferred to the Cleveland exchange, succeeding W. J. Kimes, resigned.

Lester Sturm has been appointed manager of the Pittsburgh office, replacing Mr. Barach.

Thomas W. Brady has been appointed in charge of the Buffalo branch office, releasing George A. Hickey who will be assigned to more important work.

J. H. Hill, who has been assistant manager in the Kansas City exchange, has been promoted to be the manager of that branch office.

Goldwyn recently announced the opening of two new exchanges—in Milwaukee and in Indianapolis. No managers for these exchanges have been announced yet.

A. A. Schayer, formerly assistant manager at Denver, has been made manager of the Goldwyn exchange in that city.

Now, Now, George!

St. Louis. — George Newsum of Mount Vernon, Ill., is a wag. The coal strike has played havoc with Newsum Theatre crowds but not his humor. A few days ago he came in for some pictures.

"Now before we begin talking features let us have a clear understanding," he would begin. "Under no circumstances do I want a feature with more than twenty-five in the cast. I don't care to have more people appear on my screen than there are patrons in the auditorium."

Operators Arrested

Three Theatres Bombed in Omaha and Council Bluffs

A misunderstanding between managers and operators in Omaha, Nebraska and Council Bluffs, Iowa, has resulted in bombing raids which have affected two theatres, the Liberty and the Garden. Three operators, T. E. Smith, Mayo Peyton and Art Drake, all of Omaha, were arrested under two charges. First they have been accused of endangering the health and eyesight of theatre patrons, and second of deliberately attempting to injure the business of certain persons or corporations.

The difficulty started with the demand of the picture theatre managers for the presentation of the new contract with the operators for the coming season, on August 1. The contract would not be effective until September 1, and the operators, although aware that the managers are entitled to receive the contracts by the first of August, refused to submit it. Thereupon they were given a two weeks' notice of dismissal.

Increase Demanded

In order to receive the Omaha scale, which is $1.15 per hour, the operators of Council Bluffs have amalgamated with the Omaha union. At present the Council Bluffs scale is between 78 and 79 cents. The operators have prepared a contract demanding the new increase from the Omaha managers.

I. Levy, manager of the Garden Theatre in Omaha, was successful in having Smith traced and arrested, after two hundred patrons had fled from the discomfort from the tear bomb. Smith, accompanied by Peyton and Drake, was also responsible for bombing the Liberty in Council Bluffs.

Continues in Control

Y. F. Freeman, general manager of Southern Enterprises, Inc., has announced that that organization would continue to control and operate the Paramount exchanges of the South, despite reports to the contrary. Freeman's announcement, it is said, was received with considerable surprise in the industry.

Hollander Appointed

Harry Hollander has been appointed manager of the Al Lichtman exchange in Minneapolis. Hollander is very well known in the Northwest territory and was for two years, Educational manager there. The Lichtman exchange is in the Loeb Arcade Building.

As Samuel Katz Sees It

Samuel Katz, of Balaban and Katz, Chicago, a member of the Executive Committee of Associated First National Pictures, Inc., president of Associated First National Pictures of Illinois, is a practical showman who gives a reason for everything he says. In the accompanying brief summary of the business outlook he is optimistic — and he gives common sense reasons for his views.

* * *

All indications point to bright prospects for the exhibitor for 1922-23. The present strike difficulties are but momentary. Soon the men will return to their work and the prevailing prosperity will not be impaired. Moreover, consider the line of pictures destined for showing. Never in the history of films have so many wonderful pictures been promised for any given season. Gaze at the First National list!

* * *

The public is always interested in pictures when business conditions are right—and business is improving right along. Exhibitors must be honest with their patrons—particularly in their advertising. Misleading advertising to boost a poor picture harms the business more than bad financial conditions.

* * *

The best features of the present year, according to our experience, have been: (1) Norma Talmadge in "Smilin' Through"; Richard Barthelmess in "Tol'able David," and Jackie Coogan in "My Boy." In the comedy line the Buster Keaton's have been the best box-office attraction.

Favors Our Films

Consular Report Shows U. S. Product Leads All Competitors

The popularity of American films in Java seems assured, according to a recent report made to the Department of Commerce by Consul Parker, Soerabaya, who states that no other films compare with them in popular favor. They are distinctly in the majority, he says, even though British, French and German films are exhibited.

Java maintains about 250 theatres, some of which compare favorably with the best in this country. The audiences are composed of three distinct classes, Europeans, foreign Orientals, and the natives. Prices of admission are usually about the equivalent of $1 for Europeans and 25 cents or less for natives.

The problem of separation of the classes in the audience has been solved very nicely by one of the largest theatres. This place seats about 2,000 Europeans and 2,500 natives. The interior is so constructed that a screen or curtain divides it into two parts, on one side of which sit the Europeans and on the other, the natives. The picture is projected from the European side.

Censorship is quite a problem in Java. Wild West pictures, always popular with native classes, are prohibited. Criminal or political suggestion, and films handling the question of nationality in an objectionable way are likewise barred. As a result of this strict censorship about 35 per cent. of the films imported are either refused or cut. So far, no rebate of duty is provided for a film which is barred after admission, but steps are now being taken to permit censoring before the duties are paid.

Popular Men Added

President Arthur S. Kane has announced the addition of two more men to the big list of sales representatives whom he has been recruiting for the staff of Associated Exhibitors. They are R. H. Winn and Robert A. Bertschy, both well known to exhibitors and in the sales end of pictures. Mr. Winn has been assigned to Associate's Memphis Branch. Mr. Bertschy goes to the New Haven branch of Associated.

Brunet Resigns as Pathe Head

Word comes from Lewis Innerarity, secretary of Pathe Exchange, Inc., that he has received from Paul Brunet his resignation as president of the company. This action on the part of Mr. Brunet was not altogether unexpected to those closely associated with him. For some time past family reasons have made it probable that he would return to his native land.

Mr. Brunet's resignation will be acted upon at the next meeting of the Board of Directors of Pathe Exchange, Inc., which is expected to be held during the present month.

Mr. Brunet will remain a member of the Board of Directors, and it is expected that he will return to the United States occasionally, and will continue to take an active interest in the affairs of the company.

No information could be obtained from any of the Pathe officials as to Mr. Brunet's probable successor.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Harold P. Dygert and two of his managers were visitors along Buffalo's Film Row last week. Otto Schroeppel and A. B. Depauw were the managers. Mr. Depauw has just been appointed manager of the Granite and Opera House in Newark, N. Y., by Mr. Dygert, who is president and general manager of Associated Theatres, Inc. When the Capitol opens about January 1 in Newark, Mr. Depauw will manage the theatre. It is reported that a deal is about closed whereby Associated will take over the Andrews and Strand in Salamanca, N. Y. When this is consummated, it is understood that Mr. Schroeppel will leave Fairport to manage the two Salamanca houses. Mr. Dygert's company will take possession of the Park Theatre in Bath, N. Y., soon and W. L. Trask is going from Dansville to manage the house.

Charlie Smith of the Shattuck Opera House, Hornell, with "Grandma's Boy" did the biggest business in the history of the house.

Shea's Hippodrome, Buffalo, is observing its eighth anniversary. Manager Vincent McFaul has lined up some great attractions for September, including "Orphans of the Storm," which is the anniversary feature; "Her Gilded Cage" and "Grandma's Boy," on the same bill; "Blood and Sand," "The Prisoner of Zenda," "Manslaughter" and "Monte Cristo." Some stuff, eh, what? And on October 1 the mammoth new organ will be ready to accompany these wonderful films. Shea's Hippodrome expects to break all business records this fall and winter.

Jim Cranides, of Olean, has purchased the Peerless Theatre in Hornell, from H. C. Flint, according to word reaching Buffalo's Film Row. Mr. Cranides operates several houses in Olean.

L. G. Barger, manager of the Avondale Theatre in North Tonawanda, is now back on the job after an extended illness. He has been recuperating in Geneva.

Roshea and D. S. Sellers, of Chicago, have been engaged by Managing Director Fred M. Shafer as organist at the Olympic Theatre in Buffalo. A large orchestral organ has been installed. The house re-opened Labor Day with "The Storm." R. V. O'Neill, of Los Angeles, will be assistant organist.

Al Beckerich of the Loew State, Buffalo, and Herman Lorence of the Bellevue, Niagara Falls, are both putting on the "Who's Who" feature, in which local celebrities appear. The backs of the persons are shown one week and patrons asked to guess who the man is. The next week the film shows the face. Winners are given money prizes.

C. Sharp Minor has gone on a month's vacation in his Hudson. The famous Buffalo Lafayette Square organist is being relieved during this period by Joseph A. Raszeja, formerly organist at the Elmwood. Bruce Fowler, manager of the latter house, announces the appointment of Frank Leon, formerly at the Blue Mouse, Seattle, as organist. The Elmwood is installing a big organ, which will be ready September 17, to take the place of the orchestra.

Al Beckerich, manager of the Loew State, Buffalo, ought to have his salary doubled. He's running the big theatre along and flirting with death as a result. Al steals a minute now and then on Sunday morning to dash into the great out-of-doors in his sporty Elcar.

The old Empire in Buffalo, which for many years was managed by Sam Carver with a picture policy, has been turned into a burlesque house and its name changed to the Garden.

Managers of Binghamton theatres and owners of other places of public amusement are faced with a trying situation. According to information received by D. W. Jones, superintendent of buildings, each place of amusement in the city to keep in business must receive a temporary certificate from the superintendent of buildings by October 1, showing that he has complied with all the regulations of the local building code. Then after the new standard building code from the state is received a few weeks later, he must again have his buildings inspected and changes made to conform with the new code, if needed.

Al Beckerich, manager of the Buffalo Loew State, has been named one of the judges of the Enquirer Beauty Contest. Al is always falling into something soft like this. They do say as how Al throws a wicked eye when it comes to judging beauty.

Yeggs entered the Elmwood and North Park, two Buffalo neighborhood theatres and "souped" the safes. A goodly sum was realized for the "soupees."

The Elvin Theatre has opened in Endicott, N. Y. The new house seats 1,000. Simplex projection machines and a Hertner Transverter are used in the booth. A fine organ is used. The Elvin is operated by a company consisting of Mr. and Mrs. Benjamin H. Dittrich and Mr. and Mrs. Howard Ammerman. The Elvin is located on West Main street in the Southern Tier town.

Edwin O. Weinberg, former manager of the Buffalo Strand, who is now in charge of the Strand in Syracuse, will manage the Mark-Strand in Troy when that imposing edifice opens to the public about January 1. Edgar Weill, who has been on leave of absence from the Strand management for six months on account of ill health, will return October 1.

Mr. and Mrs. Weinberg will spend October in Atlantic City and other resorts along the coast, and during November and December Mr. Weinberg will be either at the Strand, New York, or the Strand, Brooklyn, collecting ideas for the new Troy Theatre, which will seat 2,400 and be one of the first houses in the Mark chain.

BUFFALO

H. P. Dygert Reports New Appointments

Manager George A. Hickey has engaged the services of two new salesmen. They are H. L. Levy, formerly at First National, and M. H. Goldstein, formerly with F. N. in Albany. Mr. Levy will cover the Rochester district, while Mr. Goldstein will take care of Syracuse. The new Goldwyn office at 509 Pearl street will be ready September 1.

Sherman Webster, formerly special representative for Select, is now representing Nu-Art in the Rochester district. Fred M. Zimmerman, president and general manager, and Sam Zierler, of Commonwealth, had several conferences the past week on the new fall product.

Syd Samson, manager of the Grand & North exchange, has a spotlight for an auto which he wishes to trade off for something. Syd sneaked it off his old car, bought a new one and now finds he can't use it on the new bus. Such is fate! Anything useful will be acceptable. It must not be home brew.

Basil Brady, of Pathe, has got rid of his 1776 Oldsmobile at last and has purchased a new light six model. Someone told Basil better times were coming and he believed it to the extent of a new car. If one would rather have a car than coal, that's one's own business!

Mike Resnick, Film Booking Office salesman, has left for Mount Clemens on his vacation. Al Barnett and his office staff are busy taking over the Wid Gunning product. Margaret Taylor, formerly a member of the First National office force, is now with F. B. O. J. W. Klein has come from New York to cover the Syracuse district. The entire local gang was in Cleveland for a sales conference last week-end.

Sarah Rappaport, formerly with Filkins & Murphy, is now with Educational. John H. Lyons is a new salesman at the same exchange.

George Hickey is leaving the local Goldwyn office. He will be succeeded by Tom Brady, who has been manager of the Hodkinson exchange. Fenton Lawlor has been recommended for the Hodkinson sales managership. It is understood that Mr. Hickey will become district manager for Goldwyn.

OKLAHOMA CITY

Ennis Company Not Daunted by Fire

The Lyric Theatre was practically destroyed by fire at Ennis, Tex., August 23. The Ennis Amusement Company carried $10,000 insurance on the furnishing and equipment and $3,000 insurance was carried by J. M. Calhoun, the owner of the building. The theatre will be rebuilt.

The Pitchford Amusement Park, Okmulgee, Okla., has been incorporated with a capital stock of $50,000. Incorporators are S. L. Owen, Anna Mae Owen and L. Pitchford, all of Okmulgee.

J. C. & L. L. Lewis have purchased the Triangle Theatre at Walnut Ridge, Ark.

Cecil Cupp has bought L. A. Walker's half interest in the Royal Theatre at Arkadelphia, Ark, and is now the sole proprietor.

A new picture show was opened by Mr. Martin at Winslow, Ark., last week.

Robb & Rowley have bought the interest of Mr. Fuller in the R. & R. Theatre in Hillsboro, Texas, and will add many new improvements.

The negro picture theatre at Arkadelphia, was destroyed by fire last week. Origin of the fire unknown. Only $1,000 insurance was carried.

A. H. Stebbins, manager of the Majestic Theatre at Little Rock, has resigned. His successor has not as yet been appointed.

Bob Littlefield will open the Hippodrome Theatre at Dallas, Texas, on September 4, with pictures and vaudeville as the policy.

E. B. Thomas has purchased the half interest owned by Bob Littlefield in the Rex Theatre, at Dallas, Texas, and is now the sole owner.

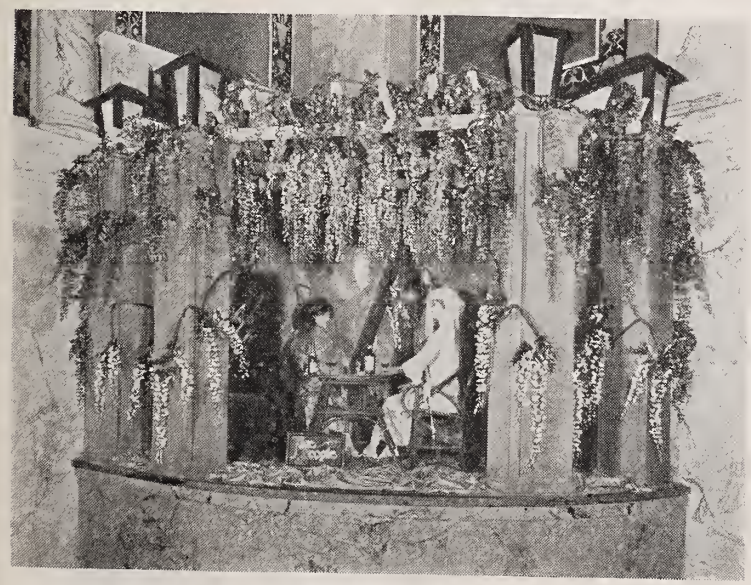
Hunt and Garland, of the Palace Theatre at Terrell, Texas, have purchased a new organ.

E. M. Berg has opened his Columbia Theatre at McAllen, Texas.

In the Dallas, Texas, office of the American Releasing Corporation, W. H. Carson has relieved J. F. Willingham at the money desk, the latter accepting position as traveler in east Texas.

Dave Reed, former film man, is now traveling in the West as manager for an act and will make Oklahoma and Texas points in the near future.

J. J. Robinson, of New York, has come to Dallas, Texas, from Atlanta, bringing with him a list of nine pictures made with the black and tan element and has established a distributing office at Dallas. The name "Reel Productions" has been selected. The new distributer is meeting with success, he says, in getting play dates with all the negro shows in Oklahoma and Texas.



A Paramount Release.

NICE PEOPLE WERE EVIDENTLY ON A TOOT

Whiskey, wine and cigarettes appealed to these swagger dummies in the lobby of the Capitol Theatre, Hartford, Conn., and the label, "Nice People," gave a kick to Manager Clancy's appeal for business.

A Paramount Release.

A TROPICAL LOBBY A CHANGE FROM THE SNOWS

It's the same idea, but Max Doolittle fixed up banana leaves instead of firs and made the box office of the Strand Theatre, Minneapolis, a hacienda instead of a log cabin for "The Dictator."

WILMINGTON

Change Managers of S. E. Houses

Southern Enterprises has made the following changes: A. P. Roberts goes to the Strand, Salisbury, from the Princess, Asheville, succeeding Abe Cooper, who goes to the Piedmont, Charlotte. Claude Lee goes from the Piedmont to the Academy, Charlotte. M. L. Semon returns from the Academy, Charlotte, to the Lyric, Atlanta, which has been closed during the summer.

Phil Gersdorf has been transferred from Macon, Ga., to the Rialto Theatre, Atlanta, succeeding G. M. Phillips, who has not yet been re-assigned. Gersdorf has been with Southern Enterprises for two years in Jacksonville and Macon coming here from Detroit.

J. E. Barton has sold the Rialto, Greer, S. C., to C. H. Stokes, a banker of Greer. C. E. Davenport will remain as manager under the new ownership.

Frank Merritt, of Birmingham, has joined the F. B. O. sales force out of Atlanta. Frank Rogers, formerly of Fox, also has joined the same organization.

Randolph Jeter, for several years a trusted employe of Southern Enterprises, Atlanta, was taken into custody charged with attempting to burglarize the company safe which contained $750.

The motion picture industry throughout the Carolinas was deeply shocked by the tragic death of Armand de Rosset Myers, salesman with Southern Enterprises, Inc., of Charlotte on August 26. Mr. Myers in company with a friend was driving his car in Charlotte and in attempting to negotiate a stiff turn the car was upturned, Mr. Myers' skull being fractured, death coming within a few hours.

Mr. Myers was one of the best known and most universally liked film men in the territory. He was a Shriner and his funeral in Charlotte was under Masonic auspices. Floral offerings were the most magnificent ever seen at a Charlotte funeral, almost completely filling the chapel.

The entire trade in the Carolinas extends sympathy to C. E. Peppiatt, manager of the Charlotte exchange of Southern Enterprises, Inc., in the death of his little 2-year-old daughter which occurred August 26.

Martin F. Schnibben, manager of the Opera House, Florence, S. C., is visiting friends and relatives in his former home, Wilmington.

Work on Pryor Brothers' new theatre is being pushed along at a rapid rate and the laying of the foundation has beeen completed. The theatre will open early in 1923.

The New Garden, formerly the old Opera House, Rockingham, N. C., has been opened by the Rockingham Theatre Company. An entire new theatre has been constructed on the site with a seating capacity of 600, equipped both for pictures and road attractions. The Typhoon cooling system has been installed. William G. Atkinson is manager.

A Paramount Release.

A SIMPLE LOBBY DISPLAY FOR PHARAOH

The basis is grey sandstone with deep red mortar, with a desert scene and a cutout on the right and the pyramids on the left. This put over "The Loves of Pharaoh" in Charlotte.

PITTSBURGH

Four Fall Victim to Cupid's Wiles

Thomas J. Fordham, manager of the Perry Theatre, Erie, one of the Rowland and Clark houses, was married on August 17 to Miss Anne L. Gagne. The happy young couple enjoyed a two-weeks' wedding journey touring the East. During Mr. Fordham's absence from the city the Perry Theatre was in the charge of Mr. Lesko, manager of Rowland and Clark's Strand Theatre there.

Moe Lewis, proprietor of the Lyric and Colonial Theatres, Altoona, Pa., was married recently in Philadelphia.

John David Smith, better known as "Doc," veteran salesman on the Pittsburgh Pathe office force, was married in Philadelphia to Miss Irene May Sims recently. The "Doc" put one over on his many friends here, but he certainly got a lively reception upon his return to the Steel City.

James Retter, Metro salesman, is another local film man who has succumbed to the wiles of Dan Cupid. The young lady in the case was Miss Ida Dietrich.

Charles T. Hoskins, for eleven years manager of various studios on both the west and east coasts, and more recently manager of the Central Theatre, Detroit, has been appointed manager of the new Cameo Theatre in Pittsburgh, formerly known as the Savoy. The Cameo is entirely rebuilt and seats 750 persons. The opening day was August 16.

Paul Thomas, of the Casino Theatre, Greensburg, Pa., accompanied by his wife, spent a two-weeks' vacation along the Great Lakes.

Manager King, of the Knox Theatre, Knox, Pa., accompanied by his wife and a party of friends, motored to Washington, D. C., recently.

Philip Reich, of the Auditorium Theatre, Meyersdale, Pa., is preparing for the big Somerset County Fair to be held in Meyersdale the week of September 18. Reich always holds dances in his auditorium during this annual fair week.

Fred Gohrs, of the Aris Theatre, Erie, Pa., was a recent Pittsburgh film exchange visitor, as was also Manager McGovern, of the Victoria Theatre, Altoona. Both were busy getting their fall programs lined up.

Leo Barclay and Peter Panagatocas motored to New York recently in the latter's Cadillac sedan. Their object was to meet the "big boss," George Panagatocas, who was returning from Greece with his family.

Harry Thomas, manager of the Liberty Theatre, Pittsburgh; John Donovan, manager of the Manor Theatre, Pittsburgh; Commissioner Deasy, of the East End police force, and Herb Sanders, head of the big Sanders markets, formed a quartette that motored to Atlantic City recently. They made the return trip in one day, in spite of a three-hour layover as a result of motor trouble. Harry says, however, that this kind of riding is too speedy for him.

Harry A. Lande, manager of the Quality Film Corporation, Pittsburgh, is the proud daddy of another baby boy, the seventh child in the Lande household. Mother and son are doing well.

A quintet of the local exchange and theatre boys have returned from a vacation trip in Canada and Atlantic City, and from all reports they certainly must have had one grand time. The boys were Sammy Steinberg, of the S. & S. Film & Supply Company; Eddie Johns, manager of the Wonderland Theatre; Ben Browarsky, manager of the Variety Theatre; William G. Liebler, salesman for the Quality Film Corporation, and Ben Amdur, manager of the Garden Theatre.

Morris Goldstein, owner of the Morris Theatre, North Side, Pittsburgh, has not completely recovered from his sick spell, and is still confined to his home. His many friends hope for an early recovery.

William I. Forrey, manager of the Exhibitors Film Exchange, was still a patient at the Mercy Hospital, suffering from ptomaine poisoning, when last heard from.

Archie Fineman, of the McKee Theatre, Pittsburgh, is a proud daddy, his wife having presented him with a baby girl recently. Mother and daughter are doing well.

Chris Volmer, of the Idle Hour Theatre, Diamond street, is back on the job after a ten-day vacation in Atlantic City with his wife and family. Chris made the trip in his new Willys-Knight car.

The picture house, formerly known as the Casino, at Washington, was re-opened on August 17 by Walken and Bixler and is now known as the Palace. The house seats 400 and has been completely remodeled and redecorated. A stucco front and marquise are the additions to the exterior appearance, while the interior has been repainted and refurnished throughout.

Captain Elmer F. Croco, for thirty years a member of the Pittsburgh fire department, has been chosen by Manager Hoskins, of the new Cameo Theatre, downtown, to act in the capacity of special officer and doorman.

A. Notopoulous, movie magnate, of Altoona, Pa., is vacationing at Mt. Clemens, Mich., whither he motored in his Cadillac sedan.

E. F. Descutner, who recently sold his Avalon Theatre, Avalon, Pa., to James Steele, of the Bellevue Theatre at Bellevue, has leased the LaBelle Theatre at Bellwood, Pa., for one year, from J. J. Burns, Altoona real estate dealer, who owns the building. Mr. Descutner took possession of the LaBelle Theatre September 1.

The Lyceum Theatre, at Bradford, Pa., is being remodeled. Melvin Brothers own this house.

Alterations are completed and the Orpheum Theatre, Altoona, Pa., was re-opened Labor Day.

Aleck Moore's Hilltop Theatre on Warrington avenue, which has been in the hands of the contractors for the past few weeks, for the purpose of remodeling and enlarging, will soon again be open for business. A piece of property adjoining the theatre was recently purchased by Mr. Moore and accordingly the theatre is being widened, and the seating capacity will be increased from 500 to 750. Morris Finkel is manager.

George M. Shapira, formerly on the road for the Apex exchange here, is now located with the local Federated branch. George is a real hustler and should get the business for his new boss.

Fred Smith, of the New Palace Theatre, Penn avenue, has reopened his New Palace Theatre, Glassport, Pa.

Manager McGovern, of the Victoria Theatre, Altoona, Pa., was in Pittsburgh recently film shopping.

A Paramount Release.

MAKING DOUBLE USE OF GLORIA'S CAGE

After using the large cage for a week in a fashionable store, Bill Robson, Pittsburgh Paramounteer, put it into the lobby of the Olympic Theatre and then caged the box office.

Wanda Hawley

Fetching Paramount Star, in George Melford's Production

"BURNING SANDS"

Florence Vidor in
"DUSK TO DAWN"

An Associated
Exhibitors Picture

Leatrice Joy and
Matt Moore in "MINNIE"

A Marshall Neilan
Picture for
First National

Jack Pickford in
"GARRISON'S FINISH"

Allied Producers
and Distributors

Goldwyn presents
"THE CHRISTIAN"

With Richard Dix, Mae Busch
Gareth Hughes and Phyllis Haver

"NOTORIETY"
an L. Lawrence Weber and Bobby North Picture with Maurice Powers,

Mary Alden, Rod La Rocque, J. Barney Sheery, George Hackathorne and Richard Travers

Clyde Cook in
"THE ESKIMO"

A Fox Picture

Director Jack White and the Mermaid Players in Educational-Mermaid Comedies

It's good business to sell *fifteen* shows instead of one, without increasing your overhead——

You can do it with

Ruth Roland

in

The Timber Queen

Every retailer knows that it's fine business to sell fifteen of an article *at one time*, instead of one.

His selling effort is no greater. His overhead is no greater. He has insured against having the balance of the business, with its profit, going to a competitor. With a good article he has pleased the customer and more than pleased himself.

You can do just that thing with "The Timber Queen." Give it a good send-off in your advertising. Get your people in for the first episode.

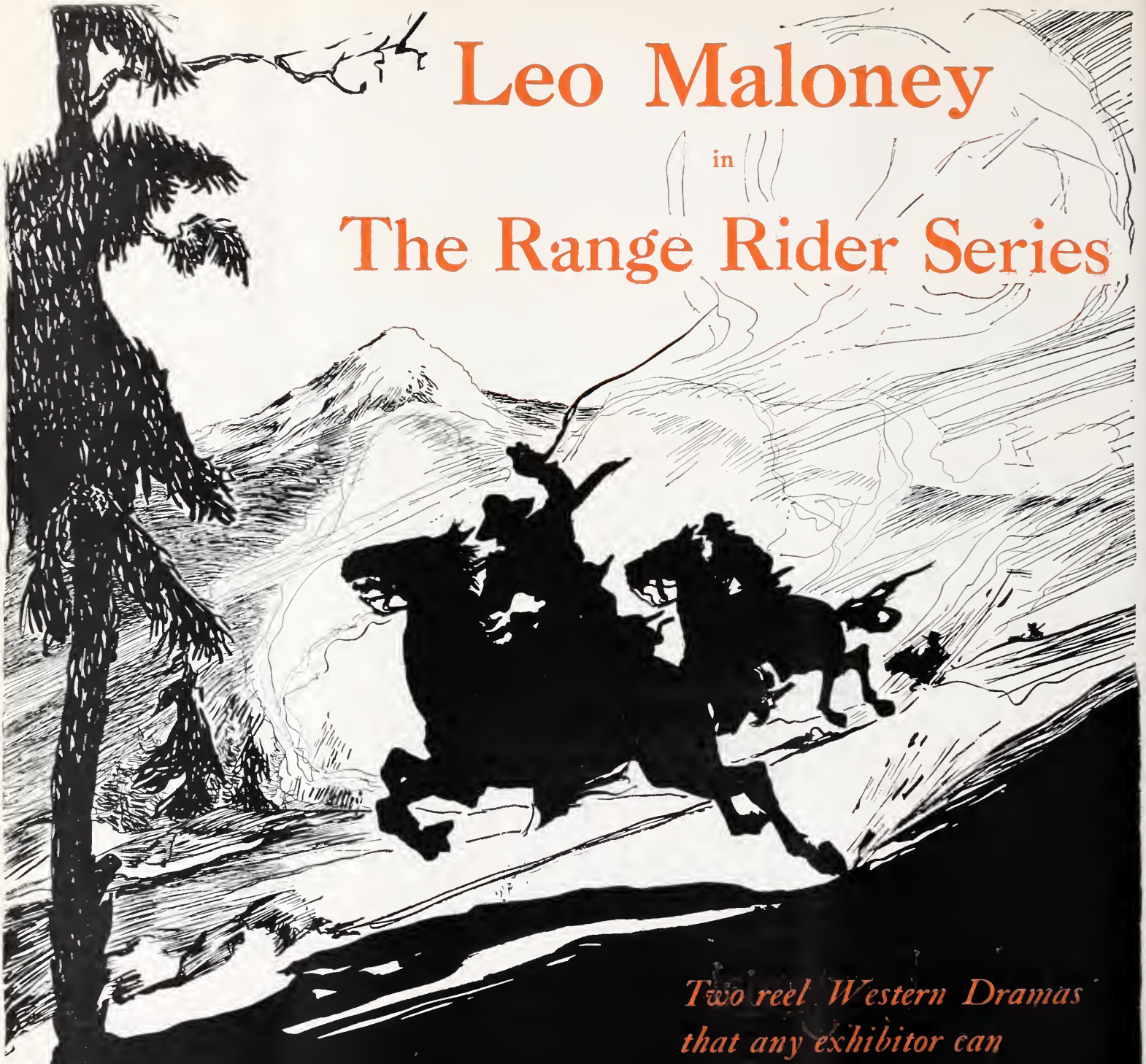
They are sold for the whole fifteen.

It's a great big Western serial, beautiful, thrilling, splendidly produced. It will live up to every good thing you say of it.

Pathéserial

Produced by
Ruth Roland Serials, Inc.

Supervised by
Hal E. Roach



Leo Maloney

in

The Range Rider Series

Two reel Western Dramas that any exhibitor can be proud to show—

WESTERN DRAMA is very popular for the reason that people like to be thrilled, like to see the life and romance of the last frontier.

The chief criticism of many Westerns has been due to the stories. People don't like to know beforehand how the picture is going to end.

The Range Rider Series have true feature stories.

Any one of them has enough story to fill a good five reel feature.

And each one has a real wallop for a finish.

Quality sticks out all over them like the quills on a porcupine.

Directed by Ford Beebe

Pathépicture

KANSAS CITY

Arbitrators in Initial Meeting

The first meeting of the new Joint Board of Arbitration for the settlement of disputes between members of the Motion Picture Theatre Owners of Missouri and the Kansas City Film Board of Trade was held the afternoon of August 22 at the Hotel Baltimore.

The new plan has met with the approval of exchange managers and exhibitors, as it assures a fair trial of all grievances and speedy correction of all causes of complaint. Some of the cases could not be tried because of the absence of some of the exhibitors, but their cases were continued to the next meeting.

The date for the next meeting has not been agreed upon, but it is thought that it will be in three weeks. An exhibitor having any complaints against exchanges should notify the executive offices of the Motion Picture Theatre Owners of Missouri.

Roy Ballinger, an operator at the Electric Theatre, Independence, Mo., and Luther Lawton, negro vault man at the local Pathe exchange, have been sentenced to six months in the county jail for stealing films from the Pathe exchange. It was estimated by Harry Graham, manager of the exchange, that the total value of all the films taken was around $10,000.

S. F. Meade and his son, of the Meade Theatre at Kingman, were visitors at various film exchanges last week. They have remodeled the Cozy and Elite Theatres at Pratt, Kas. These theatres were recently purchased.

J. P. Moore has reopened his Electric Theatre at St. Joseph, Mo., after making extensive improvements.

Lloyd Ware, who owns the Varsity and Bowersock Theatres at Lawrence, Kas., is spending his vacation in the Ozarks.

Ed Smith has purchased the Lakin Theatre at Great Bend, Kansas.

Carl Muff has purchased the Electric Theatre at Edena, Mo. He formerly owned the Rex Theatre at Clarence, Mo.

S. K. Williams has re-opened the Highland Theatre, Kansas City, for Curry and Green.

George Costa opened the Vine Street Theatre, this city, recently.

Out-of-town visitors seen at the various film exchanges recently have been: Jess Salzberg, Crystal Theatre, Hoisington; O. K. Mason, Regent Theatre, Wichita; W. P. Cuff, Strand Theatre, Chillicothe; G. L. Rugg, Eureka Theatre, Weston; C. R. Wilson, Lyric Theatre, Liberty; Mrs. W. W. Wertenberger, Empress and Olive Theatres, St. Joseph; G. W. Goodnight, Lyric Theatre, Holden; H. O. Doyle, Capitol Theatre, Huntsville; F. G. Weary, Ferris Theatre, Richmond, and Miss Minnie Eakins, Royal Theatre, Nowata, Okla.

A Paramount Release.

"CARAMBA!" SAYS THE CUTOUT WALLIE

How Ray Beall, of the Imperial Theatre, Charlotte, N. C., did up his lobby with cutouts and drapery for Wallace Reid in "The Dictator." It cost little and brought a large return.

A Paramount Release.

A THREE WAY CUTOUT IDEA FOR MEIGHAN

Ray Beall, of the Imperial Theatre, Charlotte, N. C., used three cutouts for "If You Believe It, It's So." One showed Meighan against a bottle and another the repentant hero against the cross.

CLEVELAND

Liberty Theatre Changes Policy

The Liberty Theatre, only one of the Loew Cleveland houses, now closed, on being re-opened will be devoted to a program of pictures and music. Last season the Liberty, a neighborhood house, had a combination policy of pictures and vaudeville. "Chick" Taylor, formerly of the Doan Theatre, will be the manager.

William Fox has made a leasing arrangement with Paul Gusdanovic of the Strand Theatre, Cleveland, and beginning September 2, this house was devoted exclusively to Fox pictures.

Reade's Hippodrome, formerly B. F. Keith's, opened in Cleveland on August 28 with a combination policy of vaudeville and pictures. There were seven acts, and the picture was "Orphans of the Storm," the second run of it in the city.

The house has been redecorated and a new sign put on the marquise. A large organ also has been installed. W. H. Raynor is the local manager. The owner, Walter Reade, is proprietor of theatres in New Jersey.

The Hippodrome has continuous performances, from 10.30 to 11 p. m. There are two orchestras, one for the vaudeville and one for the pictures. It was announced that the Hippodrome will play all of the United Artists productions.

PHILADELPHIA

Booking Office Is Dissolved

The Chamberlain and Higgins booking office, Shamokin, has been dissolved by mutual consent. Each will attend to its own particular interests.

The new Casino Theatre, Mt. Poco, recently opened by J. O'Hara with a capacity of 750 seats, has enjoyed a prosperous business.

Thomas, the restaurant man and the chief food dispenser in Lansford, has broken ground for his new theatre.

Mrs. White, of the White Theatre, Frankville, has remedeled her house, installing an attractive stucco exterior.

J. J. De Roy, formerly of Pittsburgh, is now connected with the Philadelphia Fox office as road-man.

A Paramount Release.

THIS BOOK STORE HOOKUP MEANS SOMETHING

The Capitol Theatre, St. Paul, had this painting made for "Blood and Sand" for the window of the leading bookstore which sold other books along with the works of Ibanez on the strength of the fine display it made.

SAN FRANCISCO

Beatty Purchases the Hippodrome

James Beatty, who conducts the Liberty and Jose Theatres at San Jose, has purchased the Hippodrome Theatre in that city from Ackerman & Harris and will convert it into an exclusive picture house, to be known as Beatty's American Theatre. Extensive improvements are planned, including new decorations by Herman Krause; the installation of a new organ, and new operating room and electrical equipment to cost $6,000. William J. Beatty has been made house director for the three theatres and Herman Kirsken has been appointed director of publicity for all three. The Hippodrome Theatre is a comparatively new house, well located, seating about 2,000.

The Excelsior Theatre, Mission street and Ocean avenue, was opened on the evening of August 22 with "The Bachelor Daddy" as the main attraction. This house, which seats about 2,000, is owned by Robert A. McNeil, R. E. Baines and W. G. Bailey.

The Bijou Theatre, at Elmhurst, has been purchased by A. Stott. The new owner plans to erect a 1,000 seat house on the site at an early date.

The New Shubert Curran Theatre, on Geary street, is nearing completion and the formal opening is set for September 11. While intended for stage productions, moving picture equipment has been provided.

Charles H. Brown, joint lessee with Herbert A. Harris, of the Century Theatre, has returned from a month's stay at Lake Tahoe. The theatre will shortly pass into the management of Oliver Morosco, who will be associated with Brown and Harris in the lease.

Frank J. Costello, formerly general manager for the Turner & Dahnken Circuit, has been made manager of the three theatres conducted at Reno, Nev., by the T. & D. Jr. Circuit. He has been instructed to make alterations and improvements at the Grand Theatre and to introduce his famous prologues at the Majestic. The Rialto Theatre is to be devoted exclusively to road shows and local entertainments.

The Western States Film Exchange, recently incorporated, has secured quarters at 191 Golden Gate avenue.

John Peters, who has conducted the Elm Theatre at Elmhurst for many years, has purchased the Bijou Theatre of that place and is now operating both houses.

J. Smith opened the Radio Theatre at Haywards for the summer months. This is being operated as an airdome.

R. B. Guive, manager of the Selznick branch, who was run down by an automobile, sustaining a broken shoulder blade and a fractured ankle, has recovered sufficiently to be at his desk again.

Edward A. Smith, until recently personal representative for Thomas H. Ince, and formerly manager of the Rialto Theatre, has sailed for Honolulu to take charge of the New Princess Theatre to be opened in that city in October. Louis R. Greenfield, of the Kahn & Greenfield Circuit, is interested in the new Hawaiian house, which will be conducted along the same lines that have made the New Mission and New Fillmore theatres so successful.

SEATTLE

Marsden Better After Operation

Robert Marsden, Jr., owner of the Noble Theatre, Marshfield, Oregon, has been seriously ill, and is now recovering from an operation.

Fred Mercy re-opened his Capitol Theatre, the largest house in Yakima, which has been dark all summer, September 2, with "Foolish Wives." This is only one of the houses that are dusting up the box office for the fall season. The general feeling is one of optimism. Throughout the Grays Harbor country the improvement is already a fact, due to good crops, and a more comfortably livable temperature than in Yakima.

J. B. Martyn, of the Haney Theatre, Haney, B. C., who is planning to renew some of his old equipment, has purchased a Power's machine. Mr. Barnett, who owns the Colonial Theatre at Grand View, plans some important changes. He is contemplating a new Colonial house and will shift his old equipment and furnishings to the new location.

Fred Normand, Portland branch manager for Pathe, has resigned to go into business for himself as manager of the Circle Theatre, a downtown house. L. A. Samuelson, inspector-booker from the Seattle office, has succeeded Normand as branch manager in Portland, and W. B. Renfroe, formerly with Vitagraph in San Francisco, takes Samuelson's place in Seattle.

Vitagraph here announces the appointment of Lloyd V. Lamb, of Portland, to the sales staff. He will cover the state of Washington.

Tom O'Neil's new Lark Theatre, McMinville, Oregon, opened September 8.

Twenty-four Seattle movie fans out of many hundred contestants received cash prizes, season tickets to the Columbia theatre, and tickets to "The Storm" in the Star contest on whether Manette heroine of "The Storm" should marry a city man or an outdoor man. The contest attracted wide spread attention and brought worthwhile results.

R. L. Ruggles, owner of the Liberty and Dream theatres, Chehalis, sustained slight injuries recently when his automobile with which he was tinkering, broke loose.

It is reported that O. O. Ruth, who owns the new Vernon Theatre in Mount Vernon, has taken over the Mission, formerly operated by R. K. Dunn, who plans to build another house.

J. G. von Herberg, manager of the Greater Theatres Co., has been in New York on a five weeks' business trip. He will spend two weeks at First National in his capacity as a director and trustee. L. O. Lukan, general manager for First National on the Pacific Coast, after attending a sales conference in San Francisco, went to New York with the intention of returning to Seattle in about two weeks. Guy G. Maxey, Northwest manager, left for San Francisco, with J. Beckman and M. Castle of the Seattle staff, to attend the sales conference there.

A Paramount Release.

MAKING A SCANDAL IN AN ONTARIO TOWN

Leon J. Bamberger, just before he came to help Claud Saunders, made this cutout display on the balcony of the leading hotel at Sarnia, Ont., for "Beyond the Rocks." It looked bad until you came close to it.

CANADA

Make Change in Grand's Policy

Manager Minhinnick of the Grand Theatre, London, Ontario, has adopted a combination policy for the fall and winter season of pictures and vaudeville, with an occasional dramatic road show, programs being changed twice weekly. Only one show is given each evening.

Leonard Bishop has returned as treasurer of the Capitol Theatre, Winnipeg, after having been with the Capitol Theatre in Calgary, Alberta, for some months under Manager John Hazza.

Max Allen, formerly identified with Allen Theatre interests in Western Canada, has personally acquired the Walkerville Theatre, Walkerville, Ontario, and has taken charge as manager. Earl Horton is the director of the new orchestra at the Walkerville.

Albert Weaver-Winston, late conductor of the Edmonton Symphony Orchestra, Edmonton, Alberta, has been engaged as the musical director of Allen's Palace Theatre, Calgary, for which he has organized an entirely new orchestra. He has had seventeen years' experience with orchestral work in Chicago, St. Joseph, Mo., and Edmonton.

A. R. McNichol, owner of the Lyceum, Starland and College theatres, Winnipeg, returned to that city on September 10 after making a business trip to New York City and Toronto.

Z. Goldberg has once more become the proprietor of the Sun Theatre, Montreal, having resumed control of the house after it had been taken over for a short time by Messrs. H. Smith and I. Sourkes, two local exchange men.

Monroe Salisbury was the guest of honor at the last meeting of the Moving Picture Exhibitors' Association of Manitoba, which was held in Manitoba Hall, Winnipeg, with President R. Kershaw in the chair.

Col. Arthur Sullivan and Dr. Wilmot of Winnipeg have bought the Province Theatre, Winnipeg, from John Schuberg of Vancouver, B. C., Jack Ward will continue as manager of the Province, it is announced.

The Gaiety Theatre, Portage avenue, Winnipeg, is scheduled for early opening under the direction of its new owners, the Capital Loan Company, after improvements have been made in the building.

Edward Benedict, a well-known Toronto artist, has been appointed organist of Shea's Hippodrome, Toronto, in which has been installed the largest theatre organ in Canada.

Clarence Robson, manager of the Strand Theatre, Toronto, had the satisfaction of holding "The Loves of Pharaoh" over for the third straight week, starting September 11, despite the knocking criticism of the Toronto Telegram.

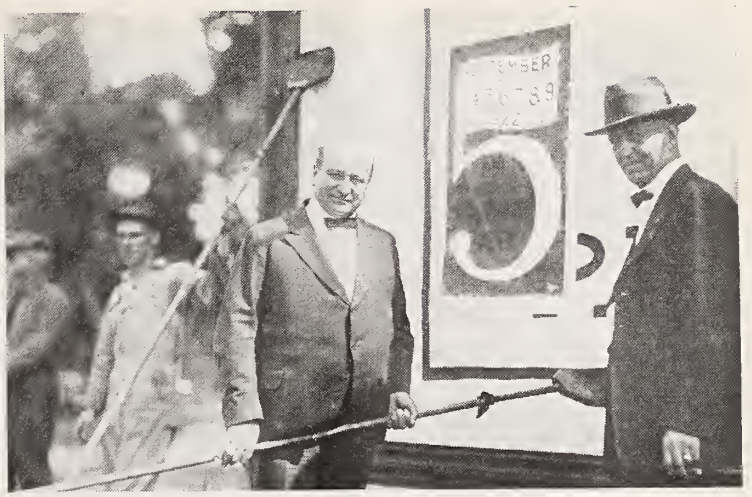
Although the balcony of the Arcade Theatre, 859 St. Catherine street, East Montreal, was badly burned in an early morning fire, Manager A. Denis made such a rapid clean-up of the debris and water that the theatre was re-opened within twenty-four hours and good business continued.

Capt. Frank Goodale, manager of Loew's Ottawa Theatre, Ottawa, has announced that it was due to an oversight at the Loew offices in Montreal that the city taxes on the theatre in Ottawa were not paid. The City of Ottawa entered suit for the amount of the taxes due, but the claim was quickly settled, he stated.

A Paramount Release.

NICE PICTURED PEOPLE GOT FREE TICKETS

If you were among the "Nice People" whose pictures were in the frame in this store in Quincy, Ill., you could get a pair of seats to the Star. A local photographer supplied the pictures.



A Paramount Release.

THE GOVERNOR WIELDED A WICKED BRUSH

After pasting William Allen White one, Governor Allen, of Kansas, pasted the first Paramount Week poster, just to keep his hand in it. He made a pretty fair job of it at that.

Manager Ben Stapleton of the Centre Theatre, Ottawa, Ontario, is now classed among the exhibitors who have added a radio feature to moving picture performances. A large radio receiving set has been installed in the Centre Theatre and radio concerts are being given every Monday, Wednesday and Saturday evenings when a special program of music is sent out by a local broadcasting station.

Theatre patronage has been keeping at a high level in Ottawa since the first big impulse of the summer was experienced by local exhibitors during the week of August 7, when great crowds swarmed into practically all of the houses.

The La Plaza Theatre, Toronto, Ontario, has long been looked upon as a neighborhood institution because of special features which have been presented in conjunction with pictures. The theatre has carried out this idea still further by offering radio concerts at evening performances. Community singing is also being conducted.

R. L. Gregory has sold his theatre, the Wonderland, at Acton, Ontario, to Mr. Silverthorn and has arranged to build a new picture theatre at Brampton, Ontario.

The Opera House at Bathurst, N.B., which was burned last spring, is being rebuilt and will be opened in September. The original theatre was built only two years ago for the presentation of pictures.

The Bijou Theatre, St. Stephen, N. B., which was destroyed by fire last spring, has been rebuilt and will re-open shortly. While building operations were under way, the local curling rink was utilized as a picture theatre. This ring was the first picture house in St. Stephen, by the way, having been used for this purpose twelve years ago.

The Gem Theatre, Fredericton, N. S., is nearing completion and is to be opened as a picture house by F. G. Spencer, of St. John, N. B., who controls theatres in St. John, Fredericton, Woodstock, Windsor, Amherst and other centres of the Maritime Provinces.

Herman Kobold, the new owner of the Dominion Theatre, Winnipeg, Manitoba, has installed himself as the manager of the house, with Walter Dolman, a well-known Winnipeg organist, as musical director. Improvements costing $10,000 were recently made in the Dominion, which is one of the oldest houses in Winnipeg.

Bernard Allen, Toronto, president of the Allen Theatre Enterprises, and Ben Bloom, former supervisor of Allen theatres in Winnipeg, Manitoba, have left on an extensive trip during which they will visit a number of foreign countries. Mr. Allen, who is the father of Jule and J. J. Allen, active heads of the various Allen organizations, returned from a trip around the world not many months ago.

M. E. Nichols, manager of the Capital Film Company, a film exchange of Winnipeg, recently returned to his home city after an extended visit to New York, Montreal and Toronto.

Danny Freeman of Winnipeg, formerly Western Canadian representative of Select Pictures Corporation, Ltd., has become an automobile salesman.

Ben Kauffman of Montreal, local branch manager of Regal Films, Ltd., has again taken over his old position of manager of the Montreal branch of Famous Players Film Service, Ltd., in succession to H. Smith, who resigned to become manager of the Regal Films branch at St. John, N. B.

L. E. Ouimet, former president and general manager of Specialty Film Import, Ltd., Montreal, has left for Los Angeles, to take up the production of a moving picture.

DETROIT

Exhibitors Sign for New Season

H. A. Ross, division manager for Famous Players, with headquarters at the Detroit exchange, reports that the first forty-one Paramount pictures are sold in every key town in the entire territory. John H. Kunsky will show them in Detroit, first run; in Grand Rapids, Charles Seaman will show them at the Strand and Majestic; Paul Schlossman has them for Muskegon; Clyde Quimby will show them in Fort Wayne, at the Jefferson and Strand; W. S. Butterfield will show them in Saginaw, at the Regent and Franklyn—in Flint, at his Palace, Garden and Regent; at Battle Creek, Lipp and Cross will have them; in Bay City, W. C. Watson will show them at the Jefferson and Regent; Wirt S. McLaren will have them for Jackson. Butterfield has Paramount also for his Ann Arbor houses and Port Huron. The entire Fitzpatrick and McElroy circuit has been signed, which takes in the towns of Ludington, Benton Harbor, Saint Joseph, Cadillac, Manistee, Three Rivers, Big Rapids and Alpena. In Monroe, Joseph Denniston has the franchise.

William Schroeder, of Petersburg, has taken over the Everhall Theatre of that town.

W. C. Bennie, of Menominee, has recently installed a new transverter in his house there, in addition to a new pipe organ, and plans on giving a class of film fare and entertainment never before attempted in that city.

The Strand Theatre, Pontiac, which has been closed for some time, has been entirely redecorated and remodelled, and was re-opened on September 3 with an especially ambitious program. The Strand is located in the heart of the business district of Pontiac and is now in a class to be favorably compared with any theatre of the Middle West.

The Regent Theatre at Battle Creek, operated by Lipp and Cross, has been closed to be redecorated and recarpeted. It is planned to re-open the house on September 9.

Robert Dunham, of the Strand, Detroit, has left on July 1 for a camping trip through the northern part of the state, is expected to return soon.

William Koons, manager of the Wonderland Theatre at Vicksburg, has closed the house and is thoroughly redecorating and altering it. The name has been changed to the Garden Theatre and on the opening date a free show for the townspeople will be given. The co-operation of the Famous Players-Lasky Corporation has made this possible.

Al Ruttenburg, of the New Home Theatre, Detroit, is a manager who has been doing a wonderful summer business at his house, despite the fact that he is located in a neighborhood with several other theatres of the same class, which means stiff competition. Capacity houses have been the rule, rather than the exception, daily all summer long, and this can be attributed only to good showmanship.

MILWAUKEE

Fischer Back to Manage New House

After an absence of almost two years, George Fischer, for nine years manager of the Alhambra Theatre, has returned to Milwaukee to re-enter the moving picture field here. Mr. Fischer is directing the completion of the New Milwaukee whose managership he will assume.

According to Mr. Fischer, the New Milwaukee will be one of the finest outskirt houses in the Middle West. It will represent an expenditure of approximately $300,000 and will seat 1,250. The project is backed by merchants in the vicinity of Teutonia avenue, where the theatre is being erected.

Mr. Fischer, during the greater part of the time he was absent from this city, was manager of the Woodlawn Theatre in Chicago.

Charles Brewster has left the Merrill to become house manager of the Butterfly Theatre.

Fred Hassman, formerly of the Merrill, has been appointed assistant manager of the Palace Orpheum which, under its new policy, is showing the highest class vaudeville in the city along with feature pictures. The Palace Orpheum, the largest local theatre has been redecorated at a great expense.

INDIANA

Stiff Fight for Patronage Opens

Managers of picture theatres in Terre Haute are preparing for a stiff battle for patronage for the coming season and all are lining up their forces for action. During the past month some important contracts have been closed and as a result the people of Terre Haute apparently are going to be provided with some high-class photoplay entertainment throughout the fall and winter season.

The Strand Theatre, on Third street, Evansville, will soon be taken over by the management of the Victory Theatre, one of the largest photoplay houses in the southern part of the state, according to word received in Indianapolis. The Strand, it is understood, will be used by the Victory management for the introduction of vaudeville in Evansville.

The new picture theatre recently erected at Decatur for Jesse LeBrun has been named the Cort. The name was selected by three judges from a list submitted by patrons of the theatre during the first week the theatre was opened. Vincent Borman, the winner, was awarded a prize of $25.

Brazil experienced its first Sunday picture show August 27, when the Sourwine Theatre presented its regular program in the afternoon and evening. An ominous rumbling in church circles was heard and there was some talk of arrests and injunctions, but nothing of the kind transpired. The attendance at both the afternoon and evening shows was big.

Oscar Hansen, genial manager of the Jefferson Theatre at Goshen, recently presented a reward to a member of the Goshen police force for having frightened a burglar away from the theatre a few nights ago.

Harry M. Palmer, the progressive manager of the Liberty Theatre at Washington, Ind., has been all smiles recently as a result of a notification he received from the Universal Film Company, informing him he had been adjudged the winner of a national advertising campaign fostered by the company in connection with the presentation of "Robinson Crusoe." Accompanying the notification was a check for $450 as first prize.

The Grand and Cosmo Theatres at Gary have been merged under one management as a result of a recent transaction in which Nick Bikos, owner of the Cosmo, sold the theatre to the Grand Theatre Company. The two theatres, which will be redecorated throughout, will be managed by Peter Kalleres, who has been managing the Grand. The terms of the sale were not made public.

The Why Not Theatre in Greenfield has been sold by the Why Not Realty Company to Frank Rembusch, of Shelbyville, atres in Indiana. The Why Not was built three years ago at a cost of more than $40,000 and is the only theatre in the city. It is understood that Mr. Rembusch will make a number of changes in the interior of the building and will operate it in conjunction with the other theatres in his chain.

Two suits against proprietors of motion picture shows in Converse and Ashley, Ind., were filed recently in the United States They allege violation of the copyright law in the reproduction of music. One charges that music copyrighted by the Leo Feist, Inc., of New York, has been reproduced and featured by Russell Rhoades, of Converse, and the other was filed by the Irving Berlin Company, of New York, against Clarence McClish, of Ashley.

Work on the foundation of Bloomington's new picture theatre was started this week. The building, which is to be 66 by 132 feet in dimensions, will be erected for Harry Vonderschmitt, owner of the Liberty Theatre at Washington, Ind. It will be practically three stories high and in addition to the theatre will be occupied by two store rooms on the first floor and four office rooms on the second floor. It will cost approximately $50,000. Harry M. Palmer, manager of the Liberty at Washington, will be the directing head.

Programs of Indianapolis' downtown picture theatres for the fall and winter season indicate no dearth of first-run photoplay features; in fact the pre-season announcements of the various downtown show houses disclose that many fine films have been booked. It is not far from the exact state of affairs to say that the one-a-week patron is due for sore perplexion this season on the choice of which theatre to visit. The Circle's fall season was inaugurated last week—also the theatre's sixth birthday—with Guy Bates Post in "The Masquerader." The fall season at the Ohio, according to Harry F. Koch, was started with the DeMille production, "Nice People," and Loew's State, which has been closed during the summer, opened this week with Rudolph Valentino in "Blood and Sand"

In the Independent Field

By ROGER FERRI

Newsy Bits

That the exchange map of Detroit will be radically changed within the next few weeks is a certainty. Exchangemen there are gossiping about the activities of a certain promoter who for the past few months has negotiated stunts that were short of startling. But he has reached the end of his rope and his passing is only a question of time.

Observations in the bigger cities of the Middlewest and West proved conclusively that the important theatres are patronizing the independent exchanges and booking their box office attractions.

Louis Burston, the producer, was in Chicago for several days last week, but not because he had planned to lay over in the Windy City. On the contrary the transportation regulations of the N. Y. C. had much to do with Burston's helated departure for the Coast.

J. Charles Davis, 2d, exploitation manager and assistant to President W. E. Shallenberger, of the Arrow Film Corporation, stopped off in Columbus, O., on Monday of this week to show "Night Life in Hollywood" to the censors there. The picture was o. k.d.

The Warner Brothers are expected to make some important announcement within the next few days relative to their distrihution plans in Detroit. Dave Warner is in charge of the Detroit Warner exchange, but information reaching this office from the Ford metropolis has it that the Warners are negotiating with local capital, which will he interested with them in the distrihution of the pictures in Michigan.

Nat Lefkowitz, manager of the Cincinnati office of the Standard Film Service, ranks among the youngest exchange heads in the country, hut despite this fact Nat's record is as good as that of the foremost manager in the country. His exchange does as much business in one week as all the other independent exchanges income put together.

There is some talk in Cleveland to the effect that the Skirboll Brothers, who operate exchanges in Pittsburgh and in the Ohio city, will establish another exchange in Detroit. This report, however, was not verified.

Sam Werner of the Federated Exchange of St. Louis, while looking forward to a big season, informed the writer of this department that business in that section, owing to the bad hreaks in weather, was only slightly hetter than it was a month ago. Nevertheless, Sam has more pictnre contracts for next season than he had in September, 1921, for the following season. Which does show improvefnent.

The first prints of Ivan Ahramson's "The Wildness of Youth" was received by the various exchanges in the Middlewest on Friday and Saturday. The Western exchanges received these prints on Monday.

Henry Friedman, brother of Joe Friedman, president of Celebrated Film Players Corporation of Chicago, and the Federated Exchanges of America, Inc., is an extremely husy man these days. While Borther Joe is aattending to the executive work of the two enterprises, Henry Friedman is taking splendid care of the Chicago office and enjoys the good will and friendship of every exhibitor in that territory.

The Week in Review

THE independent market right is going through a most dangerous crisis. Reports from Washington indicate a determination on the part of Governmental authorities to collect an unfair 5 per cent sales tax. Already this has thrown several exchanges out of business. The tax due, under the interpretation of the Treasury Department of the law, amounts to more than $1,000,000. Deputy sheriffs have appeared at various offices with threats. Several companies have been warned that unless the tax is paid immediately they will "have to suffer the consequences of being dealt with drastically." And these threats coming from sheriffs one need not ponder long to ascertain just what this "drastic action" implies.

IF ever there was a time when independents had to get together in combating a detrimental interest it is here—and now. Only through united action, concerted action, backed with every inch of fight that can be mustered together, can some relief be obtained in Washington. The tax is unfair. And discriminatory, according to many experts. These will be present at a meeting that will be held at Hotel Astor shortly under the auspices of MOVING PICTURE WORLD *at the request of independents. Let's all get together. Let's act determinedly and effectively—and this sort of action can come only from solidity within the independent field. And we can solidify our forces. We must.*

THIS tax question is the concern of every independent producer, distributor and exchangeman. It strikes at the very fundamentals of our enterprises. There are a score of moves that can be made. These will all be submitted at the meeting at the Astor. But make up your mind to fight. The army that laid down never won any war—and certainly those independents, who "lay down" in this campaign, will forfeit their business, for that is precisely what collection of that 5 per cent sales tax means.

NO more wonderful a spectacle ever greeted us than the one we encountered at Hotel Sinton in Cincinnati on Monday night. The occasion was the Cincinnati reception to Al Lichtman, who was this week the guest of that enterprising exchangeman, Harry Charnas, in Pittsburgh, Cincinnati, Detroit and Cleveland. Two hundred exhibitors from southern Ohio and Kentucky were on hand to greet the new independent distributor, who, in the course of his eloquent address, told what he thought about independents and their future. Elsewhere in this issue the entire trip of the Charnas party is reported. Our own big chief, Mr. Robert E. Welsh, was one of the guests of honor.

THAT trip successfully engineered by Mr. Charnas personally with the aid of his wide-awake and popular publicity director. Frank Hard of Cleveland, marked the inauguration of a new and more prosperous era in the local distribution of independent pictures. And we will dare say that Mr. Charnas will be repaid a hundred times for every cent expended. This tour accomplished a world of good for independents in general. It "sold" hundreds of exhibitors who heretofore have refused to be "sold" on independent pictures. But these four dinners and special showings of Al Lichtman's "Rich Men's Wives" furnished the trade with a long-sought opportunity. They came—these "show-me exhibitors." they saw Al Lichtman's greatest and artistic box office knockout, "Rich Men's Wives"—and Al Lichtman, the greatest salesman the independent market ever had, conquered them. And conquered them, he did, for there was not a single man in that audience of which we were a member in Cincinnati, who did not have a better understanding of just what the independent market was trying to do. And not one man in that audience will ever give a deaf ear to any salesmen soliciting dates on box office pictures.

COMES announcement from Lou Rogers' office that he contemplates establishing a string of 22 exchanges throughout the country for the distribution of independent pictures. The plan is co-operative. It is a worthwhile proposition submitted by a capable and substantial showman. But it all comes down to the one question—good pictures. That's what independents need and want now in quantity. With good box office pictures to distribute Mr. Rogers' equitable plan cannot help meet with the favor of exchangemen.

WITHIN the next two weeks this department will publish a complete and accurate list of local State rights exchanges in this country, classifying them in the order of their standing in the various territories. We have carefully checked up on this data. When this list is published there will be no doubt as to who the reliable and real independent exchanges in your territory are. And the promoters and "flyers" will not be overlooked in this list either.

Trade Notes

Broadway is housing a number of elahorate and high-class billhoard signs advertising independent features. C. C. Burr, of Affiliated Distributors, has two illuminated signs on Broadway at 47th street. This week Ivan Abramson leased an attractive spot at Broadway and 49th street. Warner Brothers, too, are covering the city with 24-sheets, advertising their eight coming productions.

A hevy of some of the hest known stars in New York will in all probability attend the first showing of Arrow Film Corporation's new special feature, "Night Life In Hollywood," at David Starkman's Woods Theatre, Atlantic City, N. J.

Negotiations are under way, according to a report that has reached this department, whereby Johnny Hines, who has just completed "Sure-Fire Flint" for C. C. Burr, will be starred in a production that Mrs. William Harris will stage at one of the Broadway theatres. This engagement, if it materializes, will in no way interfere with Hines' film producing program. He has three more features to make for C. C. Burr.

Reports from exchangemen in San Francisco and Los Angeles indicate that exhibitors there are shopping and that the independent exchanges are getting an unusually hig percentage of the exhibitor huyers. All of the hig indepenednt pictures already announced have been hooked for showings at the hig Los Angeles houses.

According to cahle reports from Paris Max Linder has abandoned all idea of confining his production activities to France. It is now reported that he will make his pictures in America.

"Orphans of The Storm" is being extensively exploited in England and France under its original and more popular title, "The Two Orphans." According to semi-official reports, Jeff McCarthy is exploiting the picture in England.

Marcus Loew won considerable puhlicity in English newspapers. One paper in particular devoted two full columns to an interview given out hy Mr. Loew relative to film conditions as he found them in England.

Raleigh King has acquired the world rights distrihution to "Creation," the American rights for which is still open, according to a report received by this department.

Dave Mountain, export manager of Arrow, seems to he particularly enthusiastic regarding the improvement of the film business in foreign land.

Speaking of improvement in the film business, this department has received some very encouraging reports from South American huyers, many of whom have visited New York during the past few weeks seeking product.

The Soviet Government of Russia already has made at least four attempts to induce American directors to go to that troublous country and make pictures, going so far as offering every financial inducement. However, America, despite its Prohihition, still seems good to these directors.

At last it's come out. "Bella Donna" is reported by Paramount as the title of the first pictnre Pola Negri will make in this country.

Independents Call on M. P. World to Aid in Combat Against Tax; Plan Get-together of Film Men

Because the five per cent tax on independent pictures—which the Government is determined on collecting, despite the contention that the statute in its present interpretation is unfair and illegal—threatens the future of independent distributors and producers and to throw many of them into bankruptcy several exchanges already having been forced to go out of business because of their inability to pay the tax, the Independent Department of Moving Picture World has been urged by many producers and distributors to call a meeting of independent film men for the purpose of ascertaining ways and means of effectually combating the governmental program. Within the next ten days a meeting of the independent men will be held at the Hotel Astor in New York. Every independent producer and distributor and exchangeman is invited.

In order that the necessary arrangements can be made within the next ten days, every firm or individual, in any way connected with the independent market, who is desirous of being on hand, is invited to either write, phone or wire Roger Ferri, Independent Editor, Moving Picture World, 516 Fifth Avenue, New York City. Present at the meeting, which will be preceded by a luncheon, will be all of the big independent producers and distributors in the East. Exchangemen are welcome, but announcement of their intentions to be on hand must be in this office not later than Saturday, September 23.

The situation developed as a result of the determination of the Federal authorities to collect the tax, is the most menacing with which independents have ever been called upon to contend. Two exchangemen, one in Detroit and another in Indianapolis, have been forced out of the business because of the tax. The Detroit distributor, unable to pay the tax, was forced to stand by and see Government authorities sell his exchange.

This week a collector from the tax office visited the Warner Brothers' headquarters and threatened to attach that firm if the tax of $50,000 were not paid. Several other national distributors have encountered a similar experience. Thus far the Government authorities have been silent to the pleadings of independents.

Already the movement inaugurated by MOVING PICTURE WORLD to bring the independents into one body and thereby present a solid front in the fight against the tax has met with the commendation of innumerable distributors and exchangemen. The meeting, which is the most important one ever called for independents, will bring together all the big independent distributors.

Authorities on taxation from this city and Washington will be on hand as will also be a number of nationally prominent attorneys who will assist the independents. It is hoped that at this meeting a definite program will be worked out and the proper steps taken to effectively obtain a change in the interpretation placed on the statute by Washington officials.

ARTHUR BROMBERG

Owner of Bromberg Exchanges in Atlanta, Charlotte and New Orleans, says South is booming independent pictures.

Lester Scott to Make Sales Trip

Carrying the first print of "Sure-Fire Flint" featuring Johnny Hines, Lester Scott, sales manager of Affiliated Distributors, Inc., will leave shortly on a coast to coast trip.

Herman Garfield, the Cleveland picture man, has purchased the screen rights to the "Buster Brown" cartoon title from John Leffler and Richard F. Outcault, the originator of the cartoons. Garfield announced in New York this week that production on this series will be made on the Coast, where plans are being rapidly completed.

Mr. Garfield announced also the sale of the rights to the Michigan territory on his feature, "The Parish Priest," based on the famous play. Frank E. Beecher of Detroit purchased the picture.

"Night Life in Hollywood" opens at Doc Horater's Alhambra Theatre, Toledo, O., next Monday, Sept. 18, for an indefinite run. Charley Davis, assistant to Dr. W. E. Shallenberger, president of Arrow Film Corporation, who successfully exploited that new Arrow special in Atlantic City, will also handle the campaign in Toledo.

There is a movement on foot in Philadelphia to revive the old Salesmen's Association in that territory. The association suspended its meetings during the summer and at the next meeting later this month new officers will be elected.

Bob Lynch of the Metro Exchange, Philadelphia, took a very important nautical role in the pageant at Atlantic City last week and in his 16-foot motor boat hummed things up for a while prior to the arrival of good old Daddy Neptune.

This department is in receipt of many letters seeking to ascertain the whereabouts of M. H. Burnside, who was in New York selling territories on "Yankee Doodle, Jr." Efforts to locate him in New York by various exchangemen and this department have failed. There are several letters marked "important" in this office.

Phil Goldstone, producer of "Deserted at the Altar" and the Richard Talmadge pictures, blew into town this week. He is at the Astor, where he will make his headquarters for a couple of weeks.

Dave Starkman, who, in addition to running an exchange in Philly for distribution of "The Love Slave," got back his Woods Theatre on the Boardwalk in Atlantic City on September 1, was in town last week and lined up some excellent attractions of an independent nature that will be exploited at his house. Starkman is anxious to hear from independents who have expliotable pictures that they believe would go over on the Boardwalk.

Toronto exchanges are still in a bad way, although conditions there are generally improving. Particularly true is this of the film business, exhibitors in eastern Canada reporting greatly increased box office receipts during the past three weeks, with the increases steadily improving.

Just what Al Kahn of the Federated Exchanges of Omaha and Kansas City intends doing is problematical. Al hasn't had much to say lately, but his friends in the trade are looking forward optimistically to a surprisng announcement from him.

Arrow Triumphs Again!

ARROW Film Corporation has again scored. This time with "Night Life in Hollywood." We knew the picture possibilities, but we did not for an instance suspect that it would inspire the stunts that heralded the coming of this picture at the Woods Theatre in Atlantic City, N. J., where the exploitation literally attracted attention second only to that devoted to the international pageant that was held there. Despite the lateness of the season, the picture opened at a top figure of one dollar and reports at press time indicated that every house record there would be broken before the first week expired. The title has possibilities galore. Arrow gave the trade "Ten Nights In a Barroom," a picture that opened the eyes of exhibitors throughout the country as to the possibilities of independent pictures of box office merit. ROGER FERRI.

Internal Revenue Collectors Use Sheriffs to Force Tax Payment

WASHINGTON, D. C., Sept. 14—(Special)—The Internal Revenue Department is determined to collect the five per cent. tax on all sales of films made between May, 1919, to January 1, 1922, according to announcement made here today. Treasury officials, backed by deputy sheriffs, have already served notice on a number of independents that the tax is due and must be paid without further delay. It is unofficially estimated here that collection of the tax involves over $1,000,000.

Harry G. Kosch, counsel for the Independent Producers and Distributors, Inc., has been in constant touch with the local authorities, who are determined to collect the tax and have notified their local agents to that effect. Inquiry relative to the provisions of the law have been made also by the Will Hays organization.

New England Exhibitors and Cohen Urge Booking of Independent Films

BOSTON, MASS., Sept. 12 (Special).—The annual convention of the Motion Picture Theatre Owners of Massachusetts today endorsed the campaign of Moving Picture World for bigger and better independent productions. The Bay State exhibitors, who voiced the sentiment of exhibitors in other New England States, commended the independents and voted to give the independent picture every consideration. In fact, the convention from the independent producer and distributors' angle was a huge success.

One resolution passed by the exhibitors urged all theatre owners to encourage the production of good independent pictures by using as many of them as possible and giving them preference. President Sydney S. Cohen of the Motion Picture Theatre Owners of America, who made the principal address, discussing exhibitors and independent pictures, in part said:

"To place the distribution of pictures on a business basis would be to cut down materially the cost and afford the producer of independent pictures an opportunity to bring his product directly to the theatre owner and the public. I believe that we must get away from this system of clogging our booking dates. When you remove this iniquitous distribution system and encourage the independent producer, you will be able to remove the shackles that have been put around the exhibitors. There are more independent productions of merit in the world today than ever before, and if the exhibitors will encourage the independent producers, next year there will be three times as many.

"The independent wants definite encouragement to make pictures. If they are giving you a square deal, it is up to you to stand by them. We have been merchandising our product wrong. But one thing is certain and that is that the exhibitor must encourage the independent producer and distributor by furnishing the dates."

Independent Incorporations

Albany—Ealt Pictures Corp., New York. Capital, $5,000. Incorporators, I. S. Borden, G. M. Arthur, R. Maller. Attorney, D Maller, New York.

Albany—Stanep Amus. Corp., Bronx. Capital, $10,000. Incorporators, A. Stanzler, J. Epstein, C. Cartoon. Attorneys, Kornblush & Hutter, Manhattan.

Dover, Del.—Russian Pictures Corp. Capital, $1,000,000. Incorporators, H. Stern, M. Greenburg, J. Schmal. Attorney, Dela. Corp. Co.

Dover, Del.—Turnstall Film Exch. Wilmington. Capital, $50,000. Attorney, Corporation Trust Co. of America.

Trenton, N. J.—Independent Picture Exhibitors, Jersey City. Capital, $75,000. Incorporators, S. Pesin and L. J. Kriegel, Jersey City and H. Zerman, Union Hill.

Trenton, N. J.—Sterling Pictures Corp., Union Hill. Incorporators, A. Zecker, Grantwood; Agnes Vogt, Jersey City, and Edna Weisman, Weehawken.

To Road-Show Houdini Film

"The Man from Beyond," Houdini's special feature which scored such a pronounced success during its recent run at the Times Square Theatre, New York, and which is now being sold on the states rights plan, will be routed as a road show in a number of territories throughout the country this season.

The show is called the Houdini Wonder Show of 1922. It consists of "The Man from Beyond," which is its principal component part, and a program of spiritualism and mystery, prepared by Houdini and presented by mystifiers of his selection.

Try-out performances were given at the Liberty Theatre, Staten Island, September 7-10, where the show registered so successfully that a long route is being laid out for it in the New York territory.

Skirboll Brothers of Pittsburgh this week made it known that all their State rights distribution in that territory will be done through their newly formed company, the Iron City Exchange. They already have acquired the western Pennsylvania rights to the C. C. Burr-Whitman Bennett special, "Secrets of Paris."

Harry Lande, who operates exchanges in Pittsburgh, Cincinnati and Cleveland, has arranged for special showings of Ivan Abramson's "Wildness of Youth," the first Graphic release, in those territories the week of October 9.

"Wildness of Youth" will have its premier showing in this country on October 2 at the Arcadia Theatre in Reading, Pa.

The Fontenelle Feature Film Company of Omaha this week acquired distribution rights to the C. B. C.-Hallroom Boys' comedy series of two-reelers.

Berlowitz & Mills, who operate the Elk Exchange in New York City, will open a Graphic Exchange in Buffalo. The exchange will be located in Franklin street, Buffalo. The product of the new exchange will consist of features, two-reel comedies and western dramas, as well as single-reel cartoons and novelty subjects.

Sam Zierler, whose Commonwealth exchange in New York is second to no independent exchange in the country, announced this week that the Eastman Theatre, Rochester's $5,000,000 theatre, will show the new Clara Kimball Young special, "The Hand of Nara."

Al Lichtman, president of Al Lichtman Corporation, returned to New York on Thursday morning, following a visit to the Harry Charnas exchanges in Pittsburgh, Cincinnati, Detroit and Chicago, where he and others were the guest of that popular exchangeman at showings of "Rich Men's Wives."

BLAZED TRAILS PRODUCTION FORCES IN ACTION

Director George Irving talking over script of "Lost In a Big City," which Arrow will distribute, with Star John Lowell, Author L. Case Russell, standing next to Director Irving.

Independents Here Keep Studios Busy

Independent production activities in the eastern studios are on the buzz again, judging from reports that have come to this department during the past week. Announcement that John McCutcheon had completed a new independent production, "When the Cows Come Home," was made Wednesday. Several independent distributors, including Arrow and Lou Rogers, are considering the picture's possibilities. The cast is a good one and includes: Gladys Leslie, Maurice Costello, Robert Elliott, Norma Sherra, Ernest Hilliard and Edna May Spooner.

Burton King has organized his new company for the production of his newest independent picture, "The Shylock of Wall Street." Gene Burnell, who starred in "Determination" and who has been increasing her popularity through her personal appearances throughout the country, will play the stellar role. Others in the cast, which is an all-star one, include Zena Keefe and Dore Davidson. Mr. King will direct.

Now that he has completed "Sure Fire Flint," starring Johnny Hines, for C. C. Burr, Director Dell Henderson is concentrating all his efforts on the selection of the cast for "Jacqueline," the Pine Tree Company picture, based on a story by James Oliver Curwood, which Arrow Film Corporation will State right.

Just when Whitman Bennett will start work on his Betty Blythe feature has not been made known. Mr. Whitman, in association with Charley Burr, has just completed his latest production, "Secrets of Paris," with an all-star cast.

Miss Ruth McNamara, a society woman of Richmond, Virginia, plays the role of a social secretary in a film production, "The House of Solomon," in which William Strauss heads the all-star cast.

George Hackathorne, who played the "little minister" in the Famous Players production of that title appears in a character role in the Eric Von Stroheim production, "Merry Go Round," which is being filmed in California. Mr. Hackathorne appears as a hunchback, adding this to his long list of characterizations.

Madge Kennedy, Kenma screen star, returned from Saranac Lake last Wednesday and on the following day saw, for the first time, the screening of "The Purple Highway" as it had been cut, titled and edited just as it will be shown on Broadway next month. Henry Kolker directed this picture. Rufus Steele developed the story from a play, "Dear Me," a John Golden stage success.

It is not generally known that Edy Darclea, who played the featured female role in a Fox special "Nero," and who is being starred by Unity Pictures in "Why Do Men Marry?" is also to appear in the featured female role in another production to be released in America shortly. She was selected by Henry Kolker for the lead in "Saint 'Ilario," adapted from F. Marion Crawford's famous story.

Vincent Coleman will be in New York a few weeks longer, as the play in which he appears with Doris Kenyon "Up the Ladder" a William A. Brady production, is to move from the Majestic Theatre, Brooklyn, to other New York theatres within the next month. His stage work is a change for Mr. Coleman. He has been appearing in films continuously for the past year, having played opposite five of the best known woman stars.

One of the busiest screen stars these days is Mary Alden, famous for her mother roles in "The Old Nest" and other big productions. She recently finished work in "Notoriety," a Bobby North production; she is about to be starred in "A Woman's Woman" a United Artists release. She appeared with Richard Barthelmess in "The Bond Boy" and she is now in the vicinity of San Juan, Porto Rico, making another picture.

J. B. Warner, the new cowboy star, has completed "Crimson Gold," his third western picture.

Special for Bryan

A special showing of "After Six Days," Weiss Brothers' feature spectacle of the Old Testament, was given on Wednesday of last week for the benefit of William Jennings Bryan, who expressed himself as highly pleased with the production and handling of the Bible.

Skirbolls to Run Detroit Exchange

DETROIT, MICH., Sept. 14 (Special)—Arrangements have been virtually completed whereby the Skirboll Brothers, of Cleveland and Pittsburgh, will obtain control of the Warner exchange in this city. Dave Warner, a relative of Warner Brothers, has been operating the local office. Skirboll Brothers handle the Warner product in Cleveland and Pittsburgh, in the former city as the Iron City Exchange, while in the latter town under the name of Gold Seal Productions.

It is expected that the manager of the Detroit exchange will be named within a few days. Several well known film men have been mentioned. It was stated here that in the deal is represented much New York capital. Just what the status of Dave Warner will be has not yet been made known, however.

Abe Warner, of Warner Brothers, passed through the city en route to the Coast last week.

All was hustle and bustle at the Standard Film Service Exchange in the Film Building this week, for Al Lichtman, of Lichtman Productions; Harry Charnas, owner of the exchange, and the trade press editors were the guests of the exchange at a showing of "Rich Men's Wives." The party left Thursday night for Cleveland on the lake steamer.

While business in Michigan in general has not been what exchangemen and exhibitors had hoped it was, it is picking up gradually, with every indication for a big improvement by the latter part of November.

Statistics at the bigger exchanges here show that exhibitors are paying better prices for big independent pictures, and these increases in many instances are, in proportion, greater than some being paid for program features.

The downtown Detroit theatres are shopping for big State rights possibilities. This is a good omen, say the local boys, who for many years had sought an audience with them, but in vain.

Favorite Pictures Exchange is still doing big business on "Burn 'Em Up Barnes."

Dave Mundstuk and Minter are still at loggerheads over the status of the exchange that the former sold to the latter last Fall.

Northwest

HUGH RENNIE, resident manager for Arrow in Seattle, is spending two weeks in Walla Walla, Spokane, and Eastern Washington, and is securing some nice contracts.

Barney S. Rose, formerly with the Denver Arrow, has been transferred to the Seattle territory. He will cover Washington and Oregon.

Prints of "Stralght from Paris" have been received at the Seattle Arrow Exchange. Release date is September 15, and bookings are open. Clara Kimball Young is starred. Rights for four states have been purchased for this feature. Prints of "My Wandering Boy" are expected within ten days and will be released throughout the entire eight Northwest states.

Ernest Van Pelt, special representative for Sacred Films, Inc., is in Seattle arranging for showings of Sacred Films in Seattle and Portland. This series of twelve one-reel productions is distributed through DeLuxe Feature Film Company and will show at the Seattle Columbia Theatre.

E. Marshall Taylor, one of the well-known exhibitors of the Northwest, formerly with Jensen & Von Herberg in Wenatchee, Bremerton and Portland, plans a trip through Montana as special representative of DeLuxe Feature Film Co.

According to Joe Muller, manager of Ackerman & Harris' Palace Hip Theatre in Seattle, the big Educational super-feature, "The Battle of Jutland" brought in the best business of the year, during the week of August 12. No particular exploitation accompanied the production, other than a bit of extra newspaper advertising.

B. A. Hawkinson, formerly with First National in Seattle, is now covering Montana for Educational, out of the Seattle office.

L. K. Brin, who handles the Warner Brothers product through his Kwality exchanges in Seattle, has been making a trip through the key cities of Montana. He reports business conditions improved. "School Days," which has been playing to gratifying business through the entire Pacific Northwest, will open in Spokane, September 2, at the Auditorium Theatre.

Jack Lannon and J. T. Sheffield of Greater Features, Inc., on a recent motor trip to Portland, contracted for the 1922-1923 series of twenty-six Hallroom Boys comedies in two reels, for the northwest Pacific territory. Greater Features, Inc., has handled all previous Hallroom Boys series, including the original series in 1919, and are just completing the twenty-six released during last year through Federated. On the strength of their confidence in the quality and the manner in which these comedies have become established with theatre men and public alike, they are happy to make the announcement that the new series will be distributed through their exchanges for the coming season.

Signal honor has been accorded Sergeant Loyal T. R. Snyder, who has been a member of the Citizen's Military Training Camp in the aerial service and rifle shooting during the past month. Sergeant Snyder, a lad of seventeen, was one of four men out of six hundred making a record which entitled him to be chosen to go to Camp Perry, Ohio, for an additional month's training. Shoots at Camp Perry will take place September 27 and 28. Sergeant Perry is a graduate of Broadway High School and is enrolled for the law course in the University of Washington. Owing to the honor he has won, which will keep him away from college at the opening of the semester the Dean has granted him special leave. Snyder is the owner of six scenics, which are released through the Seattle Film Exchange, and is also interested in this firm. His mother, Mrs. Nina R. Snyder, is owner of the Seattle Film Exchange, and the only woman in Seattle so identified with the film business. The four boys were complimented by the regular army men at Camp Lewis, upon their departure for Camp Perry.

F. W. Bowan has returned from a week's business trip to Portland in the interests of the West Coast Distributing Co., which has offices at 2022 Third Ave., Seattle, Wash.

Chicago

Universal's Randolph Theatre in the Loop section last week played the C. B. C. Film Sales Corporation special, "More to Be Pitied Than Scorned," which ran the most intense run of heat this city has ever experienced. In spite of that fact the picture held up well in comparison with business done at the other houses.

Frank Zambreno, president of Unity and Progress Pictures Corporation, ranks as one of the most popular film men in the country. Mr. Zambreno has no trouble in getting top and choice dates. He had two pictures on the Loop last week. They were "Broken Silence," an Arrow-James Oliver Curwood picture, at the Star, and "Back to Yellow Jacket," a Ben Wilson-Arrow feature, at Barbee's Loop Theatre.

Having received a telegram from Manager Dave Starkman, of the Woods Theatre, Atlantic City, N. J., where Arrow's latest feature, "Night Life in Hollywood" opened last Monday night, to the effect that that picture broke all records at that house, Mr. Zambreno immediately opened negotiations with Dr. W. E. Shallenberger, of Arrow, to take over that feature for this section.

Joe Friedman, owner and manager of Celebrated Film Players Corporation here and president of Federated Film Exchanges of America, returned on Monday of this week after spending a hard-earned vacation in Michigan.

Ci Griever, of the Griever Exchange, is making rapid progress here and in the market for good features.

Louis Burston, producer of "Forget Me Not," which is now being released by Metro, was in town and visited the independent exchanges along Wabash avenue.

Manager McCurdy, of the Randolph Theatre, here, is a booster for independent pictures.

Warner Brothers' "From Rags to Riches," starring Wesley Barry, will be given its premier showing at the wonderful Chicago theatre. Balaban & Katz are State righting the Warner pictures in this territory.

Just what the future status of the Reelcraft exchange here will be still remains a mystery among exhibitors. This exchange is selling the new series of Jack Hoxies in opposition to the Ben Wilson series, which are exceedingly popular hereabouts. Despite the fact that the new series is being sold at bargain counter prices, exhibitors seem to be passing them up, the general impression being that they are away below the standard of the Wilson features.

Pittsburgh

Never before in the history of the independent market was the future so bright. In this territory a number of first run houses that never used independent pictures are falling in line, according to the bookings on record at the various exchange offices.

Bill Finkel, special representative of Quality Exchange here, went to Cincinnati, where he planned making several changes in the personnel of the other Harry Lande exchange there.

Float advertising coming productions by Warner Brothers. It is thirteen feet high and seventeen feet long, and will make the trip from New York to Los Angeles. Insert at upper left: Eddie Bonns, director of advertising and publicity; insert at right: Lou Marangella, assistant director of advertising and publicity. These men designed the float.

Joe Skirboll has organized the Iron City Exchange in this city for the exploitation and distribution of Warner Brothers' productions, which he will distribute in Western Pennsylvania and West Virginia.

Simeral Exchange here announced this week the acquisition of a series of six Jack Hoxie westerns, produced by Ben Wilson from Arrow Film Corporation.

A new exchange building is being erected on Forbes street, Pittshurgh's film row, and will be ready for occupancy the latter part of December. Several independent exchanges now out of the new film district expect to move into this new building.

Columbia Film Exchange here is also planning to move into new and larger quarters. This firm is now sharing part of the first floor of the old Film Building in Ninth street. Business with this firm has been so progressive that these larger quarters are imperative.

According to Manager Davis of Columbia Film Exchange, exhibitors in this territory are besieging his office with requests for dates on C. C. Burrs latest Johnny Hines special, "Sure Fire Flint."

The visit to Pittsburgh of the trade press editors and other prominent film men as the guests of Harry Charnas, owner of Federated Film Exchange here, at the initial showing of Al Lichtman's "Rich Men's Wives" was a gala occasion. It was a success from every angle and Joe Lefke, manager of the exchange, is still receiving congratulations from exhibitors who attended. Al Lichtman was the principal speaker.

Rich Men's Wives" opened at the State Theatre here on Monday to splendid business. The newspaper reviews were commendable, with the result that the engagement promised to be a humdinger from box office viewpoint, despite the opposition across the street, where Harold Lloyd starred in "Grandma's Boy," Rodolph Valentino playing the second week in "Blood and sand" and "Monte Cristo," all of which were elaborately exploited.

Klein Sells Rights

"Is a Mother to Blame?" has been sold for Argentine, Uraguay and Paraguay by the Edward L. Klein Company, 162 West Forty-second street, New York, which organization controls the foreign rights to this production, which is being distributed by the Medal Film Corporation.

This Crowd—

isn't even a marker to the hundreds of thousands of people who will pack their way into theatres all over the country to see the outstanding motion picture sensation of the season.

What's Wrong With The Women?

Written and Produced by

DANIEL CARSON GOODMAN

—That's why such wise picture men as Sam Zierler, Sam Grand, Ben Amsterdam, Joe Friedman, Abe Cohn, and the Progress Features of San Francisco bought "WHAT'S WRONG WITH THE WOMEN." Territory now selling. Write or wire for terms, territory, and ask for a copy of the most lavish, most practical showman's campaign book ever issued for an Independent picture. Ask to see the posters, lobbies, accessories, publicity and exploitation all prepared and ready, and then SEE the picture itself. Look and you'll book. Open your eye and you'll buy. M. P. World says: "It's a sure fire knockout." M. P. World says: "It will mop up for exhibitors." That's what they all say. Get busy! Communicate today with—

Equity Pictures Corporation

723 SEVENTH AVENUE, NEW YORK CITY

Rialto Plans Chain of Twenty-two Exchanges

Louis T. Rogers, president of the Rialto Productions, announces plans are being formulated to open twenty-two exchanges, to be known as the Rialto Film Exchanges; each manager will own his own exchange and work on a co-operative plan. A similar plan will be made with the producers of pictures. Nat Levine, former president of the Plymouth Pictures, has been engaged as general sales manager. There will be five district managers, at advantageous points, who will also share in the co-operative plan.

Rialto has already contracted for ten productions and arrangements are now being consummated for the balance of its first year output. The franchise calls for a series of twenty-six features to be released one every other week; also one single-reel or two-reelers, consisting of comedies, cartoons and scenics, one to be released each week. There will be a series of four special productions, the first of which will be "Retribution," the story of Lucretia Borgia. This six-reel production played the Park Theatre, New York, for four weeks, and received praise from the daily press critics and trade papers. The second special will be "Smiles and Tears," adapted from Rudyard Kipling's famous story, "Gunga Din."

Rialto states a few territories are still open, and that a new auditing system has been instituted by Michael D. Fields that will be of benefit to both producers and exchangemen.

Equity Special Opens at the Cameo

Daniel Carson Goodman's "What's Wrong With the Women?" which is now being distributed on the State right market by Equity Pictures, will open at the Cameo Theatre, New York, on Sunday, September 17. The Equity picture was booked at the B. S. Moss house by Sam Zierler, of Commonwealth Film, who is distributing the feature in the New York territory.

"What's Wrong With the Women?" will, in addition, play over the entire U. B. O. circuit in New York. These are the first reports of big bookings on the picture received at the Equity office, although it is understood that negotiations are now under way in other territories where the picture has been sold.

Frank Cassidy, formerly advance man for the Al G. Barnes circus, joined the Warner Brothers exploitation force, headed by Eddie Bonns, and he will take charge of the float built by Warners for exploitation of the big seven productions set down for release next season.

Louis Baum, vice president of Equity Film Corporation of New York, is in Seattle and the Northwest, selling state right son "What's Wrong With the Women?"

State Rights Gossip

Arthur Bromberg, that live-wire from down South, who operates a string of progressive exchanges in Atlanta, Charlotte and New Orleans, visited New York last week and will remain in the metropolis until the latter part of the month. He motored all the way.

Exhibitors in Pittsburgh, Cincinnati, Cleveland and Detroit received a genuine treat at the testimonial dinner that Harry Charnes, head of the Standard Film Exchanges in those cities, accorded to Al Lichtman, president of Preferred Pictures Corporation, on the occasion of trade showing of that firm's initial picture, "Rich Men's Wives," on Sept. 10, 11, 12 and 13, respectively.

Rumors in Pittsburgh have it that several exchanges there will undergo changes in ownership. Business with some of the exchanges last year was the worst ever, and several of the boys fell by the wayside, the financial strain being too great.

Sol Lesser, who together with Mike Rosenberg and Brother Irving Lesser, who is in charge of the New York office, operate several exchanges in San Francisco and Los Angeles, is due in New York late this month.

Albany, N. Y., from all indications is developing into quite an exchange centre, several newcomers planning to establish exchanges there. There are estimated to be a trifle over 490 theatres north of the Yonkers line, and with exchanges in Buffalo and Albany film men and exhibitors seem agreed that a better service could be effected. On the surface, however, such an arrangement, to the writer, seems an extravagant move right now.

Bennett Says Cast Is Great

Whitman Bennett, who with Charles C. Burr, has produced a melodrama under the title of "The Secrets of Paris," which is a screen version of Eugene Sue's famous novel of "The Mysteries of Paris" claims that the cast in this picture is the strongest he ever assembled during his long career as a picture man.

For years Mr. Bennett was the assistant of Jesse Lasky, and later assistant production manager for Famous Players-Lasky. During that time he helped to produce many well known pictures, and at the same time, was instrumental in the aiding of bringing forth many well known screen stars.

"The Secrets of Paris" will soon be ready for the market. It is expected that it will be first shown in New York at one of the leading Broadway houses.

Frank S. Mattison of S. M. Sanford Productions arrived in Los Angeles from New York this week, according to a wire received here.

Some sort of litigation has developed over "Madame San Gene," which Producers Security Corporation announced for State rights release several weeks ago. Last week Aubrey Kennedy announced the completion of a picture with a similar title.

Murray W. Garson has purchased the screen rights to "Way Down South."

Aywon Film Exchange of New York and the Harry Charnas exchanges in Cincinnati, Cleveland, Detroit and Pittsburgh have bought the territorial rights to the Anchor special, "The American Toreador."

Lee-Bradford are getting many inquiries on their latest September release, "Orphan Sally," produced by Superior Productions.

"Flash and Bond," with Lon Chaney and Noah Beery, has been sold by De Luxe Film Exchange for Washington, Idaho and Oregon.

Sol Lesser, the Coast independent producer and distributor, arrived in New York this week with a print of the latest Jackie Coogan picture, "Oliver Twist."

"More To Be Pitied Than Scorned," the C. B. C. Film Sales feature, the first of the "Big Six" porgram which Apollo Film Exchange is releasing in New York, is booked for a showing at B. S. Moss' Broadway in New York week of September 18.

Plans Long Run for "Notoriety"

Information from the offices of L. Lawrence Weber and Bobby North, producers and distributors of Will Nigh's coming special, "Notoriety," point to plans for an extended Broadway run on that production. The feature is nearing its final length, and a week or two will find it cut down to exhibition footage. When that is done, the feature will be booked for a prolonged run on Broadway, according to arrangements now being made by the producers.

First run houses along the White Way have, it is said, shown a desire to book "Notoriety" after its completion ever since cutting began. The calibre of the picture as shown from the 100,000 feet that were shot, proved, the producers say, that "Notoriety" stands head and shoulders above the average feature, and is easily big enough to stand an extended run on Broadway. As matters now stand, Weber & North must take the choice between housing "Notoriety" in a legitimate theatre or booking it into one of the first-run picture theatres.

F. J. Lipson, former manager for Film Booking Offices in Omaha and Seattle, has resigned to become Denver manager for L. K. Brin of Kwality Productions, which handles Warner Brothers Productions in the Pacific Northwest. Mr. Lipson is well known throughout the territory, having been associated with Mr. Brin in the film business ten years ago. Since that time he has been identified with other exchanges in different parts of the United States. Lipson will open an exclusive exchange in Denver and will have entire charge of the territory. Mr. Brin has just returned from Montana, where he reports exhibitors are enthusiastic over the season's outlook.

During an eight-day run of "School Days" in Spokane at the Auditorium Theatre the Spokane "Chronicle" extended an invitation to all school teachers to view the picture as their guest. The run opened September 2, and the "Chronicle" cooperated with front page publicity. The picture made a record.

Phil Goldstone announces the following sales on "Deserted at the Altar": New England, Pioneer Film Corp., Boston; Southern New Jersey and Eastern Penn., Twentieth Century Film Co., Philadelphia. Goldstone is en route to the Coast, where he will produce a new special for the independent market.

Justice Richard P. Lydon of the New York Supreme Court has dismissed the suit brought by Frank M. Sanford and Loraine C. McHenry against Excelsior Features for failure to prosecute same. The suit covered the distribution of "Brown of Harvard," and the plaintiffs alleged they fulfilled their part of the contract, but that the defendants refused to deliver the positive or reprints of the picture.

Theodore Johnson, manager of Reliance Distributing Corporation, has left for a two weeks' trip through eastern Washington.

Weiss-Goldin Case Is Again Before Court

Horace Goldin, who gives the illusion, "Sawing a Woman in Half," has secured from Justice Robert McC. Marsh of the New York Supreme Court, a temporary stay, enjoining the Clarion Photoplay, Inc., from exhibiting their motion picture, which portrays the sawing of a woman in half, and purports to expose how the illusion is done. A motion to make the injunction permanent, appoint a receiver for the motion picture production, and compel an accounting by the defendents of the receipts from the production has been set down for argument before Justice Francis Martin in the Special Term of the Supreme Court on September 18.

Goldin already has a motion before the court to punish the defendants for contempt of court on a decision by the Appellate Division of the Supreme Court, recently rendered, which he says barred defendants from exhibiting the picture, but which he declares has been ignored, and the picture exhibited all over the country, doing his act irreparable damage. The present stay granted by Justice Marsh is a result of this allegation, and for the further reason that Goldin now also asks for the appointment of a receiver, an accounting, and that damages in the sum of $100,000 be awarded him.

Justice Frances Martin of the New York Supreme Court will, on September 18, hear arguments on motion to vacate the alleged service of a summons on Hyman Winik in suit brought against him by Triangle Film Corporation to recover the value of certain notes. W. C. Kesting says the summons was improperly served on him and claims that it can be personally served on Winik on his return from Europe in October.

Bookings on "The Curse of Drink," according to Bobby North, are unusually heavy. According to the statement from Apollo Exchange in New York, bookings on this picture for a one-week period ran up to $12,000.

"Night Life in Hollywood" Repeats Arrow History at Hard-Boiled Resort

By ROGER FERRI

Atlantic City, N. J., Sept. 14.—(Special)—Arrow Film Corporation has another "Ten Nights In a Barroom." And judging from the attendance that has welcomed the premier showing of Arrow's latest special, "Night Life in Hollywood" at David Starkman's Woods Theatre here, this new box office wonder will get away to an even bigger and better sendoff than that accorded the "Blazed Trails" production when it was shown in Providence, R. I., last December.

In the face of the stiffest opposition to which any picture or legitimate attraction has ever been subjected, "The Storm," playing at nearby houses at 30 cents top and Eleanor Painter opening only a couple of blocks away at the Apollo in a new musical comedy, "Night Life in Hollywood" opened at the Woods house to greatest crowds ever packed in that playhouse. The top figure was one dollar and despite that price Manager Starkman was compelled to shut the box office at eight o'clock, holding the crowd in the lobby for a solid hour. This marvelous business continued throughout the week, with the management forced to give special performances, thus repeating history, for it will be recalled that when "Ten Nights" opened in Providence a similar step had to be taken.

The picture was unanimously praised by critics and audiences alike as "the greatest and most remarkable picture ever shown in Atlantic City." It seems as if the entire resort is boosting this picture, which has caught on remarkably, with every promise that the only way Manager Starkman will be able to accommodate all those who have expressed a desire to see the picture is to continue the showing indefinitely. This picture has every qualification of a knockout and properly handled can be made to repeat the same big business it is doing here in any part of the country.

Newspapers here and in Philadelphia are commenting at length on the picture, which is furnishing the public with a complete and agreeable surprise, full of melodrama, good humor, clean and wholesome. Incidentally it is the first picture ever shown in Atlantic City at one dollar top that ever showed the huge profit that it recorded as early as Wednesday. Indications on Wednesday were that the picture at the end of the current week would show a gross business of thrice that done here by any picture at a similar scale of prices.

The exploitation campaign that heralded the coming of the picture was the most remarkable to which Atlantic City was ever treated, even the hard-boiled city fathers opening up their hearts and allowing Manager Starkman and J. Charles Davis, 2nd, the Arrow exploitation head, to stage stunts that would have landed the ordinary agent in jail. In fact, this pair, in the vernacular of the show business, proved to the natives that, after all, Atlantic City is not unlike any other city in the country, and that intelligent, persistent and systematic exploitation and advertising does pay—and pay big dividends, too.

The town and immediate vicinity was plastered with lithographs and window cards. In addition to this, Arrow representatives copped 28 of the best 24-sheet stands in Atlantic City and the immediate section. The newspaper campaign was conducted on a large scale, the natives being played to on an elaborate basis.

For special stuff, Mr. Davis communicated with the pageant committee, for be it remembered that while this preliminary campaign was going on Atlantic City was busily selecting the prettiest girl in America. Although the time for entering floats in the pageant had passed, he succeeded in entering a float representative and exploitative of "Night Life In Hollywood," and Woods theatre. This happened on the Thursday prior to the Monday opening.

Every available decorater was put to work to build this float, the carpenter and property man at Woods' coming in handy. The chair, for it was a rolling chair parade that featured the pageant, was decorated one-half in royal purple and one-half in gold. It was a simple affair, but effective. Cutout letters of contrasting colors reading "Woods Theatre, Night Life In Hollywood" were put on both sides of the chair. A large painted sign with the same wording was also used.

To make this attraction more effective the services of two beauties were obtained, and these represented Hollywood bathing girls, attiring them in one-piece suits. The "gal" dressed in purple was seated on the gold side of the chair and the one attired in gold on the purple side. The spectacle was magnificent and stopped the parade.

As a further and equally effective stunt, Arrow Film Corporation offered to star in pictures one of the winners of the many contests that featured the festivities. The pageant committee jumped at this proposition, which was widely advertised, with the picture and theatre prominently mentioned. The story of this offer was syndicated throughout the country and "played up" by both Philadelphia and local newspapers. The proposition was announced from the stage at the grand finale of the pageant when a public reception was given to Miss America. It was announced too, that the winner would appear at the Woods Theatre on Monday, Sept. 11, when she would officially sign a contract.

This announcement was made by the official announcer to some 15,000 people on the Steel Pier on Saturday, Sept. 9, and it almost caused a riot. The announcement of winner and proposition was broadcasted by radio. The Monday feature at the theatre was embodied in newspaper advertising and by means of cards distributed on the Boardwalk through hotels and stores.

The honor fell to Miss Edria Fisk, of Trenton, N. J., who was selected by the Trenton newspapers. She arrived here too late, however, to get into the Intercity contest, but on account of her unusual beauty and striking appearance, the committee selected her to represent the Queen of Sheba in the pageant. In that capacity she won first prize in the second division. Immediately she was signed by Mr. Davis, on behalf of Arrow, for part in James Oliver Curwood's production, "Jacqueline," which Dell Henderson will make for Arrow distribution.

Arrow Film Corporation was officially thanked by the pageant committee for its co-operation. In addition to these stunts, oil paintings were placed in hotels, on the Boardwalk, in department and other stores and in the theatre lobby. All this was done in the comparatively short time of five days. Despite this brief period, the opening was the most remarkable theatrical achievement recorded in Atlantic City.

Arrow has another knockout!

Chinese Story in a Big Production

China has, of course, figured in the movies many times during the past ten or twelve years; but not to the same extent as now. There has been in the last year or two a steady provision of Chinese subjects for the stage, the name of some recent successes will readily be recalled; and the screen is following suit, as a glance at the release list of the producing organizations will reveal. One of the big films now being released, "The House of Darkened Windows," is put out by the Eastern Film Corporation.

There is a decided sentiment in favor of China throughout America just now. American financiers, associated with European banks, are backing up the Chinese Republic and propaganda is at work to create in the United States a feeling in favor of the Great Asiatic States. The effect of all this on readers is to dispose them in favor of China.

In making "The House of Darkened Windows," a strong cast of players was chosen and they interpret an exciting story most effectively, it is said. Pains were taken to insure accuracy of settings, costumes, customs, and many real Chinese, it will be observed, appear in the picture.

Unity Film Sold to Atlas Co.

Unity Pictures, Inc., of 723 Seventh avenue, New York City, announces that it has sold the rights of "Why Do Men Marry?" for Greater New York and Northern New Jersey, to the Atlas Film Distributing Company.

This is the production featuring Edy Darclea, who created somewhat of a sensation in the Fox special, "Nero," when shown at a New York theatre recently. Miss Darclea also plays one of the featured roles in the film spectacle, "Sant' Ilario," directed by Henry Kolker. The story, "Sant' Ilario," was written by the famous F. Marion Crawford, and it is said that months were spent in a search for a woman suitable as a type for the character created by F. Marion Crawford—a type who was also an accomplished actress. The search ended with the discovery of Miss Darclea.

"Why Do Men Marry?" is a thrilling society and domestic drama of the exploitable sort. Its title has come in for most favorable comment, interesting, as presumably it does, both men and women. The story, too, is unusual in that the denouement of the story cannot be forecasted. Fifty feet from the final fadeout, the result of the love story is in doubt. Accordingly, the Atlas Company, purchasers of the Greater New York and New Jersey rights, believes it has a highly marketable picture.

First Banks Ready

The first Monty Banks-Federated Film Exchanges, Inc., comedy has been completed by Ben Wilson and is entitled "Pure But Simple." Bruce Mitchell directed. Mr. Mitchell, by the way, is now in New York.

Warner Production Plans for Season of 1923

Why We Joined Will H. Hays

By HARRY M. WARNER

Eighteen big pictures is our production goal for 1923:

And each one of these productions will be made with the best talent available in the industry—meaning, that we will engage the best directors, the best screen players and the best known scenario writers to whip our stories into shape.

All of the eighteen pictures will be made from books and plays which, when made known, will surprise the industry. I say this without exaggeration. And I'll back up any assertion I make.

As has been announced to the trade press, the forthcoming series of seven Warner Brothers pictures have been made from seven popular stories. Each work is known to thousands of people, and the reading percentage of the entire series runs into the millions. Furthermore, the men behind the stories, from the novelist to the directors, the players and the scenario writers, have a following that also runs into the millions.

Coupling these facts with the high standard of production excellence that has been maintained in the making of the pictures—and there you have seven of the big box-office attractions of the season.

We are not only striving to produce money-making attractions, but we have also dedicated ourselves to exhibitor co-operation. By co-operation I mean that we leave no stones unturned in helping the showmen of the country with publicity and advertising suggestions from the time he books the picture until the time he shows it to his patrons.

An instance of the wide scope of our publicity and exploitation campaigns to aid exhibitors can be evidenced from the fact that we are sending a huge float containing the names of our seven productions from New York direct to California. This stunt is unprecedented in the history of motion pictures. And to say that it will help those exhibitors who will play our pictures is putting it mildly.

We have joined the Will H. Hays organization and we are glad to be with him in helping to restore the public confidence in motion pictures and in the industry in general. We believe he will counteract and wipe out all the unscrupulous promoters of motion pictures who are actually stealing the hard earned savings of widows, orphans and the countless others who are regular patrons of the picture theatre.

We believe that Mr. Hays is performing a wonderful service to the industry. We believe that he is wielding a powerful weapon in developing the educational as well as the entertainment value and general usefulness of the motion picture in the eyes of the public. We believe that he will safeguard the interests of all those connected in any way with the industry.

And in advocating the diffusion of accurate and reliable information about the motion picture, in making known the great scope of this wonderful medium for the transmission of clean, wholesome and instructive ideas, he is performing a great service to the industry and the great American public.

And that it why we joined Mr. Hays.

HARRY M. WARNER ALBERT WARNER

Big Warner Float on Way to Coast

One of the greatest advertising stunts that has been evolved in the industry was launched last week by Eddie Bonns, director of advertising and publicity for Warner Brothers, and his assistant, Lou Marangella, for the forthcoming series of seven Warner pictures.

The advertising stunt is a huge float with seven books mounted on a truck. The float is thirteen feet high, and the total length of the seven books is seventeen feet. The books are in striking colors, and the names of the seven pictures are emblazoned on both sides of the truck.

This huge float will make a tour of the country, beginning in New York and ending in California. On the tour will be a driver for the truck, and a publicity man, who will visit every mayor and governor along the route, carrying with him a letter of introduction from Will H. Hays and Mayor Hylan, of New York.

An unusual number of publicity stunts will be put over, and it is conservatively estimated that many millions of people will see the float display of the Warner pictures.

The seven productions to be advertised by the float include "Rags to Riches" and "Heroes of the Street," both with Wesley Barry; "The Beautiful and Damned," by F. Scott Fitzgerald; "Main Street," by Sinclair Lewis; "Brass," by Charles G. Norris; "A Dangerous Adventure," with Grace Darmond, and "Little Church Around the Corner," by Marion Russell.

The truck will be equipped with a radio amplifier, and reports of current news events and concerts will be given at street corners in the various cities visited. Also, a portable projector will be used on the tour, and during the evening trailers of the Warner pictures will be shown to the public.

The float will tour through New York City for one week, after which it will make a trip to Boston and come back to New York. Then it will proceed direct to the Warner Brothers' West Coast studios.

Upon the completion of the tour, the return route, which in all probability will encompass the South and Southwest, will be mapped out at the Warner coast studios.

Be Sure to Read Every Word in Warner Brothers' Insert in This Issue

MEN WHO DIRECT WARNER BROTHERS PRODUCTIONS

Left to right: Sidney Franklin, Wallace Worsley, William Beaudine and William A. Seiter.

First Fall Film

Warner Brothers announce "Rags to Riches," a Harry Rapf production featuring Wesley Barry as their first of seven fall releases. The picture was given a preview presentation at the Symphony Theatre, Venice, Cal., and it is said to have been accorded an unusual reception by both the critics and the public.

The review of the picture by Art Meyer in the Los Angeles Motion Picture Bulletin said:

"Warner Brothers have scored another triumph in 'Rags to Riches,' their latest Wesley Barry feature. It is a splendid production with a wonderful moral. It is one of the few pictures that have been produced recently that really gives you something to think about."

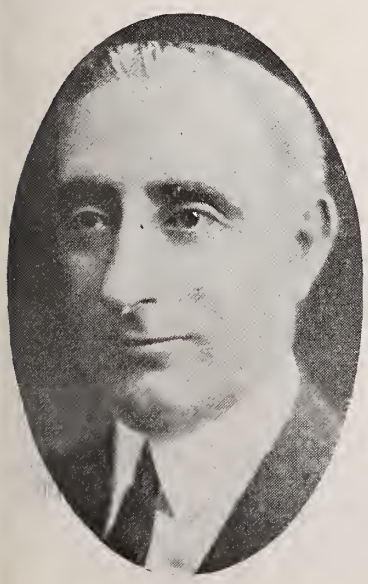
Foreign Outlook Is Brighter

The foreign distribution of the Warner Brothers productions is handled by Gus Schlesinger, general manager of the foreign department, who by virtue of his long and varied experience in the industry is a specialist in the marketing of foreign pictures.

The present outlook in the foreign market is brighter than it has been for many years, according to Mr. Schlesinger.

"For many years the foreign producers have been earnestly striving to duplicate and outstrip the efforts of American producers," said Mr. Schlesinger, "but a keen survey of their pictures proves that they still have a long way to travel in the making of super-box-office features.

"Big pictures in the true sense of the word, with popular screen stars, and good powerful dramatic stories will find a ready market with foreign buyers," concluded Mr. Schlesinger.



HARRY RAPF

Film Seven Noted Books and Plays

The roster of seven productions to be released by the Warner Brothers for the coming season include three Harry Rapf productions, and four Warner features, directed by prominent directors and adapted by well-known scenario writers from seven popular books and stage plays. A group of prominent screen players were engaged to interpret the varied roles for each production.

"Rags to Riches," featuring Wesley Barry, is announced for release in September. This is a Harry Rapf production, directed by Wallace Worsley and adapted from the stage play and book of Charles A. Taylor by William Nigh and Walter De Leon.

"The Beautiful and Damned," with Marie Prevost and Kenneth Harlan in the leading roles, is named as the second release. S. L. and Jack Warner produced the picture, E. Mason Hopper directed, and Olga Printzlau adapted it for the screen. The novel was written by F. Scott Fitzgerald.

"Brass," the Charles G. Norris novel of marriage and divorce, features Marie Prevost. It is a Harry Rapf production, directed by Sidney Franklin who has been responsible for "Smilin' Through," "East is West," and many other screen successes. Monte M. Katterjohn adapted the story for the screen.

"Heroes of the Street" starring Wesley Barry, is a Harry Rapf production directed by William Beaudine. The book and stage play by Lem Parker has enjoyed years of undiminished popularity. The setting of the story is the colorful slum section of New York.

"A Dangerous Adventure," featuring Grace Darmond, is a story of strange adventure in the African jungles. The production was made by S. L. and Jack Warner, and the story was written by Frances Guihan.

"Main Street," Warner Brothers says, is the greatest novel ever written of rural America. It was written by Sinclair Lewis, and it was produced by S. L. and Jack Warner. It is said to be replete with exploitation possibilities. Julien Josephson adapted it for the screen.

"Little Church Around the Corner," in its many years before the public as a stage play and as a book, has become known all over the world. The story was written by Marion Russell, produced by S. L. and Jack Warner, and adapted for the screen by Olga Printzlau.

S. L. WARNER

JACK L. WARNER

Harry Rapf Names Box Office Pictures

Harry Rapf, who is producing three productions for the Warner Brothers, namely, "From Rags to Riches," and "Little Heroes of the Street," both featuring Wesley Barry, and "Brass," the Charles G. Norris novel of marriage and divorce featuring Marie Prevost, is firm in the conviction that the coming season will witness the production of the biggest pictures ever made in the history of the industry.

"The coming season will mark the release of the biggest pictures yet produced," said Mr. Rapf.

"Every scenario writer and every director" continued Mr. Rapf, "is following one light and the motto seems to be 'Good stories well directed.' There was a time when to mention the cost of a picture was to sell it, but now that the motion picture business is becoming established, systematic business pictures that would have cost $500,000 a year or two ago can now be made for half that amount for the reason that there is no waste. There is now a keen rivalry between the motion picture companies not to outspend the other people, but to turn out a picture that the public will flock to see for the least amount possible without sacrificing it in any way.

"After looking over the list of pictures scheduled for production and release and seeing many previews, it strengthens my conviction that there will be pictures on the market this coming season that will exceed all previous years both in amusement value and box office drawing power."

Entire Series Have Been Sold

The entire series of seven forthcoming Warner Brothers productions made from popular novels and stage plays have been sold solid throughout the country, according to Harry M. Warner. An unusual feature of the negotiations is that the seven pictures have not all been completed, and this is said to indicate in no small measure the confidence placed by the buyers of the films in the Warner Brothers.

The seven features include "Rags to Riches" and "Little Heroes of the Street," both starring Wesley Barry, "The Beautiful and Damned," featuring Marie Prevost, "Brass," starring Marie Prevost, "Main Street," the novel by Sinclair Lewis, "A Dangerous Adventure," featuring Grace Darmond, and "Little Church Around the Corner," by Marion Russell.

Work to Maintain High Standard

The encouragement of the independent producers is tending to elevate the motion picture to its greatest and highest standard, according to Sam and Jack Warner, members of the Warner Brothers organization, who are producing a number of the forthcoming series of seven Warner pictures. Both Sam and Jack have been allied with the industry since its infancy, and during this period, they have found that the smaller producing companies are helping to maintain the excellent standard of motion picture production.

"Since 1918, the smaller producers of pictures have had a hard struggle," say Sam and Jack Warner. "But the earnest endeavor to bring forth high class money-making features has been very successful indeed.

"The smaller producing companies have one big advantage over the larger concerns, and that is the personal contact between the producer and the director and the actual filming of the picture. This advantage has proven its worth, for the simple reason that every successful producer has studied the public's demand and knows what will satisfy their amusement appetites.

"In short, the producer is on the ground from the day the picture is started up to and including the day the film is shipped from the cutting room ready for exhibition."

Wesley Barry to Appear Exclusively in Warner Brothers Productions

Harry M. Warner, of Warner Brothers, announces that Wesley Barry, who was under contract with Marshall Neilan, has been signed for a number of years to appear exclusively in Warner productions. The contract with Neilan recently expired, and Mr. Warner immediately contracted to have him appear exclusively in feature pictures.

"Freckles" Barry recently completed two productions for the Warner Brothers, "Rags to Riches," and "Little Heroes of the Street," which were produced by Harry Rapf, and directed respectively by Wallace Worsley and William Beaudine.

With the completion of the second picture a tour of the country was planned for Barry. Arrangements were made by S. L. and Jack Warner at the Coast studios with G. H. Dumond, formerly owner and manager of a famous vaudeville act, whereby the latter will take the freckled youngster on a tour of the principal cities of America.

It is expected that with the popularity he has already attained, coupled with his personal appearance tour and the release of the pictures made by Harry Rapf for the Warner Brothers, Wesley Barry will become one of the biggest box-office attractions in the industry.

"Rags to Riches," the first Warner release, is assured first run bookings throughout the country by virtue of the fact that the most representative theatre and exchange men have contracted for the entire series of Warner Brothers productions.

False Advertising Hurts Industry, Says Warner

In reviewing the many evils that are constantly besetting the motion picture industry, Harry M. Warner contends that the attempt by theatre owners and producers and distributors to fool the public with false advertising relative to a picture not only helps to kill off theatre patronage, but also immeasureably hurts the industry.

It is Mr. Warner's firm conviction that if truthful advertising in both the trade and newspaper press is maintained, the industry will be taken out of the rut of its present decadent and hokum stage.

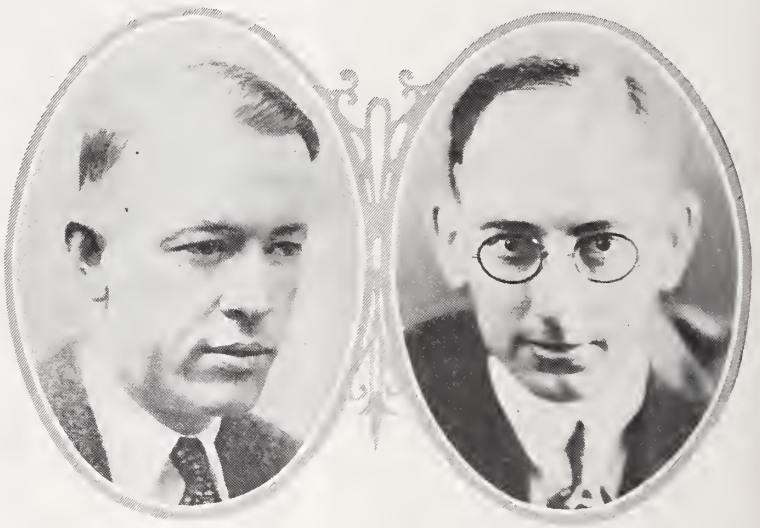
"If the producers and distributors of pictures continue to splurge smooth, but false facts about a picture, this industry will gradually lose its popularity in the eyes of the theatre-going public," said Mr. Warner. "For when this sort of advertising is carried on incessantly, and the picture does not back up the statements made in the newspaper and trade press, the succeeding ads will thereby lose their force and conviction.

"The result of this procedure can readily be surmised. The public will come to look disdainfully on the advertising copy, and as a consequence, theatre owners will be wondering why the crowds do not come to his theatre. This sort of thing has been carried on to excess, and the sooner it is stopped the better it will be for both producer and theatre owner.

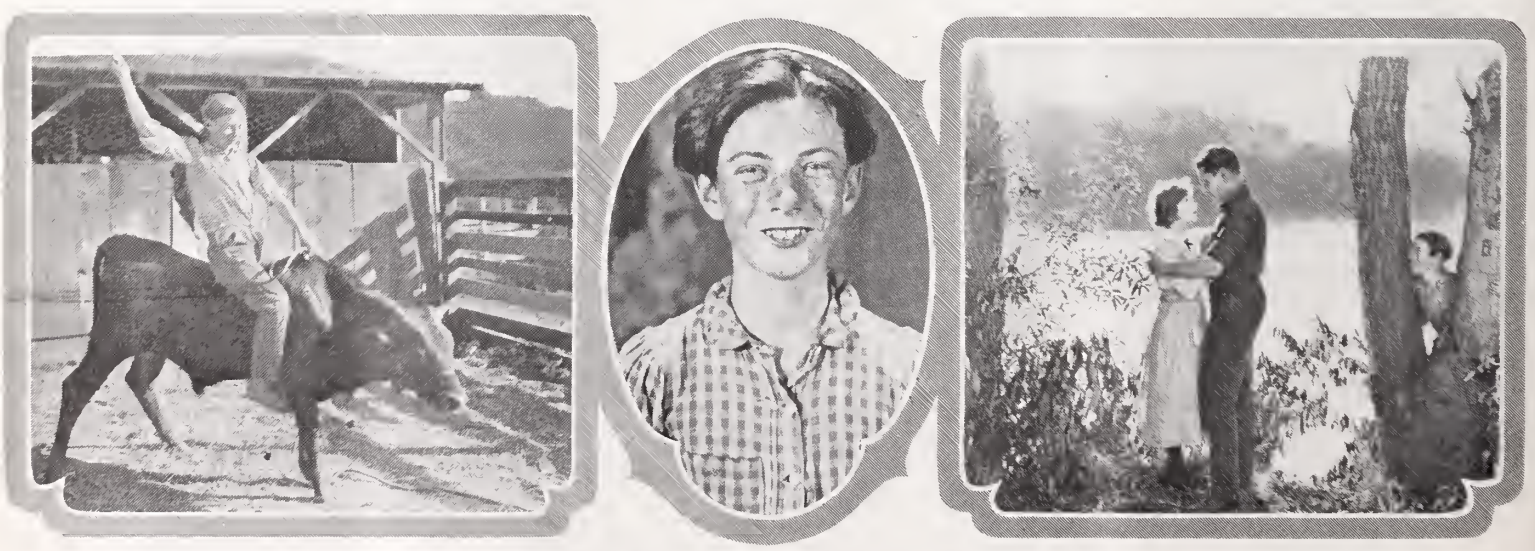
"It simply means that when a real box-office attraction comes along, all the smooth phrasing and ballyhooing will do it no good. Because the public has become used to the same line of advertising, because it feels that in the past that same advertising did not truthfully tell about a picture, the public pays no attention to future announcements. Now more than ever before in the history of the business is there a greater need for sane and truthful advertising in both the newspapers and the trade press.

"We have dedicated ourselves to exhibitor co-operation, and in rendering this co-operation we will not wilfully mislead exhibitors into the belief that what is hailed as white will turn out to be black. In other words, our policy will be rigidly adhered to as far as our advertising and publicity copy is concerned. When we are truthfully sold on the merits of our features, we will truthfully tell both exhibitors and public about it.

"To help maintain the public confidence in the motion picture, to help theatre owners derive the maximum results from these attractions, we will constantly endeavor to inform them of the salient features and truthful facts concerning each and every one of our productions. Let us have more advertising in the trade press and in the newspapers, but let that advertising spell real worth in the eyes of those who have made our industry what it is today."



Left: Monte M. Katterjohn, who adapted the Charles G. Norris novel, "Brass," a Harry Rapf production, for Warner Brothers; Right: Julian Josephson, who adapted Sinclair Lewis' "Main Street" for Warner Brothers.



Scenes from the Wesley Barry Feature, "Rags to Riches," a Harry Rapf production made for Warner Brothers.

News from the Producers

Conducted by T. S. da Ponte

Coming Picture

"Dorothy Vernon of Haddon Hall" probably will be Mary Pickford's next starring picture for United Artists Corporation. She has already purchased the rights to the Charles Major novel, according to word from the Pickford-Fairbanks Studios. The sum is stated to be one of the largest paid for a story this year.

It is said to be practically certain that Douglas Fairbanks will produce "Monsieur Beaucaire" as his next picture, this being an adaptation of the Booth Tarkington story.

Both Miss Pickford and Mr. Fairbanks will probably start work on these new productions before the close of the year.

F. B. O. Police Film Smashing Records

With the aid of exploitation campaigns executed by the Film Booking Offices field force the Emory Johnson police drama, "In the Name of the Law" is continuing its smashing career in the leading first run houses throughout the country. This F. B. O. release, by means of police tie-ups, has entered into a dozen cities with heavy advertising smashes.

By dedicating the production in each city to the local police chief and his force and by arranging a special showing for police officials, concessions of the most unusual nature are granted, so that cut-outs are placed on all the principal street corners, and banners strung across the main avenues. In many cities this marks the first time that any such permission has been granted for the advertising of a motion picture.

But perhaps the most extraordinary exploitation arranged to aid the picture is the police parade stunt. In Des Moines, Jess Day, manager of the Palace Theatre, stopped traffic half a dozen times during the day. He obtained a motion picture camera with which he "shot" scenes of the police parade, to be shown in connection with "In the Name of the Law" at his theatre.

Practically this same campaign was staged in Portland, Ore., where the picture ran at the Blue Mouse Theatre; in Los Angeles, in Enid, Okla., while similar drives were executed in Cleveland, Buffalo, Atlantic City, Topeka and Schenectady.

To Film Great Poem

The delightful romance of Colonial days, which Henry Wadsworth Longfellow has preserved to future generations in "The Courtship of Miles Standish," is to be reproduced in pictures by Charles Ray. Arthur S. Kane made an announcement to this effect, stating that Mr. Ray will begin production work as soon as possible after the completion of James Whitcomb Riley's "The Girl I Loved," on which he is now engaged. "The Girl I Loved" will follow the current offering, "A Tailor-Made Man."

It is the star's determination, said Mr. Kane, that the picture shall be of great educational value, while taking full advantage of the opportunities for entertainment that are offered.

Jane Novak Starts "Thelma"

Production was started this week on "Thelma," Marie Corelli's world-famous novel, which will be put upon the screen by Chester Bennett with Jane Novak as star. "Thelma" will be distributed through the Film Booking Offices of America.

The picture is being personally directed by Mr. Bennett, and will afford Miss Novak a new type of role inasmuch as she plays the Norwegian girl whose love story has been read by thousands.

The cast supporting Miss Novak includes Vernon Steel, who plays opposite the star; Bert Sprotts, June Elvidge, Wedgewood Noel, Barbara Tennant, Harvey Clark, Jack Rollens, Gordon Mullen, Harry Lonsdale and little Virginia Novak.

"Slim Shoulders" Widely Exploited

Irene Castle in "Slim Shoulders," released by the W. W. Hodkinson Corporation, and the Irene Castle Fashion Promenade opened to capacity houses in three different points last Sunday. The theatres and cities where the attraction is playing this week are the Capitol in Detroit; Princess in Quincy, Ill., and the Rialto in Newark.

Next week the shows move on to the Brooklyn Mark Strand, the Princess in Springfield, Ill., and the Capitol in Jackson, Mich.

The opening in Newark on Sunday proved one of the biggest motion picture successes of the season it is stated. An intensive exploitation campaign had been waged throughout the week, closing on Saturday with a big parade through the principal streets of the city. On Saturday morning the models who were seen in the Capitol, New York, revue were met in Newark at the Pennsylvania station by a brass band and escorted to the City Hall, where Mayor Reidenbach welcomed them in the name of the city and presented the principal mannikin with a gold key to the city.

Bamberger's and other big department stores co-operated in the campaign, and on Sunday this store used a full page newspaper advertisement featuring the Promenade.

Other noteworthy campaigns were conducted in Quincy and Detroit.

Thrilling Film to Start October

Associated Exhibitors is planning to start October with the release, on the 1st, of "Head Hunters of the South Seas," Martin Johnson's adventures among the wild tribes of Malekula. The feature is described as five reels of reality—of real adventure, real thrills, real dangers, real people, real emotions and real scenery.

"Head Hunters of the South Seas" bears a relation to "Captured by Cannibals," Martin Johnson's first picture, in that Mr. Johnson and his plucky little wife paid another call on Nagapate, chief of Big Numbers, said to be the cruelest, most savage tribe of cannibals in the Pacific.

Cold Courage for Billie Dove

The next Metro production in which Billie Dove is to be seen at the head of a distinguished cast is "Cold Courage," a screen version of a sea story by Ben Amos Williams, published under the title of "All the Brothers Were Valiant." Irvin Willat will direct.

With Paramount

Pauline Garon, the charming young actress who played opposite Richard Barthelmess in "Tol'able David" and "Sonny," has been engaged by Famous Players-Lasky to play one of the leading roles in Cecil B. DeMille's next production for Paramount.

A Clever Tie-Up for Exploitation

The exceptional exploitative possibilities of the Rex Ingram production for Metro, "The Prisoner of Zenda," were demonstrated during the showing of the photoplay at the Stillman Theatre, Cleveland, the entire week of August 20. Store tie-ups and newspaper publicity proved highly effective as interest stimulators. A co-operative arrangement with a leading shoe store resulted in valuable publicity, and the Cleveland Press carried daily stories and photographs of the progress of a widely discussed event.

In the window of a shoe store was shown a pair of slippers worn by Alice Terry, who plays the role of Princess Flavia in "The Prisoner of Zenda." A large sign was displayed, which read: "Those dainty slippers worn by Alice Terry, in the making of the picture production, 'The Prisoner of Zenda.' Can any Cleveland girl wear them? Prizes will be given to those whom the slippers fit."

The Cleveland Press published a detailed daily story about the progress of the competition.

Will Distribute Lichtman Films

Famous Players Film Service, Ltd., will distribute "Rich Men's Wives," B. P. Schulberg's first picture for the Al Lichtman Corporation in Canada. The deal was closed by Henry Ginsberg, sales manager of the Lichtman company, while he was in Canada last week.

New House Opened

A new house of the Donovan Amusement Company, of Taunton, Mass., was opened Labor Day with a musical show and four reels of pictures. The new enterprise is the Auditorium Theatre. Francis H. Moore is projectionist.

Look!

FACING this page is an exact reproduction of the beautiful 4-page rotogravure herald, printed on tinted stock, which is available at your Universal Exchange. Do not fail to get a big supply when you book the picture. It is a sure crowd-getter.

the

Beautiful Rotogravure HERALD

for

The Picture Magnificent "UNDER TWO FLAGS"

Directed by Tod Browning / From the immortal novel by Ouida / To be Presented by CARL LAEMMLE

Starring

PRISCILLA DEAN

as Cigarette, the daughter of the regiment, the greatest role of her wonderful career

UNIVERSAL-JEWEL

The Picture Magnificent

Priscilla Dean in Under Two Flags

UNIVERSAL-JEWEL

FROM THE IMMORTAL NOVEL BY OUIDA.

CARL LAEMMLE

DIRECTED BY TOD BROWNING

WILDLY, FURIOUSLY CIGARETTE DANCED FOR HER
THE PET OF THE REGIMENT— "CIGARETTE"
Priscilla Dean
in
Under Two Flags
"THE BRILLIANT UNIFORMS AND BEAUTIFUL WOMEN MAKE
FROM THE IMMORTAL NOVEL BY OUIDA
DIRECTED BY TOD BROWNING
Universal-Jewel
Carl Laemmle

Priscilla Dean
Under Two Flags
"Cigarette"
The Daughter of the Regiment
FROM THE IMMORTAL NOVEL BY OUIDA
DIRECTED BY TOD BROWNING
UNIVERSAL-JEWEL presented by CARL LAEMMLE

SHOWING AT

STRAND THEATRE

BROADWAY, NEW YORK CITY

WEEK OF SEPTEMBER 24TH

PAUL H. SLOANE

New Fox Picture by Sloane

Paul H. Sloane, scenario writer at the New York studios of Fox Film Corporation, is said to have achieved another success with his latest picture, "A Little Child Shall Lead Them." It has been placed on the Fox schedule of specials for the season of 1922-23, and opens an indefinite Broadway engagement at the Lyric Theatre, New York, beginning September 1.

"A Little Child Shall Lead Them" is only one of a number of 1922-23 specials for which Mr. Sloane either wrote the scenario or the story and scenario. Among the others are "Silver Wings", featuring Mary Carr, which is in its fourteenth consecutive week at the Apollo Theatre, New York; "My Friend The Devil," with Charles Richman, scheduled for release in November; "The Town That Forgot God," directed by Harry Millarde; "If Winter Comes," from the A. S. M. Hutchinson novel now in the course of production on English soil, and another being made at the Hollywood studios under the working title of "Kentucky Days."

Mr. Sloane, who has been associated with William Fox for almost three years, also wrote the story and scenario of "Over the Hill" and "Thunderclap," two of last year's special features.

Fine Press Book for Coogan Film

The exhibitor booking Jackie Coogan's "Oliver Twist" is going to be benefited with the greatest campaign book ever given the film industry, says Jackie Coogan Productions.

The volume contains approximately 100 pages—each and every one devoted to arguments not to the exhibitor, but for the exhibitor. One section of fifteen pages is devoted to as many stunts of exploitation that both the big and little exhibitor can utilize in like manner and with like results, it is stated. Detailed descriptions of all these stunts run the gamut of exploitation possibilities from beginning to end, the company says.

Forty pages are devoted to press stories ranging from paragraph length to full page length and taking into consideration every phase of the Charles Dickens' masterpiece and its noted star and cast.

A newspaper campaign on the synopsis of "Oliver Twist" consumes another eight pages and messages to the exhibitor from the producers, director, musical score compiler, etc., form another important part of the volume. Detailed descriptions of the records broken in the world premieres and how they were broken is still another interesting portion of the book.

Several double truck rotogravure sections stand out in the book. These contain scenes and portraits of the production and cast supporting Jackie Coogan. They will make excellent pictures for the walls of the exhibitor's offices when he has finished utilizing them on the exploitation of the Coogan production.

A page of accessories is also inserted in the book. Complete music score, etc., is also furnished.

To make the volume complete in every detail, the contract for exhibition of "Oliver Twist" is attached to the back of the book. This contract is in four parts, one original and three duplicate copies. Carbon paper is inserted in the volume and thus the exhibitor keeps intact his contract and exploitation possibilities and all data pertaining to "Oliver Twist."

How Show Value Is to Be Arranged

Before an exhibition value is placed on Constance Talmadge in "East Is West," this Joseph M. Schenck production will be submitted to patrons for a preliminary verdict as to its merits, according to a statement just issued by Associated First National Pictures, Inc., through which it will be distributed.

Mr. Schenck considers "East Is West," not only the greatest picture in which Constance Talmadge has appeared, but one of the biggest box-office attractions of the year.

With the success of "East Is West" as a big time picture absolutely assured, the only problem to be solved between producer, distributor and exhibitor was that of setting the exhibition value. First National explains, in the following statement, how this was done:

"The unusual production cost in which, of course, the screen rights to the play are an important item, make it necessary that unusual precautions be taken in order that the rentals on the picture be determined by actual box-office test runs before any definite exhibition value is placed on the production.

"Accordingly Mr. Schenck and ourselves have agreed on the following plan:

"Play dates for preliminary test runs in six theatres are now arranged. Upon the result of these engagements a temporary or tentative exhibition value will be set, at which rate 40 additional test engagements will be played. Upon the results of the 46 engagements the final exhibitions value for all rentals will be set.

"The general release date has been set for October 23. The test engagements will precede the release date. Exhibitors will be kept informed as to what the picture does at test runs by advertisements in the trade papers."

Mr. Schenck and First National furthermore have agreed that the public must be told of the unusual entertainment value of "East Is West," and a national magazine advertising campaign running over a period of six weeks has been decided upon. Six advertisements will appear weekly in the Saturday Evening Post, and a half-sheet of these ads will be given to exhibitors.

Kohn's Return Is Welcomed

Since the announcement, made recently, that Dependable Pictures Corporation has finished its first production, "Till We Meet Again," and placed it with Associated Exhibitors for release, Morris Kohn, president of the former organization, has, it is said, been deluged with letters and telegrams of congratulation from picture executives and exhibitors in every part of the country.

The tone of these communications shows that the return of Mr. Kohn, who was president of Realart Pictures Corporation until its absorption, to the active leadership of a film enterprise, is warmly welcomed. During his long career in the industry, Mr. Kohn has developed an acquaintance with exhibitors that is country-wide, and won for himself the high esteem of every man connected with pictures.

The cast of "Till We Meet Again" is said to be a notable one, with Mae Marsh, well known for her work in "The Birth of a Nation," "Intolerance," "The Face in the Dark," "Hidden Fires," and other big successes, in the leading woman role.

The story, which is said to carry a peculiarly dramatic appeal, is by William Christy Cabanne, who also had charge of the direction.

In Many Houses

More than 100 theatres, representing some of the most important first run houses and circuits in the country, inaugurated the new motion picture season the week beginning September 3, with unusual programs headed in each instance by "Monte Cristo," the Fox special, which is about to enter the sixth week of its indefinite run at the 44th Street Theatre, New York City.

Numerous reports from many of the houses evidence, it is said, the striking effect and drawing power of the spectacular screen version of Alexandre Dumas' classic novel, a large proportion of the theatres having created new box offices records with the opening engagement, it is stated.

Miss Logan Signed by Paramount

Another noted screen actress has been added to Paramount's list of permanent players in the person of Jacqueline Logan. She has been signed for a five-year contract to play leading roles as a member of the Paramount Stock company.

Miss Logan also will appear among the featured players of Mr. Melford's new picture, "Ebb Tide" the other being Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett and Noah Beery.

Returns to Screen

After a year's absence from the screen, Elsie Ferguson, Paramount star, has returned to make the picturization of her stage play, "Outcast," at the Paramount Long Island studio. Miss Ferguson's last work in pictures was in "Peter Ibbetson," in which she was co-starred with Wallace Reid.

Books Preferred

"Rich Men's Wives," Ben Schulberg's first Preferred Picture for the Al Lichtman Corporation is now playing a 96 day booking on the Loew Metropolitan circuit.

This big booking contract which was closed recently by Al Lichtman includes all of the Loews chain of theatres in Greater New York.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—
BUT LIFE'S WINDOW"

Triumph Scored

Cecil B. DeMille's new Paramount production, "Manslaughter," scored a sensational success at its opening at Grauman's Rialto Sunday, according to a telegram received from Los Angeles at the home office of Paramount. One of the biggest crowds in the city's theatrical history waited for hours for the doors to open and the capacity audiences received the picture with tremendous applause.

THE HERALD'S critic said: "'Manslaughter' is a cinematic success by unanimous opinion. It is Cecil DeMille's greatest and most honest effort. This Paramount film will go down as one of the most vital works of motion picture art."

THE EXAMINER said: "'Manslaughter' must be seen. . . . It is a mighty indictment of the spirit of the age. . . . There are many moments of forceful, poignant interest."

"Manslaughter" succeeds Blood and Sand" at the Rialto, the latter picture having just closed a run of several weeks to capacity in order to make room for the DeMille production. It will open, in New York, at the Rivoli Theatre on Sunday, September 17.

Goldwyn Closes Foreign Deal

Goldwyn Distributing Corporation has just closed contracts for the placing of its fifth year pictures in a number of foreign countries.

A new contract has been closed for the distribution of fifth year pictures in Japan through the Yanuma Company.

The Liberty Film Company, of Cuba, has taken over the pictures for distribution in Cuba.

In Porto Rico the Goldwyn product will be handled by Selection Film Company.

For the Australasian market a contract has been closed with Australasian Films, represented by Millard Johnson.

Scene from "When Knighthood Was in Flower," a Cosmopolitan production, directed by Robert G. Vignola.

Reviewers Praise "Grandma's Boy"

The Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy," produced by Hal Roach, made its New Work debut at the Mark Strand Theatre Sunday, September 3, with this result, it is stated:

From 4 o'clock until the close of last Sunday showing the "S. R. O. in the balcony only" sign was displayed; gatherings at every performance of the day applauded not only at the end of the last reel but frequently during the course of the picture, and the sole adverse criticism uttered by a newspaper reviewer was that the film was too short. On Labor Day, the crowds, seeking admission, were even larger. Packed houses and unrestrained enthusiasm continued the rule on each succeeding day of the week, it is said.

Joseph Plunkett, the Strand's managing director, introduced the feature with an especially attractive prologue, in which the new "Grandma's Boy" song, composed by Herb Crooker, Jean Havez and Pete Wendling, sung by the Strand quartette, scored a hit.

Extracts from a few of the reviews follow: Quinn Martin, in New York "World": "'Grandma's Boy' is the funniest screen comedy which we have seen this year." Frank Vreeland, New York "Herald": "The picture is one of the loud guffaws of the new season." Joseph Mulvaney, New York "American": "It's too short—that's what's the matter with 'Grandma's Boy.'

P. W. G., "Daily News": "In one fell swoop Harold Lloyd has made his first five-reel feature the funniest picture he has ever done and one of the best photoplays of the year." Helen Pollock, "Morning Telegraph": "When you say that 'Grandma's Boy' is Harold Lloyd at his best there isn't much more to be said." Harriette Underhill, New York "Tribune": "'Grandma's Boy' is the best comedy of the season."

J. O. Spearing, New York "Times": "'Grandma's Boy' is amusing nearly always and hilarious a good part of the time." Don Allen, "Evening World": "If you miss 'Grandma's Boy' you'll miss the best thing seen on the screen so far this season." "Evening Journal": "Harold Lloyd was never before so entertaining because he never before had so entertaining a picture."

"Evening Telegram": "In addition to being excruciatingly funny in 'Grandma's Boy', Lloyd shows surprising ability as an emotional player." "Evening Mail": "One would have to go far and wait long before witnessing a picture which provides more genuine entertainment and wholesome, whole-souled amusement."

L. M. R., in New York "Globe": "Here is one of the best comedies that filmdom has given us." The "Sun": "His first ambitious effort is a model among screen farces, and Lloyd romps home with a great burst of speed."

COMMERCIAL FIBRE CO.
OF AMERICA, Inc.
Phone: Madison Square 4430 . 15 East 26th Street, N. Y. C.
Sole Agents for
Fabbrica Italiana Lamine Milano
"F. I. L. M."
Positive Raw Film Manufactured in Italy
Ask for Samples and Prices.

"Bull" Ties Up With a "Tartar"

When "Bull" Montana," the new Metro star, was recently at Long Beach acquiring a further coat of tan so as to make more impressive the part which he is to play in a new series of Metro comedies, he ran across a "tartar" on the beach when he "tied-up" in a friendly wrestling match with an athletic looking young man whom he met on the sands.

It might be mentioned, that Long Beach is one of "Bull's" favorite haunts, and he enjoys himself by tugging and hauling around with the athletic lifeguards, whom, however, he never has any trouble in overcoming in any athletic joust.

But on this special occasion "Bull" tackled an unknown, at least to him, and for twenty minutes the two were the centre of a ring of interested onlookers who at the finish of the bout were unable to decide which was the better man.

"Say," asked "Bull," when both had tired from their efforts and were willing to call it a day, "who are you anyhow—how do you keep in such great shape, and do you wrestle for a living?"

"Nope," answered the hefty young man between gasps, "I don't wrestle for a living, but as you say, I'm in pretty good shape, and I keep in form this way," and he led the marvelling "Bull" to an entrance under the board-walk that opened into H. J. Reilly's place, where Reilly, himself, awaited his star pupil to put him through his daily course of hydrotherapy.

Showmen View "Remembrance"

Close to 200 members of the Theatre Owners Chamber of Commerce saw a private screening of Goldwyn's new Rupert Hughes' photoplay, "Remembrance," at the Hotel Astor on Tuesday of this week as guests of the Goldwyn organization.

The screening was arranged by S. Eckman, Jr., in supervisory charge of Goldwyn distribution for the metropolitan district.

Judging from the comments heard after the screening, this film is one of the year's biggest productions—one that should prove even a bigger box-office sensation than "The Old Nest." Its appeal to the heart and to love of home is just as irresistible and it has a new angle in presenting father as the hero of the picture.

Added to Cast

Mary MacLaren, who played the leading feminine role with Wallace Reid in "Across the Continent," has been added to the cast of Elsie Ferguson's new Paramount picture, "Outcast." She will play the important role of Valentine. Miss MacLaren recently played the queen in the "Three Musketeers," with Douglas Fairbanks, and has been appearing in Cosmopolitan pictures lately.

Vitagraph Reports Big Demand

Vitagraph branches are reporting more demand for "A Rogue's Romance" than booking limitations will allow. It is a feature in which two stars, in the roles in which, it is said, they particularly sparkle, divide honors.

In "A Rogue's Romance," Rodolph Valentino is cast as "The Ferret," a cafe dancer, and member of the underworld. It is considered dangerous to cross "The Ferret," and yet Mons. Picard, a role assumed by Earle Williams, deliberately antagonizes this man, and engages in a fist fight with him. From that hour "The Ferret" hounds Picard, and cleverly informs the police of his every move. But Picard is always able to outwit the police, and make an exciting escape. However, he finally is reformed by the love of a girl.

Searching for a Leading Man

The leading man for the "Fighting Blood" series of two-reel subjects, which will be produced by R-C Pictures and released through the Film Booking Offices of America, will be announced in a short time, states that company. Several of the leading screen favorites are being considered for the important role of "Gale Galen," who becomes "Six Second Smith" and eventually middleweight champion. The "Fighting Blood" stories are from the pen of H. C. Witwer, whose initial series of prizefight stories have already been successfully picturized. To date six of the "Fighting Blood" stories have been published in Collier's magazine.

Goldwyn Plans to Aid Exhibitors

Goldwyn Pictures Corporation is again out with what is said to be a brand new idea. This time it has to do with the presenting of Goldwyn product. It may be called a "first aid to the exhibitor."

It is a book of 28 pages, 10 3-8 by 13 inches, printed in two colors, and is devoted to a brief printed and pictorial account of Goldwyn productions for the season of 1922-1923. The ten productions completed, or nearing completion, are dealt with at length, two full pages being given to each. Four other pictures, in or approaching, the production stage are briefly considered.

The purpose of the book, as stated above, is to aid the salesmen in presenting Goldwyn pictures to the exhibitor.

A December Release

For the first time in the history of American film production, it is said, a photoplay is to be released simultaneously in the United States and in England. The film is Goldwyn's production of "The Christian," directed by Maurice Tourneur. The release date is December 10.

Fiction Notables on Selznick List

An impressive feature of the Selznick Pictures Corporation 1922-23 season announcement is the calibre of the authors who will furnish the stories for the forthcoming productions.

While Anthony Hope has written many other successful novels and stories he is best known for "The Prisoner of Zenda" and "Rupert of Hentzau." It is the latter story which will be one of the series of really big specials of the coming year to be produced by Selznick. The tremendous success of "The Prisoner of Zenda" cannot but help increase the box-office value of "Rupert of Hentzau," which is a sequel to it.

Robert W. Chambers is an author with a real value at the box office. The Chambers story which Selznick will produce is "The Common Law," an internationally famous work of unquestioned theatrical worth.

Eugene Walters is just such another as Robert W. Chambers. His field is the drama and his plays have been among the outstanding successes for years. "The Easiest Way" was the play which brought Mr. Walters the greater part of his distinction. Selznick Company will include it in its 1922-23 program of "Sixteen Only."

Everybody knows Elinor Glyn. Her recently produced stories have been among the biggest money-makers of the year. "Her Unwelcome Lover," adapted from "The Reason Why," one of the best of the Glyn stories, will be offered by Selznick during the coming season.

Many Road Shows for Jackie Coogan Film

Sol Lesser is now en route to New York to establish headquarters for handling one of the biggest road-show campaigns on record, in connection with the Jackie Coogan production, "Oliver Twist," which will be released about October 1.

Mr. Lesser plans to have from thirty to forty roadshows leaving simultaneously from New York, Chicago and Los Angeles, and showing this attraction during the holidays in the large cities of this country and Canada. Each will be fully equipped and in charge of a competent showman, also a musical conductor with special music score, an operator, advance man and second man. Each company will also carry lobby displays, stage decorations to carry out the Dickens period and other necessary accessories.

This production will be shown in theatrical as well as motion picture houses. Mr. Lesser is experienced in road-showing, having so handled "Hearts of the World," "The Spoilers" and "Yankee Doodle in Berlin." He will make his headquarters in New York with his brother, Irving M. Lesser.

There is said to be a strong probability of a Broadway run on this Dickens' film. The production was directed by Frank Lloyd and is in eight reels. The cast includes in addition to Jackie Coogan, Lon Chaney, Gladys Brockwell, George Seigmann, Lionel Belmore and Carl Stockdale.

"Skin Deep" to Be Ince Picture

"Skin Deep," a melodrama produced from an original story by Marc Edmond Jones, will be Thomas H. Ince's next special production for distribution by Associated First National Picture Inc. This follows the Ince success "Hail the Woman."

Coming as it does on the heels of "Hail the Woman," and following such exceptional box office productions as "Lying Lips," "Mother o' Mine" and "The Cup of Life," "Skin Deep" is expected, First National says, to be one of the big attractions of the season. The Ince schedule for 1922 includes eight special productions.

The principal roles in "Skin Deep" are carried by Milton Sills and Florence Vidor, the latter of whom has won new laurels for herself as a result of the work she did as Judith Beresford in "Hail the Woman."

The production was directed by Lambert Hillyer under the supervision of Mr. Ince.

Montana Begins New Play

Bull Montana has recovered sufficiently from his trip to Europe to start work at the Metro studios in Hollywood on his second comedy, "A Punctured Prince," under the direction of Hughie Fay, who has been secured as director by Hunt Stromberg, producer of the Bull Montana Comedies. The first of the series of eight comedies, "The Ladies' Man," was completed before Bull left on his extended vacation.

Philadelphia Likes Ray's New Film

"Charles Ray's photoplay, 'A Tailor Made Man' is just as good as the charming comedy Grant Mitchell starred a few seasons ago," said the Public Ledger when this United Artists release was shown at the Aldine theatre, Philadelphia. "'A Tailor Made Man' is a noteworthy addition to the screen in every way," said the Inquirer. "In it Charles Ray does without doubt the best work of his career. He plays with wit, charm, enthusiasm, mirth, sympathy and understanding."

"Witness the rejuvenation of Charles Ray," said the Evening Public Ledger. "In his screen adaptation of 'A Tailor Made Man' there returns the Charles Ray of old, honest human and sometimes overpoweringly lifelike. The rush of action in Charles Ray's screen adaptation of 'A Tailor Made Man' makes it most interesting," said the critic for the North American.

Elinor Glyn Is Directing

Elinor Glyn, noted English novelist, has been acting as a Goldwyn director for a short time in Paris. The action of her story, "Six Days," accepted by Goldwyn for production this fall, takes place partly in Paris and Miss Glyn has been in that city taking "atmospheric scenes" for the picture. When "Six Days" goes actually into production, however, a Goldwyn director will be in charge.

The continuity for "Six Days" has been prepared by Violet Clark, who prepared "Madonnas and Men," "Wings of Pride," "Love Without Question," "No Experience Required" and other successes.

"Do and Dare" Mix

In "Do and Dare," an early fall release, starring Tom Mix, William Fox has selected a comedy-drama for this virile screen performer which, with its elements of humor, interest and entertainment values promises to outstrip all past productions in which he has been featured, Fox says. It was written by Marion Brooks and directed by Edward Sedgwick.

Mix does some daring riding, transfering himself at one time from the saddle of a horse to the fusilage of an air machine and at another place slides down the 45-degree angle of a mountain side aside his favorite and famous steed, "Tony." Claire Adams plays opposite the Fox star and does her work creditably.

New Casting Office

Mabel Bardine has opened a casting office in conjunction with Maxine Alton, the play broker. Miss Alton will continue to act as authors' representative and Miss Bardine will do general casting.

'Grandma's Boy' Smashes Record

"Grandma's Boy" has captured New York. What had been scheduled as a single week's run for the Harold Lloyd—Associated Exhibitors super attraction at the Mark Strand Theatre was less than half finished when Joseph Plunkett, managing director, announced the continuation of the run during a second week. Hence "Grandma's Boy," which opened on Broadway September 3, is still there.

"The house has been packed every afternoon and every night since the engagement began," declares Mr. Plunkett. "The attendance has smashed—not merely broken—the record for this time of the year. It may have done more than that. I shall have to wait for the complete figures before I can tell the extent of this Harold Lloyd triumph. It is astounding."

Metro Purchases Play

"The Famous Mrs. Fair," the successful drama which was one of the outstanding hits of the New York stage two seasons ago, has been purchased for production as a motion picture, to be directed by Fred Niblo and released by Metro Pictures Corporation. It will be the second of a series of four photoplays, presented by Louis B. Mayer, which Mr. Niblo will direct for distribution by Metro.

New Picture Goes to Playgoers

Officials of Attractions Distributing Corporation, have announced that that organization has placed its forthcoming feature, "The Man and the Moment," from the novel of that name by Elinor Glyn, with Playgoers Pictures for handling. B. P. Schulberg is president, and J. G. Bachmann, treasurer of Attractions.

Begins Producing

J. Ray Friedgen, who has been identified with many notable screen successes in the past ten years, has entered the ranks of producers on his own account as president of Effanem Photoplays, Inc., a New York corporation. His first production, "When the Cows Come Home," has just been completed.

Goes to Arkansas

Arthur Swanke, former Milwaukee advertising man, later advertising manager of the Palace, Hippodrome and Rialto theatres of Fort Worth, Texas, is now exploitation and advertising man of the Rialto and Mission theatres in El Dorado, Arkansas.

First National Picture Finished

What is expected to be perhaps the finest of the seasons "Big Time" productions, says First National, has just been completed at the United Studios. Late this week marked the actual filming of the final scene in Guy Bates Post's second screen vehicle for First National release, "Omar, the Tentmaker," an adaptation of Richard Walton Tully's stage play of the same name that served Post on the speaking stage for over four years. "Omar, the Tentmaker" will follow "The Masquerader," and like its predecessor, was directed by James Young. It is a colorful story of Persia in the days when Omar Khayyam wrote the Rubaiyat.

What is said to be one of the strongest supporting casts ever assembled, was with Mr. Post on this picture. Virginia Brown Faire, Nigel de Bruliere, Noah Beery, Rose Dione, Patsy Ruth Miller, Douglas Gerrard, Brois Karloff, Maurice (Lefty) B. Flynn, Edward M. Kimball, Walter Long, Evelyn Selbis, John Gribner, Will Jim Hatton, George Rigas and Gordon Mullen played the leading roles.

Says Character Fits to a "T"

"West of Chicago," the Charles Jones production for Fox is packed with tense dramatic situations, it is said. The attempt of a rascally foreman to have the owner of the ranch where he works put out of the way, that he may get possession of the property, starts a train of quick-moving incidents.

Jones, according to reports, has never had a character that better fitted his personality. All of his breezy dash and remarkable physical ability brought into play during the unfolding of the plot. The breadth of action suggested by the title is fully carried out in the scenes of this photoplay, Fox states. Conspicuous in the support of the virile star is charming Renee Adoree.

The story was written by George Scarborough, and the production was directed by Scott Dunlap and C. R. Wallace.

Royal Revels Are Shown in Picture

Marion Davies in "When Knighthood Was In Flower," Cosmopolitan's picturization of Charles Major's historical romance of the reign of King Henry VIII, opened Thursday night at the Criterion Theatre before a packed audience of film firstnighters who, it is said, by every clever device of theatric art, were transported back to the Tudor period of the picture.

The spectacular pageantry of kings and courts depicted so realistically on the silver screen, says Cosmopolitan, were reflected in the harmonious decorations of the theatre, so that the spectator might easily imagine himself in Hampton Court Palace personally witnessing the royal revels, and political and love intrigues of Bluff King Hal's court.

Milton Crandall Joins Hodkinson

Simultaneously with the announcement of the acquisition of Harry McDonald and J. Frank Shea by the W. W. Hodkinson Corporation comes the report that Milton Crandall, exploiteer, has been added to the department headed by McDonald to give special attention to productions which will go out as Hodkinson super-entertainment such as the Irene Castle Fashion Promenade now being offered exhibitors with Mrs. Castle's newest picture "Slim Shoulders." Other productions will have similiar original methods of presentation to assist exhibitors in obtaining big receipts.

Crandall with that originality which has characterized his work in the field has already put in some exceptionally good exploitation stunts in the St. Louis territory in connection with the engagement of "Slim Shoulders" and the Irene Castle Fashion Promenade for the re-opening of the Delmonte Theatre September.

Early Releases

Because, says F. B. O., of its excellent reception at the Capitol Theatre, New York, where it is this week completing its run, "The Hound of the Baskervilles," a screen version of the Sherlock Holmes novel of the same name, has been scheduled for early release by the Film Booking Offices of America, which is releasing this feature. This production will be offered to exhibitors early in October, and will follow "The Snowshoe Trail," starring Jane Novak, which is the current F. B. O. release.

"The Hound of the Baskervilles" will add to the variety of the F. B. O. feature program. The famous detective story will be the only mystery picture on the F. B. O. list and will reach the exhibitor at a time when there are practically no features of this type available, it is said.

Grauman Books Semon Comedies

Vitagraph's Los Angeles branch announces the booking of a series of Larry Semon comedies by Grauman's Million Dollar Theatre. Sid Grauman has signed for the series, which opens with "Golf." September 3-11 will be "Larry Semon Week" in Los Angeles. Forty-one Los Angeles theatres have booked Semon productions for that week.

"The Rubaiyat"

So many inquiries are reaching the offices of the Eastern Film Corporation relative to the releasing arrangements of "The Rubaiyat of Omar Khayyam," directed by Ferdinand Earle, that the company wishes to take the opportunity of stating that a definite announcement on the subject will be make after Labor Day.

Film Completed

Al St. John's first two-reel special comedy for Fall release has been completed, according to announcement by the Fox Film Corporation. It is called "All Wet," and a great part of the action takes place under water.

"Prisoner of Zenda" Praised

Substantiating the excellent impression registered by the Rex Ingram production for Metro, "The Prisoner of Zenda" at the Astor Theatre, New York, come expressions of congratulation to Mr. Ingram and Metro from various sections of the country where pre-release showings have been held.

Characteristic of these reports is one from P. F. Schwie of the Duluth Theatre Company who says: "We expected much and got even more from this picture which is worthy in every way of the creator and distributors of 'The Four Horsemen.'"

The Better Film Committee of Atlanta, headed by Mrs. B. M. Boykin who is also president of the Atlanta Woman's Club, praised the cast, scenery and costuming, and the fact that it is true to text, unusual in conception and remarkable in stage setting and endorsing it as an "A-1 production and recommend its showing in every community."

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Sixteen Year Old Boy Plans Campaign to Sell Way Down East to Full Houses

DOWN in Mendenhall, Miss., there is a sixteen-year-old boy who one of these days is going to be heard from. He is James F. Thames, Jr., and he recently sent to Charles E. Moyer, of United Artists, his campaign on "Way Down East" at the Y. M. C. A. Theatre, D'lo.

The Y books the better class of attractions, but it does not make much of an effort to sell what it shows. James heard that they had booked the Griffith production and he itched to put it over the right way. He is still in school, but it was vacation time, and a year ago he put over "The Mark of Zorro" and enjoyed the work, so he hunted up the Y secretary, F. C. Wilcoxon and offered to do the publicity work. Mr. Wilcoxon was glad to accept the proffered aid.

Busy At Once

Nothing was at hand in the way of advertising matter, but the young man knew all about the release, so he went to work and advertised the coming of the picture in the leading county paper. He backed this with home-made window and tack cards reading, "Let's All Go. 'Way Down East,' Y. M. C. A., August 14-15".

He followed this with a really big accomplishment. The local ball team came on the field one afternoon with every man wearing a banner on his back for the attraction. Of course it was done "for the Y", and was easier than if worked by an independent house, but it was a clever stunt and it had D'lo and Mendenhall talking for a week.

Painted His Own

Still the advertising was non est, so James got some card inks and made up a new set of window announcements, carrying portraits of the stars and the producer cut from fan magazines. He used the barber shop ceiling cards, and in both towns he had empty boxes on the street with signs on inside, bottom and outside signs asking the passer not to look within —which of course they did.

By this time the advertising had come along, and post cards and heralds were mailed into a number of the surrounding towns. Then he talked the stationer into a window hookup, using slates in anticipation of the opening of the school season. The text was "Slates carry a written message. 'Way Down East' carries a living message of good cheer to all those who see this wonderful entertainment."

Used Street Cars

He used a minimum of newspaper display because the "Y" had been doing no advertising at all and any display was large through lack of earlier competition. A two-eights was as good as a half page.

The opening day a bannered interurban car told the outlying towns that the picture was on display.

It was not a part of his job, but when he found that no effort had been made toward getting a musical accompaniment, he rustled a band of four pieces, and in default of the musical score told the impromptu leader about what he wanted, as he had seen the production at Jackson.

The first day it rained in torrents and the second day was not only election, but a big funeral threatened business, yet they packed the house both days and broke all records.

Good Work

This would be good work done by an agent of experience, but when it is considered that it was planned and carried out by a sixteen-year-old school boy, it shames some of the older exhibitors who complain that they cannot exploit. This youngster got it over in a town of less than one thousand population.

And we are proud to take some small part of the credit, for he writes Moyer:

If any of this is good enough to find its way into the trade papers, please send an account to Mr. Sargent's Department in the MOVING PICTURE WORLD. I am a consistent reader of his columns and from them and his book, Picture Theatre Advertising, is really where I got started.

Interior Exploitation

H. B. Garner, of the Casino Theatre, Lakeland, Fla., took his snow lobby inside the house for "I Am the Law." On the last night show before the feature opened, the house lights went on green, a load of ice was dumped into the fan duct and about a bushel of finely cut snow was thrown into the blowers.

It came as a surprise and the audience went out talking of the novel stunt, with the result that the receipts for the Curwood feature climbed surprisingly. The surprise element was the big angle of the idea, but there was also the suggestion that he must be going to all this trouble for a worthwhile picture.

Hooked Up Pickles to Mr. Snell's Show

You can't always tell when your advertising bread upon the waters will be washed back buttered up and with brown sugar on it.

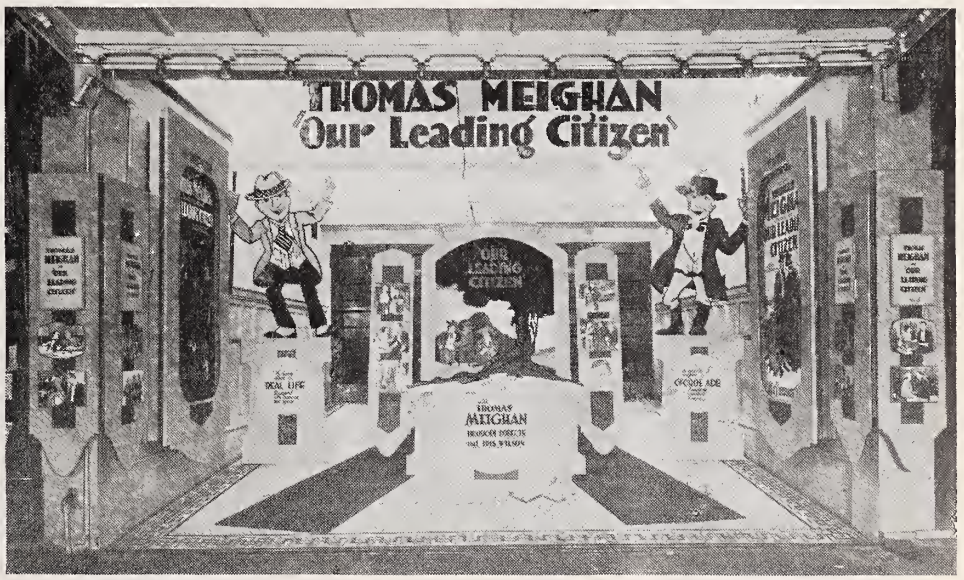
A. L. Snell, of the Imperial theatre, Gadsden, Ala., was among those sold by Lem Stewart on the idea of Paramount hustling at the recent convention of Southern Enterprises managers. He uses the back of his personal automobile as a special stand for Paramount arguments.

Recently he had a sign reading that "Paramount means the best Pictures," with the added information that the Imperial had them. A few days later a local grocer came out with an entire window of Paramount Pickles and a sign which read: "If Paramount pictures which are shown at the Imperial theatre, are the best pictures, then Paramount Pickles are the best pickles."

The grocer was clever enough to see that Mr. Snell was working for him if he worked for the manager, and the hook-up came as a surprise to Mr. Snell.

Red Ink

Max Rosenfield, the Golem prevaricator, takes an entire sheet of nice white paper to announce that Leslie Whelan, Paramounteer, red inked the front page of a paper in Petersburg, Va., to announce the coming of Gloria Swanson. Max opines that this is the biggest jog the city has sustained since the newspapers printed the story of Lee's surrender. That's an awful slam at Petersburg. Anyhow, it goes to show that the red ink extra has not been forgotten. Gloria was playing in "Beyond the Rocks" at the Palace Theatre.



A Paramount Release.

HOW O. T. TAYLOR PUT OVER "LEADING CITIZEN"

Note how the side stands and the centre panel are matched as to shape to get uniformity of display in the lobby of the Weir Theatre, Aberdeen, Wash. The central panel is illuminated, the current being led into the device from the ceiling.

Igloo on Wheels a Topeka Exploit

E. D. Keilman, of the Grand Theatre, Topeka, writes that he made enough money out of "Nanook of the North" to pay off the losses on several weeks of poor business in the summer. He put out a float with a boy dressed in furs, posing beside a realistic igloo, and he got illustrations both for that and his prologue, which apparently used the same igloo, making a double use of an effective property.

The Topeka theatres were down to the last gasp in a hot summer and Mr. Keilman figured that if he could get them coming it would be with a cool play, so he picked out Nanook, and his faith was more than justified.

He offers the opinion that he was the first to play Nanook as a feature instead of as a filler. In this he is wrong. Most houses playing this production have capitalized the ice and snow, playing it above the longer subject, and one or two houses have even used the float idea for street exploitation. Mr. Keilman makes no new record, but he assuredly held his own.

A Pathe Release

MAKING A PROLOGUE AND A FLOAT OF THE SAME IDEA

E. D. Keilmann, of the Grand Theatre, Topeka, made an igloo for "Nanook of the North" and used it on a float for a ballyhoo and then took it inside and made it the basis of his prologue, getting double use of the material and more than twice the effect.

Huh!

Bill Johnson, Lem Stewart's deputy in the Texas section of Southern Enterprises, with a desk in Dallas, starts off a story with "Men in shirt sleeves stood in front of the Hippodrome theatre, Ft. Worth, during the run of the picture, Over the Border, and actually shivered because of the psychological effect Manager Gould's snow storm had upon them."

We'll admit that Bill possesses imagination without arguing the matter. He has.

Took Lobby Showing to Sister Theatre

Because the Savoy Theatre was temporarily closed for renovation, Roy L. Smart, of Anniston, Ala., decided that it might as well work for the sister house, and he made a fine display for Constance Talmadge in "Polly of the Follies," which was to be played at the Noble Theatre.

He made a false proscenium with lattice work and then filled in the opening with cut-outs of dancing girls against some wood flippers, lettering the title on a banner which was placed in front of the display to serve as a mask for the temporary footlights.

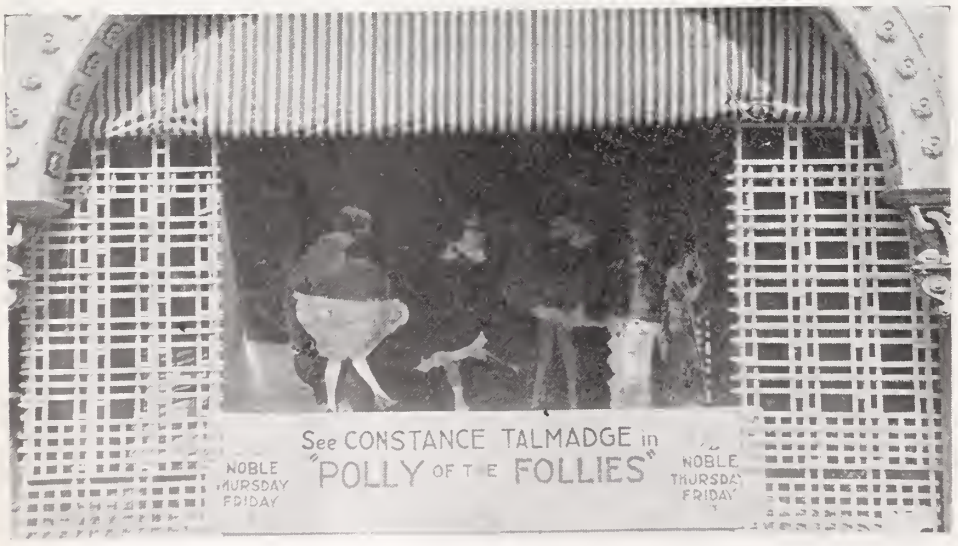
It cost him $8.75 to get up this eye-catcher and it put up business to a little more than a third above the average.

The same idea can be modified for lobby work in the house in which a picture is shown by cutting entrances in the lattice work where the opening is sufficiently large. The floor banner will in itself be enough of a novelty to get attention.

Free Perambulators

Serialization of "The Masqueraders" in one of the Dallas newspapers gave the Hope Theatre the advantage of thirty-five distribution autos for perambulators.

The campaign was started without mention of the presentation of the play at the Hope, and the story was started before the theatre advertising was placed over the signs announcing the start of the serial.



A First National Release

USING THE LOBBY OF ONE HOUSE TO ADVERTISE ANOTHER

Roy Smart, of Anniston, Ala., took advantage of the temporary closing of the Savoy Theatre to put over Constance Talmadge in "Polly of the Follies" at the Noble Theatre. This can be worked in a live lobby mornings, and will help to make sales for this popular production.

Vari Colored Lights Helped a Vitagraph

J. H. Edgar Hart coppered the solid color lobby by going to the other extreme for The Sheik's Wife at the Palace theatre, El Paso, Texas. He dipped his lights blue, mauve, yellow, pink, green and orange and put them all through the lobby and under the marquise. It was so different that it would have made a display by itself, but he added some oriental arches at the street line, with the title lettered in gold.

In his general advertising he was careful to sell the European origin of the picture and to get interest through a comparison with The Sheik and other American-produced plays with desert settings. He did not argue that he could not sell it because it had no American stars. He told himself he could sell it for that very reason, and a twenty per cent. increase on a fifteen dollar investment speaks for itself.

Goes to the Dogs for Exploitation

Putting over "Sonny" at the Orpheum Theatre, Boston, Hal Olver, First National exploiteer, bought a collie pup for $18 of the firm's money, used it for a nine day window stunt, and tied the pup to a circulation stunt engineered in the Advertiser, whereby the dog was given to some reader. That meant a nine day showing and 150 inches of reading matter at a cost of eighteen dollars, which is reasonably cheap.

3,000 Window Cards

In addition Olver put out 3,000 cards reading: "Mother and 'Sonny' Week," with the additional information that "Sonny buys his shoes here" or whatever would fit the store. Corset shops and beauty parlors merely stated that "Sonny" was at the Orpheum on the specified dates. With smaller advertisements than usual, the picture was put over at an exploitation cost of $59.50 to the third best business the house has done since Loew took it over.

It should be added that the pup was supposed to be the son of the dog used in "Sonny."

A Paramount Release.

MAKING A 24-SHEET BRING IN AN INCREASED BUSINESS

Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., worked this stunt twice with good results. This is a cutout from the 24-sheet on "The Woman Who Walked Alone," and it brought an additional ten per cent. Note the reflector on the marquise.

Boosted a Tenth on a Six-Sheet Cutout

Sometimes a small stunt will put a picture over. For "Reported Missing," Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., used part of a 24-sheet cutout in front of the house. Just above this he placed Owen Moore's portrait in a real life preserver and surrounded this with a pasteboard circle lettered with the title and star. A reflector on one of the marquise lights was centred on this upper display.

It was not much of a stunt, but he put business over for a ten percent. boost and a ten per cent. boost these days is as welcome as a mint julep.

It All Depends

Exploitation does not always mean spending a lot of money. Often a couple of dollars will get more coin than a fifty dollar investment if it is handled right. Tunstill liked the poster, so he played it up and found that his patrons shared his impression.

It worked so well that Tunstill took a repeat on "The Woman Who Walked Alone," making his cut from the 24-sheet, and getting the same result. He cannot keep it up without changing pace, but it will work for a time.

Lobby Lizards See Thrills on Screen

Something in lobby work was installed in the Madison Theatre, Peoria, lately in the shape of a thrill recorder, first worked on "One Clear Call."

The description sent in lacks all of the essential details, but it seems to be a column of mercury operated in a tube by means of compressed air. It is supposed to register the thrill on the screen for the benefit of the picture shoppers: the higher the column, the greater the thrill.

According to the ingenious press agent, the operator works the air pressure from the booth to accord with the picture being screened. You do not have to be as particular as all this, but you can make it something to be talked about for a time long enough to bring back the cost of the device.

A dial indicator, worked by a cord and counterweight would probably be just as good and a great deal cheaper. The mercury column was probably put in to make it look a little more scientific.

Threw Money Away

The Arrow Film Corporation has been having a lot of fun lately advertising "The Innocent Cheat."

Small baggage tags were printed up with the statement that "You throw money away" unless you book the Arrow production at once. Pennies were attached to the cord with a dab of sealing wax and these novelties were thrown out, one at a time, from the window of the office into the group of exhibitors gathered below. Several exhibitors were hurt in the scrambles for the cards.

This idea, which was devised by C. R. Seelye, general manager of the New York Arrow Exchange, will give a change from the balloon-passes idea. Throw a couple of dollars off the roof of some tall building at an announced time and you will have the entire population waiting below. Throw in a few dimes and quarters.

Boys and Noise

Boys and noise were the keynotes of Earl Settle's campaign when "Penrod" came to the Palace Theatre, McAlester, Okla. Settle loaded the kids on an automobile and they supplied the noise. To help along, he gave them all a plentiful supply of iodine freckles and a pass before he put them on the truck. The freckles helped the ballyhoo and the passes gave the kids increased yelling powers.

Settle used a different rig for his lobby banners. He employed two placed V-shape, with the point of the V at the rear. As the banners were inside the lobby line this gave more publicity to the strips than one banner straight across, since the passers-by got it at a glance instead of having to follow the banner along. We do not recall having seen it done just this way before, and pass the idea along because it is good.

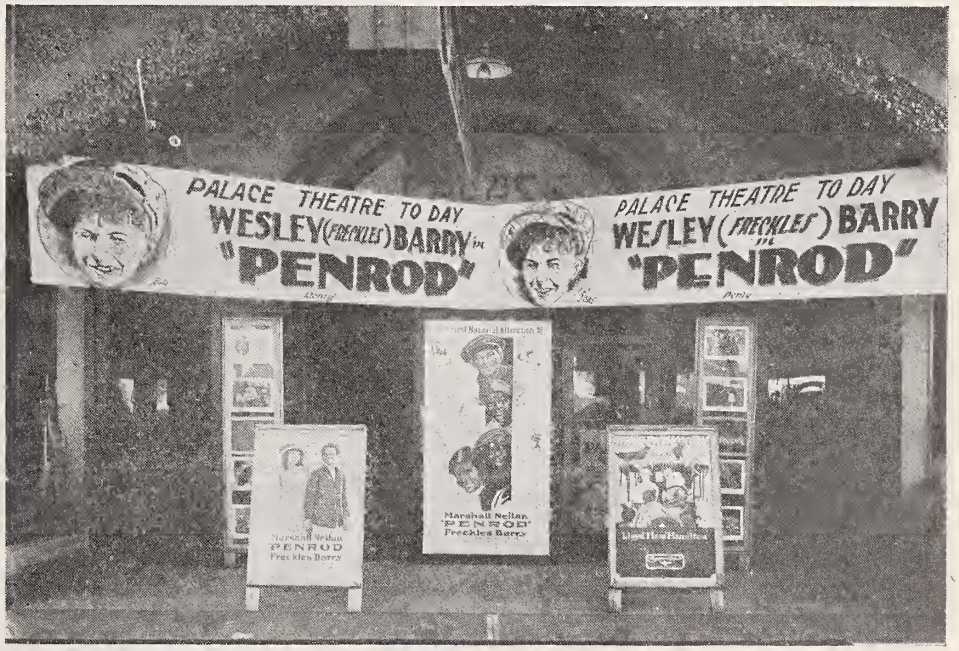
Whether your theatre permits an attractive lobby display or not on The Loves of Pharaoh, do not neglect the advertising possibilities of mild incense burning within the theatre, foyer or lobby.

"Smell" is a sense that does not rank as high intellectually as the senses of the ear and the eye.

But the sense of smell is more emotional and stirs the imagination more deeply than either seeing or hearing.

Whet the appetite, stir the imaginations of your prospects for the magnificent Egyptian LOVES OF PHARAOH, and you'll enjoy additional success as well as increased word of mouth advertising.

Lem L. Stewart, in a special bulletin to Southern Enterprises managers.



A First National Release.

SLANTING THE BANNERS ON AN INSIDE LOBBY HELPS

They are easier to read from the street, and are better than the straight sign. This placement is the idea of Earl Settle, of the Palace Theatre, McAlester, Okla., and shows the dress for Barry in "Penrod." It got extra business.

Beall Makes Cleanup on Griffith Release

Ray Beall, of the Imperial Theatre, Charlotte, N. C., made a campaign on "Orphans of the Storm," which put this picture over to a big extra business on a five-day run which omitted both Saturday and Sunday, the picture opening on Monday and closing on Friday. He did better than one-third above the average "book" for those five days, and did it at a cost of only $60, making his own lobby display and driving hard an exploitation, which did not cost much.

The lobby is shown in the accompanying cut. The central structure is supposed to be the Bastile and was done in grey, with white mortar. The cutouts in the windows on either side are from the one and three sheets. The side pieces show the square before the prison, with a mob painted on, and the houses were done in brown. The guillontine is built up of wood, with a cutout from the six sheet and retouched. In this, Mother Frochard is supposed to be the executioner. The knife is silvered with red splashes to suggest blood on the cutting edge. The clouds are dark grey sateen, to suggest an overcast, gloomy sky, while the figure of Danton, which was not available on the paper, was cut out and painted by Mr. Beall.

He started with the "three kisses" teaser from the press sheet, using it in three parts, single column and scattering, then hooking-up with the full display across two columns. This was done a week in advance of the date and at the same time ones and window cards were posted and placed.

Three thousand throwaways were placed in automobiles and handed out by the ushers on the street, and three thousand heralds were used for the departing audiences.

A special showing was given the day before the opening, which brought nearly a column in each paper on the opening day, and representative citizens were also invited to the private screening.

Street cars were bannered and an empty car was specially decorated and used to pull in from the outlying towns, while a banner was stretched across the main street and an A board perambulator was kept out.

A United Artists Release.

THE GUILLOTINE WILL GET YOU IF YOU DON'T WATCH OUT

Imperial Theatre, Charlotte, N. C. This is mostly hand painting done by the manager himself, and it was only one of a number of stunts worked on this picture.

The car stunt was contributed by one of the street railway men who held a season pass.

With a Monday to Friday showing the engagement showed a better financial return than most towns gave on a better booking, because Mr. Beall kept pushing it along for thirteen days, never stopping until the cans were ready to be returned to the express office.

Played His Luck

Down South the window displays for the United Cigar stores are shilled from point to point over a circuit. In Columbia, S. C., one display had been shipped out and the next had not arrived, so Warren Irvin, of the Imperial Theatre, persuaded the manager to let him have the space and bridge the gap. It took a little argument, but he got it.

Sixteen stills and a window card brought better results than any other display Mr. Irvin has ever had, for the United picks its locations very carefully and this was the star corner in town.

The attraction was "Borderland," which was having its first showing in the Southern Enterprises territory, and freak exploitation could not be used on a story of this description, so the window came in especially handy.

Extra newspaper space was used to gain additional readers on the unusual type of story and business climbed up in spite of the opposition of a super feature which had been vigorously campaigned.

Including the newspaper spaces the extra cost was only $12 for a strong increase in attendance.

A First National Release.

LINKED "SMILIN' THROUGH" TO THE TELEPHONE COMPANY

Binghamton, N. Y., got some telephone instruction along with Norma Talmadge exploitation and each display helped sell the other in the window of a well situated candy store. This is a good idea for other "voice" titles to employ.

Got 'Smilin' Through' Linked to Display

The Strand Theatre, Binghamton, N. Y., worked a capital hook-up idea on Norma Talmadge in "Smilin' Through." The straight telephone hook-up has been recorded before. It has worked in all sections of the country.

Binghamton went a bit further and persuaded the telephone people to make a display with them in a candy store window.

In back were the 11 by 22s and other advertising matter for Miss Talmadge and a back card reading: "Let your voice have a smile. It wins friends and makes others happy, so let your messages come 'Smilin' Through.'" Maybe that will work in Binghamton, but we can mention at least one suburban exchange where the bull-headed central is lucky to get off with her life instead of collecting smiles—but it reads all right.

Anyhow, in front was a display of the 167 parts which go to make up the telephone set, with bits of cable and other matters of interest, which served to draw a crowd, and when a man or woman comes to a dead stop in front of a window, it is easier to get them inside than where you have to halt them first, so the confectioner also took a profit.

Animated Blacksmith for Keaton Comedy

G. R. Stewart, of the Isis and America Theatres, Casper, Wyo., put Buster Keaton in "The Blacksmith" ahead of the five-reel feature, knowing that it would bring him the greater business, and to get it over he animated a cutout.

He took the head from a Keaton poster and supplied it with a body, which was set in back of a real anvil. The left arm held a tongs, which rested on the anvil, and the right apparently grasped the heavy sledge.

In reality the sledge was mounted on an extended handle and with the cutout as a fulcrum a small boy had no difficulty in pounding the surface of the anvil with the heavy head. A wheel and a couple of horseshoes completed the stage setting.

A First National Release

The Keaton Cutout

This gave both sound and motion for a lobby attractor and attracted more attention than could the largest stand of paper devised. It literally pounded the coin into the box office and Mr. Stewart can stand a lot of that sort of hammering.

Progressive

Just to get them in early, the Majestic Theare, Kalamazoo, announced that at the first production of "Penrod" the admission price would be progressive. The first twenty-five boys in line got in free, the next quarter century paid a nickel, the next ten cents, the next fifteen and after that the regular twenty cent price went into effect. You can imagine the mob of kids the announcement drew.

Roy Tillson doubled for "Penrod" and "My Boy," which divided the week and used this to put over the split week with the juvenile rivals. Each boy in attendance on the first show was given a whistle with the injunction that it would be taken away from him if he did not blow it on the street after the show. That was an excess of caution.

Practical Presswork

H. A. Gillespie, of the Liberty Theatre, Yakima, Wash., is made the subject of a cartoon write-up in a recent issue of the Herald. Like the good press agent he is, he diverts what was intended as a general write-up to the ice cooled air in the Liberty, and puts over that hot weather argument.

But the interesting point is the editorial explanation as to why Mr. Gillespie gets so much press stuff into the Herald. After explaining that he was early made a helper to his father, who has a sheet in a smaller town, the Herald editor goes on to reminisce of a time when the modern press on which the Herald is now published went wrong and for a few issues the old-fashioned hand press had to be worked to get an edition out.

Mr. Gillespie came over to help out and got a larger run than the rated capacity of the press when it was new. Since then he has been the white-haired boy around the Herald office, though the editor adds: "There are other reasons."

Brightly Colored

G. M. Phillips, of the Rialto Theatre, Atlanta, took the hotel scene in "Reckless Youth" as his lobby suggestion and made a very effective show.

From the centre of the ceiling he hung a large Japanese lantern, from which eight wires were stretched to the walls. On each wire were hung two smaller lanterns. The wires, themselves, were covered with twisted crepe paper, giving a canopy effect. Serpentines were also thrown over the wires and the objects about the lobby were sprinkled with confetti.

The result was gay and both eye and house-filling.

A Little Different

Working it on a slightly new angle, the exploitation man for First National around New York, arranged with a White Plains newspaper to help him pick ten women of local fame to be Constance Talmadge's guests at the first showing of "Polly of the Follies" at the Lynn Theatre.

According to the story, Miss Talmadge, herself, was to have come up, but sent her regrets, and the pressman substituted for her. The ten women were supposed to report their impressions to Miss Talmadge, via the paper, and this made the old stunt worth half a page.

Irish Prima Donna for Desert Feature

Niagara Falls, Ont., had a fashionable time lately when Fox's "Arabian Love" played the Webb Theatre. The Clifton hotel had as a guest, Miss Patricia O'Connor, the Irish prima donna, and they changed her nationality and made her the feature of an "Arabian Night" at the hotel and she also took part at a prologue in the theatre.

The stunt was advertised in the local and Buffalo papers, and the event attained an importance all out of proportion to the place of presentation, for the hotel put the stunt over in a large way as an advertisement, and the Webb trailed on the publicity.

Most live hotel managers will welcome a chance to jazz things up if they are properly approached, but they want something that will make good with their guests. They found this in the Arabian atmosphere of the title and play and they were able to turn their ballroom into a fairyland.

Even in the small towns you can get a proportionate return, and add the hotel manager to the circulation manager of the newspapers as an advertising aid. Try it once, with "Arabian Love" or a similar desert play, then take an encore with some South Seas title and again whenever you can work a colorful entertainment.

Booked

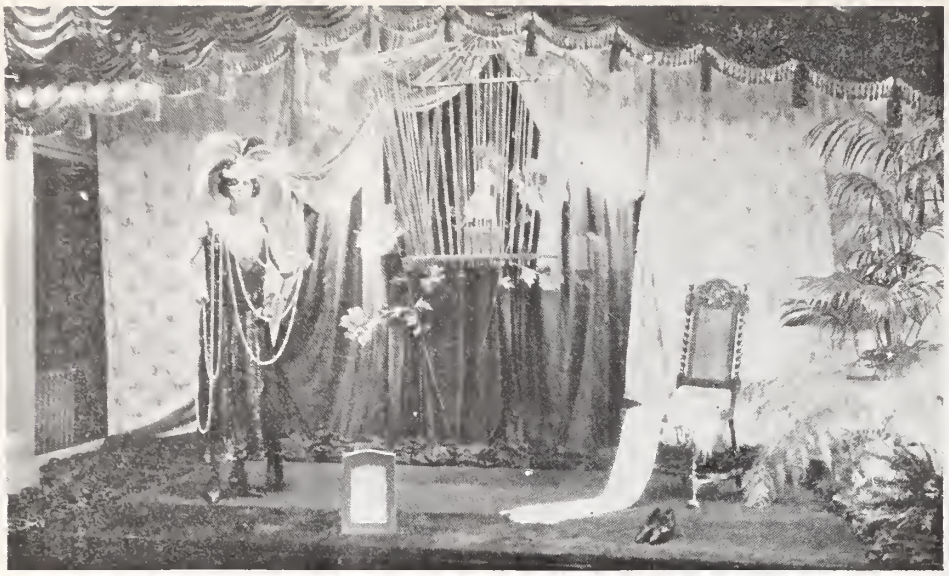
It is years older than the picture business itself, but Mrs. Lillian Collins, of the Burke and Virginian Theatres, got out "What I Know About Women" for "The Sheik" and offered Valentino as the author. Of course, the inside pages were blank.

A new twist was mailing these out in an envelope marked: "Confidential—for married women only" and sending it to the flappers. This might have hurt the scheme in some places, but she knew her town, and she pulled in all but the bedridden.

A Pathe Release.

USES A BIG PERAMBULATOR FOR A POPULAR SERIAL

Charles H. Barron, of the Kansas Theatre, Wichita, finds that Ruth Roland in "The Timber Queen" can sell as many tickets for him as the big features, so he makes just as much fuss as he can with souvenirs, perambulators and box office front.



A Paramount Release.

THIS GILDED CAGE WAS CONSTRUCTED OF LATHS

Bill Robson, Paramounteer, built it for the show window of a fashionable Pittsburgh store when Miss Swanson was shown at the Olympic and it was regarded as sufficient of a novelty to be a grace instead of a disgrace to the store.

A Neat Decoration Won a Hard Window

Bill Robson, the Paramounteer, knows that sometimes it is easier to get a difficult window with a good stunt than less valuable spaces with straight accessories, and when Gloria Swanson came to the Olympic theatre, Pittsburgh, in "Her Gilded Cage," he went after the best location in town.

The foundation was a bundle of lath and a bottom board, out of which he fabricated a cage, which was painted with gold paint. This was hung well to the rear of the window, against a black drape, with lighter drapery on the sides. Hidden spot lights were thrown upon the object.

The store had its dress department make a costume for the finest doll in stock and roughly approximated the costume for a lay figure in full size. This latter was placed to the left of the display, balanced by an ermine stole, thrown carelessly over a chair at the right. Both were also lighted by spots.

The frame down front gives the title, star and theatre in a neat lettering appropriate to the general air of the display, and it attracted more attention than a window filled with stills could have gained. Too many exploiters, when they go after a window, want it all. Bill knows that enough is plenty and gets in where others cannot enter.

Two Clowns Helped on Love's Boomerang

H. B. Clarke, of the Majestic theatre, Memphis, decided to play up the circus angle of "Love's Boomerang," and he hired two clowns to stick around the lobby and keep things jazzed up. They succeeded so well that the police had to be called on several occasions to keep the sidewalk cleared. The clowns cost $21 and business was bettered something like $150.

In addition to the clowns, the display included a circus layout on a platform. This was borrowed from a toy store for a credit card and was composed of the jointed animals which can be posed in all sorts of impossible postures. A ring was laid out with some of the animals performing their stunts while the remainder were waiting their turns. It gave emphasis to the sawdust angle of the story and helped to put over the placard which spoke of circus atmosphere.

Mr. Clarke says those sticks attached to the banners are boomerangs. We would like to bet him a box of cigars against a second-hand cigarette but that they will not boomerang, but they made the lobby looking interesting. A real boomerang looks more like a better L with a large curve instead of an angle, in case you wish to adapt the idea. Better cut them out of tin or compo board as they are mean things to cut from wood. They are widest at the curve and taper rather sharply toward the points. They will look more interesting than the flat sticks.

A Mixed Ballyhoo

A girl, a Chinaman, a monkey and a goat were the mixed factors in a ballyhoo parade staged for the Rialto Theatre, Omaha. All four were to be found in "Hurricane's Gal," but the strange combination hit Omaha just right, rolled up the receipts and unrolled the tickets.

Faked the Chink

The Chinaman had to be faked with a white man and the girl was a boy, but the goat and monkey were the real goods, though the goat gave Manager Johnson no little trouble, since the animal first engaged was poisoned the day before the stunt was scheduled and he had to start a hurried search for an understudy.

The quartet was worked for a teaser the first day and with signs for the succeeding days, parading the streets in an automobile.

Finds the Hook Up to "One Clear Call"

Some managers have complained that they could get no hook-up to "One Clear Call," overlooking the fact that the Klan rider was as good as a hook-up, but the Rialto Theatre, Tulsa, Okla., has located the right angle.

It landed the merchants on a hook-up on telephone numbers, "One Clear Call" on any number getting whatever the advertiser had to offer. Of course, they landed the telephone company, as well, for the display helped to make telephone business.

Going Some

When the international balloon contests were being held in the Middle West, George Schade, of Sandusky, kicked in with a contest of his own, sending out a flock of air bubbles, to some of which passes were tied.

One of the balloons with passes for "The Invisible Fear," came into the hands of Mrs. Grace Kearns, of Youngstown, 125 miles distant.

After Schade worked the newspapers for stories on the travels of the balloon, he sent Mrs. Kearns a dollar instead of the two seats, with the injunction to spend it only on First National pictures in her home town. The press stories were well worth the dollar.

A Paramount Release.

THERE WAS SOMETHING FUNNY ABOUT THIS EXPLOITATION

There were two things: First, the clowns were funny, and those boomerangs are funnier still, but they helped pay the rent when H. B. Clarke played up the circus angle to put over "Love's Boomerang" in Memphis.

Roped in Title Is Good Selling Idea

A year or so ago the banner with Tom Mix's name spelled with lariat was a common stunt, but it was dropped and forgotten until it was revived the other day by Charles H. Amos, of the Strand theatre, Spartanburg. He used a couple of heads for decoration and then spelled out the star's name in quarter-inch rope.

It was a novelty again and did more to sell "For Big Stakes" than any amount of argument. It was backed up with a cutout from the six-sheet and with a pair of ones and some stills, but the rope lettering did the major part of the selling and provided a sightly banner at a very small cost.

In laying it out, use a board foundation and tack through the rope or use staples. Merely write out the legend and then follow the light outline with the rope. It is very little trouble and makes a big flash.

A Fox Release.

ROPING THEM IN WITH MANILA SCRIPT TITLES

This is not new, but the idea has died down and is so old as to be new again. It was revived by Charles H. Amos, of the Strand Theatre, Spartanburg, S. C., and it attracted a great deal more attention than could be gained with the best painting.

Built Up Posters Help Lobby Work

John W. Creamer, of the Strand theatre, Chillicothe, Mo., has been experimenting with built-up posters and sends in a pretty display for the U. P. Trail, which still seems to be going the rounds. It does not seem to be really safe to place a snow lobby design so close to the radiator top, but perhaps Mr. Creamer pins his faith to the coal strike.

A Hodkinson Release

A Plain Lobby Frame

The basis of the display is a cutout from the one sheet mounted on eight-ply cardboard, which, Mr. Creamer explains, allows the figure to curl slightly, which helps the effect. There is a ground piece in front of the figures and the backing is simply a large sheet of news print paper, sketched in, with a "forest" of willow twigs.

The effect is very good and the use of news print paper cuts the cost very decidedly. Most web pressmen do not run the paper entirely off the roll, and the portion remaining can be had very cheaply if it is not given away. Where a display is to be used for only a day or two; it is plenty strong enough, and much cheaper than cloth.

Connie's Own Stage Earned Big Advance

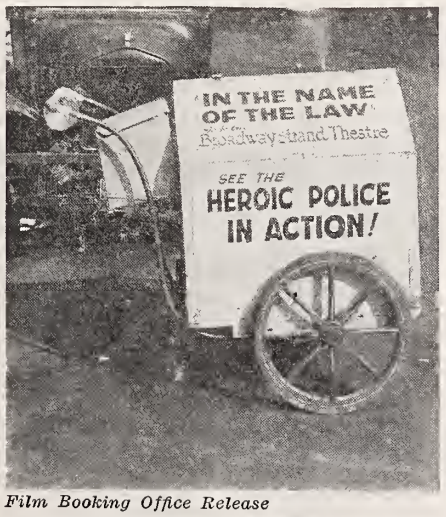
Making a stage for "Polly of the Follies" put the business at the Modjeska theatre, Augusta, Ga., some two hundred dollars above the summer average.

Manager of theatres Frank J. Miller and resident manager I. L. Shields, planned a twelve-foot stage for seven cutouts from the paper on the Constance Talmadge play, with a futuristic backing and a footlights trough which illuminated the cutouts.

The figures were all taken from a single 24-sheet and gave a better idea of the variety of this story than could be told in words. A two hundred dollar jump down south in August means more than it would in cooler sections and it is to be taken that the idea is good as well as the star. Moreover it leaves a piece of display apparatus that will be useful in other stunts, so the original cost can be written off—and the original cost was reported to be well below ten dollars.

Street Cleaners Pushed a Feature

Even the street cleaners helped push "In the Name of the Law" to a cleanup when it played the Broadway Strand theatre, Detroit. Covered square cans are used in Detroit instead of the more common round cans and since it was "for the police," it was a simple matter to put every member of the street department solidly behind the title.



A Film Booking Office Release

Canning a Feature

This offers a suggestion to other managers, though it will require some argument to land the concession where the picture is not as closely related to municipal interest as is the F. B. O. feature.

Ideal Exploitation Sold Paramountown

About the best exploitation idea for the Paramountown short length comes from Warren Irvin, of the Imperial theatre, Columbia, S. C. The cut shows only part of the scheme as the star idea was extended to the underside of the marquise over the sidewalk.

A Paramount Release

A Clever Exploitation

Tinsel stars were made from compoboard and on each was pasted a head of one of the Paramount stars shown in the picture. The largest star was placed over the box office and carried the head of May McAvoy, who was seen in "The Top of New York" as the second feature of the bill.

The idea made a splendid flash and brought increased business in the face of unusual opposition. It can be adapted to any form of lobby and extended to window displays.

They Paid Interest

Bill Robson, Pittsburgh Paramounteer, who has not been figuring in the news of late, came forward with fake bonds for "The Bonded Woman." It was a six page railroad folder, with press book stuff inside, and done into the semblance of a bond on the front cover.

Selling Miss Compson Along Proper Lines

This is more nearly our idea of a good display for Betty Compson in "The Bonded Woman." It suggests at a glance the triangle of the girl, the man of the cities and the man of the isles. It is a revealing sort of cut and silently eloquent. It was planned for Loew's Palace Theatre, Washington. It uses the bromidic line about being her greatest triumph since "The Miracle Man," but it tells better than many other displays the theme of the story in a few well-written lines which merely supplement the cut. Novel points are the

LOEW'S PALACE THEATER
BEGINNING TODAY—
—ALL THIS WEEK
Betty Compson
in
"THE BONDED WOMAN"
A PARAMOUNT PICTURE
A romantic drama of shipwreck in the mysterious South Seas. Pulsing with primitive passion and revealing the all-conquering love of a girl's soul!
COMEDY—PATHE NEWS—OVERTURE, "SOUTHERN RHAPSODIE" (HOSMER)
—WASHINGTON HERALD BEAUTY CONTESTANTS—

A Paramount Release

A GOOD COMPSON AD

light rule work panel back of the head which breaks the bareness of the space without hurting the white space value, and the placement of the figures of the two men. You will note that each has his arms uplifted along the line which forms the sketchy actual triangle, so that the vision is carried from one essential point to the other. It may not mean a very great deal, but it helps more than is apparent at a glance on the general theory that it is better to do a thing properly than wrongly.

A Paramount Release

ANOTHER TREATMENT

The second example shows how the Century Theatre, Baltimore, used the same idea but shoved the cut over to one side with no material loss in effect. Very evidently this is taken from the plan book, but the copy used in Washington is better than that for the Baltimore space. The use of the New York press notices is relied upon to put this over, and the patron does not always respond. Down South Miss Compson seems to be putting herself over better than the reviewers can place her and she is rapidly coming to the front as a drawing card of magnitude. In such a case, the New York reviews are largely wasted and talk of the play itself would probably sell the play better than the criticisms.

CHRISTMAS IS COMING

Probably you know that, but

DO YOU KNOW

that in Picture Theatre Advertising you can find a lot of schemes to hold up your business in the dead two weeks before the holiday?

And not only that—

you can find other schemes for the holiday season, any one of which will bring in many times the two dollars the book costs and you will get

FREE

all the other schemes in the book for midsummer and in between; both ways from July 4. Not theory. Not Guesswork. Tried and tested ideas. By mail, postpaid, for two dollars the copy.

MOVING PICTURE WORLD
516 Fifth Avenue New York, N. Y.

Ruff Stuff Is Made From Plan Book Ad

Ralph Ruffner sends in a pretty half page made on the lines of a Universal Weekly display, plus a half tone. He had the layout adapted and then added the cut to give balance and attraction. And he worked it on a Paramount picture. At least Ruff credits the idea to the Universal, though the inset is common enough to be classed as public property. At any rate that is where Ruffner got the idea, and he gives credit. He sells very nicely a Pickford reissue. He offers it as "The year's biggest novelty, Mary Pickford, as she appeared twelve years ago in 'Going Straight' (when she was King Baggot's Leading Lady). The picture has been re-edited and interspersed with humorous and burlesque sub-titles calculated to send any audience into roars of laughter, despite the apparent seriousness of the story on the screen." That's our idea of selling a kidded reissue. It tells the patron just what to expect and he is not disappointed. It puts the idea over with precisely the right angle to make the greatest capital out of the idea. Another of Ruff's appeals is a four column drop of nearly fifteen inches for "The Top of New York." For this he could get no assistance from the exchange, so he used a sketch of the skyline of lower New York for a bottom piece, the signature at the top and a series of eight reverse circles for his eight program items, for they want a long show in Vancouver and they come to spend the evening. There is nothing but the title to offer, but it is presented so promisingly that Ruff writes they played to standing room all the week. One display for Meighan in "If You Believe It, It's So" carries the characteristic line: "The week's a total loss if you fail to visit the Capitol during this engagement." The town does not respond as readily to jazz writing as do most American cities, and Ruff wisely cuts out his bubbling lines and offers a more serious argument, though it is impossible for him to write the commonplace. His style of expression is too individual to be entirely repressed, but he manages to suit his enthusiasm to the temper of his clientele; a trait of immeasurable value.

—*P. T. A.*—

Praised by Paper

The local paper went out of its way to give Raymond B. Jones a puff for his poster portrait of Ethel Clayton in oils and gold flake when she was shown at the Orpheum Theatre, Topeka, Kans. Mr. Jones sends in a photograph of the poster, but the color values are all askew and it will not reproduce even as well as in the photograph—which is not saying much, for there is an utter lack of contrast in the flat print. This leads to the belief that the background is powdered with gold leaf which looks like a million dollars in the lobby, but less than thirty cents in the photograph. But the story offers a suggestion. If you can really paint—and Mr. Jones is clearly a good draftsman, try a gold background or gold and a rich green or heavy crimson. It will lighten up the picture like a spotlight and you will thank Mr. Jones for the suggestion. Another novel point seems to be cutting the letters to form the star's name out of cardboard and affixing them to the canvas, slightly raised. If you can handle the idea perhaps you can get as good a notice as Mr. Jones did. What pleases him

Crook or Parson, I Love You!
GO TO THE CAPITOL
THIS WEEK WITHOUT FAIL!
JACK HOLT
as the gunman-preacher enacts a role positively electrifying. Did you read "THE PARSON OF PANAMINT," by Peter B. Kyne, in the Saturday Evening Post some time ago? Yes or no, you'll want to see the picture such a story would make.
A PARAMOUNT WORLD BEATER
IN ADDITION
The Year's Biggest Novelty
MARY PICKFORD
VICTOR EDMONDS
Capitol
"WHILE SATAN SLEEPS"

A Paramount Release.

A CHARACTERISTIC RUFFNER HALF PAGE FROM VANCOUVER

most is the fact that he did not have to ask for a write up. The picture earned its own praise. Now and then a lobby painting will create more talk than half a dozen twenty-four sheet posters in a row. But don't make them common. Keep them for the extras.

—P. T. A.—

Los Angeles Artist Does the Impossible

Just when we had come to the conclusion that there was something in the climate of Los Angeles which ruined artists, comes the California theatre with a display for "The Tailor Made Man" which might have been drawn in Baltimore. This is 135 lines across four, and the artist has kept entirely away from all filigree work and flossy sketches, achieving a solid effect which helps to create the impression of a real success. Then the agent has planned his lines so as to use the space and still get the effect of white, since there is only small sizes of type and not a line of display

A United Artists Release

A GOOD LOS ANGELES AD

to detract from the announcement. The cut is a bit washy. It barely shows up, but the plug hat is what gets over to match the title and you can see that it is Ray if you look at it closely. A little art work on the cut would have aided considerably, but apart from that this display lives up to the rules of good workmanship as not one Los Angeles advertisement in a thousand does. It goes to show that it can be done if the artist will only work in with an intelligent agent. For the opening week Earle Hall Payne got three pages of hook-up. This is the hold over announcement, and is as welcome as the breath of Spring after a hard winter. This sort of thing is encouraging. None of our money is being wasted in the Los Angeles papers, but it is depressing to see an entire town go wrong week after week as Los Angeles habitually does. There may even be hope for Grauman's now, but we shall have to be shown.

—P. T. A.—

Proposals on Cards Startled His Town

G. R. Stewart, of the American Theatre, Casper, Wyo., believes in shaking up his townsfolk now and then. He did it to the limit lately on a stunt for Max Linder in "Be My Wife." He had cards printed with the title on one side in a bold type ad, on the other "I was only joking. Come and laugh. Max Linder (cut) in 'Be My Wife,' America Theatre, Sunday and Monday." The cut was the one in which Max is shown with his hair standing on end. These were distributed at the theatre as the house was emptying and on the streets in the intervals, the distributor being in evening clothes. He was careful to offer them only to women and with the one line side uppermost. Later on the local cutups got them and helped out by passing them on to others. Mr. Stewart also sends in a display advertisement in which he has adapted the classified advertising free ticket stunt to his own displays, arguing that what is good for the newspaper is just as good for his

AMERICA
SUNDAY AND MONDAY
BUCK JONES
IN "TROOPER O'NEIL"
A gripping story that takes you into the big open country. It brings to you the irresistible outdoor life. A woman's love, and a man's duty, is the theme of this most actionful and thrilling picture.
—Also—
1 to 11
"THE WISE DUCK"
A Two-Part Sunshine Comedy
40c
LAST TIMES TODAY
JACK HOLT in "THE GRIM COMEDIAN"
And BOB AND BILL in "DANGEROUS TRAILS"
This Coupon Will Admit
WILLIAM SHAFFER and One Free of Charge to the America Theater Saturday Night Only. August 12
This Coupon Will Admit
MRS. AMELIA STANKO and One Free of Charge to the America Theater, Sunday Only. August 13
WATCH THESE COUPONS—YOU MAY BE THE NEXT ONE

A Fox Release

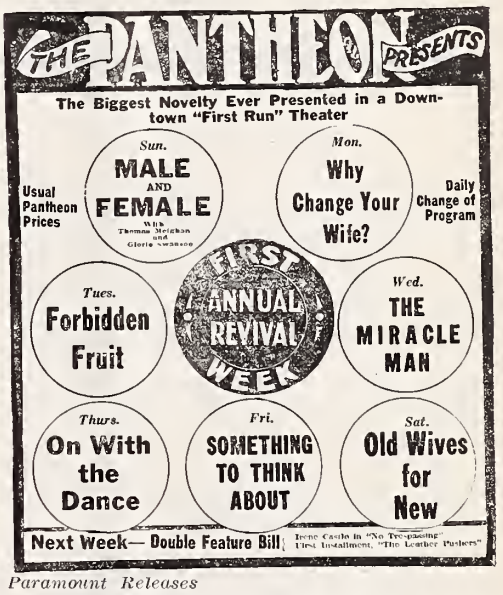
THE FREE TICKET IDEA

own advertisements. The panels at the lower portion of the display state that the persons named are entitled to one free admission on a specified date. One is good for the current day and one for the following day, and below is "Watch these coupons. You may be the next one." The names are taken at random from the telephone book. The exact wording of the coupon is: "This coupon will admit William Shaffer and one free of charge to the America Theatre Saturday night only, August 12." This means only one pair of seats a day, yet it gets the entire town reading the space, and they cannot read for names without seeing something about the show. This is a new angle on a familiar stunt, and a good one.

—P. T. A.—

Circled Features Get Individuality

There is little to this hundred lines by three from the Pantheon Theatre, Toledo, to draw the admiration of the artist. There is nothing artistic about it, but it puts over a week's attractions in three hundred lines and puts each over with the same emphasis. In a straight paneling, those at the top and bottom are apt to get more attention than the centre ones, and those at the top will get more attention than the bottom. Here you get the same impression on all seven attractions because the circles give each a white space display not possible with the same size type and evenly proportioned oblong panels. There is nothing artistic about the space, but it is a pretty display of advertising ability. Between the two we infinitely prefer advertising to art, and from the advertising angle this display is a capital model to follow. The display is for the revival of seven Paramounts which is the direct result of our prosperity campaign of some weeks ago. These time-tried hits are still being booked around and are cleaning-up in most localities where they are used, for all seven are the type of play you wish to see again. This explains the "First Annual Revival Week" of the central circle, which is put in reverse to gain contrast. The theory of working reverse here is sound, but in practise it works only where you get a black sufficiently good to make



Paramount Releases

BATTING ALL SEVEN OVER

it stand out. The main idea is to give extra prominence to the key announcement and at the same time to hold it away from the white circles. In theory this is good, but the ink was poor. Next time we think better results would accrue from the use of a heavier line around the circle. The Pantheon is a week stand, and handling seven attractions in as many days is evidently a new stunt for the agent, but he met the situation with one of the best solutions.

—P. T. A.—

Another Open Letter

H. W. Twyman, of the Lafayette Theatre, Charlottesville, Va., wanted to put over "Beyond the Rocks," so he took his usual space for an open letter telling his public all about the story and the author and the stars, and the fact that it was about to be published in book form and calling attention to the fact that he was playing it day and date with all of the large cities, which latter proves Mr. Twyman to be possessed of large imagination, for August 14-15 was most assuredly not the first run date in New York, Chicago and Los Angeles. We think this rather weakens his argument, since there must be some fans in town who know that this is not true. The open letter would have been better without this feature.

—P. T. A.—

Used Kiddie Clothes for Ballyhoo Window

W. C. Benson, of the Laurier Theatre, Woonsocket, R. I., stripped the window of a kiddie clothes shop for "Is Matrimony a Failure?" The cost was practically nothing, but it put the idea over better than his newspaper work because it made a real tie-up. He sends in a photograph, but the whites are too yellow to make a cut from and you don't really need a map. It is just a strip carrying the title, with a few stills on cards lettered for the theatre.

Mr. Benson also sends in some of his house programs, which is one of his specialties. He shows that it is still possible to get pretty ten and twelve point faces out of a job office if you kick long and hard enough. This is the third town from which he has sent in programs, and he always gets them right, though he has to fight the printers to achieve any result.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

HIS WIFE'S HUSBAND. This production compares favorably with anything I've seen in a long time. A good story and excellent cast. A safe bet for almost any audience. Advertising; newspapers, lobby, billboards. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

MY OLD KENTUCKY HOME. Good picture; well liked. Advertising; three, six, one sheet, 8 x 10, 11 x 14, &c. Attendance; fair. Roy R. Willmon, Victory Theatre, Shawnee, Oklahoma.

SISTERS. Good plot with a good lesson. Advertising; regular. Patronage; usual. Attendance; fair. Roy R. Willmon, Victory Theatre, Shawnee, Oklahoma.

Associated Exhibitors

ROAD TO LONDON. This picture failed to draw even our regular patrons. Advertising; one sheet and newspaper. Attendance; poor. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

Equity

WHERE IS MY WANDERING BOY TONIGHT? If I said all the good things that have been said about "The Old Nest" and "Over The Hill" I would be expressing my opinion of this picture. I think it better than either one. Advertising; lobby, herald, one, slide. Patronage; mixed. Attendance; fair. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

F. B. O.

BEYOND THE RAINBOW. Splendid cast. A really fine production and one that should please all classes. Drew well. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

DUKE OF CHIMNEY BUTTE. Fred Stone little known here. Satisfactory entertainment. Advertising; ones, newspapers. Patronage; general. Attendance; fair. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

First National

BARNSTORMER. Polite language will not permit me to say just how poor this picture is. Profanity was invented for just such films as this. But as they won't print profanity I will say that this is the worst I've ever seen. Lay off of it; it is better to have a dark house. It starts nowhere and ends at the same place. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

CHILD THOU GAVEST ME. First class picture; you can't go wrong on this. Advertising; photos, ones, sixes, newspaper. Patronage; small town. Attendance; good. Geo. J. Tuston, Wonderland Theatre, Napanee, Canada.

DEUCE OF SPADES. Excellent Charles Ray to excellent business and the picture enjoyed a good week's run. The usual weekly advertising was used and a fine lobby display helped to put the picture over. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

GOOD REFERENCES. This is a very good program picture: it will not set the town to talking. Advertising; extra. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

LOTUS EATER. Very good picture. It has the advantage of being different from the ordinary. John Barrymore seldom acted to better advantage. Advertising; posters, newspapers, house programs. Patronage; country town. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

LOVE, HONOR AND BEHAVE. Good five-reel comedy of Mack Sennett's. Pleased 100%. Advertising; three ones and newspapers. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

MOTHER O' MINE. Special cast. The picture was very pleasing and large audiences enjoyed it. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

MOTHER O' MINE. Pleased very well but print was in bad shape. If it was all there it would be a great picture. Patronage; small town. Attendance; fair. A. La Valla, Community Theatre, Bethel, Connecticut.

NOBODY. Just a fair program picture. Title is against it; no drawing power. Advertising; regular. Patronage, small town. Attendance; poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

PEACEFUL VALLEY. Fine picture of Charles Ray's. Pleased 100%. Advertising; threes, ones, newspaper. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

PENROD. A picture that pleased all who saw it. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre, Beautiful, Saranac Lake, New York.

SONNY. Excellent. Best we have had since "Smilin' Thru," which was a record breaker. Advertising; doubled. Patronage; best. Attendance; good. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

TEMPERAMENTAL WIFE. A good picture but nothing to enthuse about. Advertising; papers and posters. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F Hall, Grand George, New York.

TOL'ABLE DAVID. Very good. Barthelmess fine. Advertising; newspapers, program, posters. Patronage; country town. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

TROUBLE. Good picture, for the entire family. Five reels, and a good box office attraction. Patronage; neighborhood. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

WOMAN HE MARRIED. Rather usual story but handled in a very pleasing manner. Miss Stewart should be put in a big picture to bring back her popularity. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

WOMAN'S PLACE. Story light, but quite amusing; on the whole a satisfactory picture. Advertising; newspapers, posters, house programs. Patronage; small town. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

WONDERFUL THING. Story ordinary. The acting of Norma Talmadge superb; on the whole a good picture. Advertising; posters, newspapers, house programs. Patronage; country town. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Fox

IRON TO GOLD. Fair program picture; Dustin Farnum fans will be satisfied. Patronage; small town. Attendance; fair. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

LITTLE MISS SMILES. This is the kind of picture they all like, and at the same time it is exactly what the exhibitors like. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Lander, Gem Theatre, Batesville, Ark.

PLAY SQUARE. A pleasing programme. Fact that Walker was in "Over the Hill" helped this one. A good buy. Advertising; ones, paper, slide. Patronage; small town. Attendance; good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

QUEEN OF SHEBA. Did only a fair business but was the talk of the town, a credit to the Fox organization, local newspapers gave same an editorial, which is unusual. In the fall season I could pack the theatre with this, a shame to kill a picture like this now, but the producer always insists on dates—dates—they take them even though they want a percentage date. Advertising; billboards, newspapers. Patronage; mixed. Attendance; fair. J. S. Kallet, Strand Theatre, Rome, N. Y.

ROUGH DIAMOND. The best Tom Mix ever shown here—comedy—just Tom Mix kind. Advertising; billboard. Patronage; small town. Attendance; good. T. W. Cannon, Majestic Theatre, Greenfield, Tenn.

THUNDERCLAP. Good picture, little too long, but they will like it. My people complain about them being long all the time, just won't stand for padding of pictures. Plenty of action and good race. Advisiting; big newspaper, six one sheet, slide, float. Patronage; small town. Attendance; fair. H. I. Perkins, Dixie Theatre, Bastrop, Texas.

UP AND GOING. Tom Mix is loosing out fast with my patrons. He does not get half the dough he should for the price we pay for him. Advertising; big. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Goldwyn

A TALE OF TWO WORLDS. Just the sort of picture for a mixed crowd, went over great with me and you can safely promise them something good. Advertising; newspaper, lobby and billboards. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, R. I.

BUNTY PULLS THE STRING. This was a substitute and if I thought I was going to get any more like this I would leave town before my patrons run me out. Patronage; mixed. Attendance; poor and glad of it. R. S. Moore, Gem Theatre, Snyder, Okla.

COME ON OVER. Pleased hundred percent, the best comedy I ever ran, plenty of pep in this picture. Advertising; lobby, newspaper. Patronage; mixed. Attendance; poor. O. W. Harris, Sapulpa, Okla.

EARTHBOUND. This picture was received by our audience as a very great picture since it teaches a very powerful lesson. Don't fail to book it. Advertising; one and three sheets and slide. Patronage; small town. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pa.

FOR THOSE WE LOVE. Walked out on it, crook story and my audience don't like them, it is just another picture, it is the first poor Goldwyn we have played. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

INVISIBLE POWER. Frank Lloyd Production. Found this picture harsh sometimes but pretty good taking it all the way through. Advertising; paper slides and photos. Patronage; middle class. Attendance; good. A. E. Rogers, Temple Theatre, Dexter, New York

MAN WITH TWO MOTHERS. Good. Pleased hundred percent. Will stand boosting. O. W. Harris, Sapulpa, Okla.

THE SILVER HORDE. Although an old picture it gave good satisfaction. Several favorable comments and no complaints. Rex Beach's pictures always take here. Advertising; newspaper and lobby display. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, N. D.

WHEN ROMANCE RIDES. This picture was well liked by our audiences, but why I can't tell you as we (of the theatre) saw it. There was a lot of the good old "hokum" and a very ordinary production, slow and cumbersome in action, but they liked it and what they liked about it I can't tell you, so I was satisfied, but we cannot help but wonder why, when we starved to death on pictures as good as "The Good Provider" and others. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

WALL FLOWER. Miss Moore is well liked here. A good story. Pleased hundred percent. Advertising; good. O. W. Harris, St. Denis Theatre, Sapulpa, Okla.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Lindrud & Guettinger, Cochrane Theatre, as well as many other discriminating exhibitors, book their shows by the reports you send.

A tip is a tip, but a straight tip is a real tip.

Straight tips are the only sort to send in and as far as anyone has ever said, there is nothing in these columns that isn't a straight tip.

Let's make the reports even more useful. What do you want to know that isn't now in these reports? Would the type of town (as mining, agricultural, etc.) help any? Would the size (population) make it easier for you to apply reports to your own case? Anything else?

Straight From The Shoulder aims to be THE EXHIBITOR'S OWN TIP EXCHANGE. Come in with reports and come in with criticism.—VAN.

Wid Gunning, Inc.

THE MADNESS OF LOVE. Only fair entertainment. Advertising; one sheet, newspapers, electric sign. Attendance; poor. Patronage; general. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

Hodkinson

AT THE SIGN OF THE JACK O'LANTERN. Very good program picture with good comedy parts. Pleased eighty percent here. No complaints. Good for any audience. Advertised; newspaper, lobby display. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, N. D.

CAMERON OF THE ROYAL MOUNTED. A very good picture. Had lots of favorable comments. Buy it, you won't go wrong. Advertising; billboard and newspapers. Patronage; high class. Attendance; fair. John A. Schwalin, Rialto theatre, Hamilton, Ohio.

FACE OF THE WORLD. At $10 this picture was placed about right. Most distributors would have called it a special and asked $25 for it. Then you would have had to take lots of time explaining to the public why the poorest pictures are called Specials and go at the highest prices. Advertising; posters. Patronage; rural. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

JANE AYRE. Fair picture, well acted. Not popular except with some who read the book. Advertising; usual. Patronage; mixed. Attendance; poor. J. A. Flourney, Criterion Theatre, Macon, Ga.

THE U. P. TRAIL. Just an ordinary program picture. Pleased some but too much rough acting for many. Advertising; ordinary. Patronage; rural. Attendance; very good. L. P. Frisbee, Community Theatre, Meredith, N. Y.

Metro

CONQUERING POWER. A corking good picture. Beautifully staged and perfectly acted picture. Pleased 100 per cent. Advertising; sixes, threes, ones and newspaper. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

I CAN EXPLAIN. Gareth Hughes. Neither Metro nor Hughes could explain this picture in a hundred years. This is the worst that our screen ever saw and if you have it bought, set it out, you will be money ahead. No story and the acting is awful, meant to be comedy, but every piece of business misses fire. Attendance; more than should have seen it for our good. Patronage; small town. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

PUPPETS OF FATE. Very good program picture that will satisfy. Attendance; fair. L. M. Zug, Rialto Theatre, Jerome, Idaho.

Paramount

BACHELOR DADDY. Here you have the sweetest and best picture of the year. Everybody entirely satisfied. We want more like this. Advertising; one six, one three sheet, two ones, slides and program. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

CITY OF SILENT MEN. An excellent picture, pleased everyone. Photography very good, especially in interior prison scenes. Boost it strong and you will not regret it. Is equal to many specials. Advertising; ordinary. Patronage; rural. Attendance; good. L. P. Frisbee, Community Theatre, Meredith, New York.

DANGEROUS LIES. A high class society feature. No good for a mining district. Advertising; ones, photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

ENCHANTMENT. A distinct and pleasant surprise. It pleased thoroughly. First Marion Davies picture we ever had any luck with. It is good. Advertising; usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

EXCUSE MY DUST. Played this after reading comments of "Straight From the Shoulder Film Reports" and surely was not disappointed. Everybody pleased. We book all pictures this way now as it means satisfaction. Better be safe than sorry, especially in a small town. Come on all you good fellows and commit yourselves on what you have played for the betterment of the industry. Patronage; village and country. Attendance; fair. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

FIND THE WOMAN. Fair picture. A good mystery story. Advertising; regular. Patronage; mixed. Attendance; good. Fred R. Widenor, Opera House, Belvidere, New Jersey.

FOOTLIGHTS.. A good society picture which will please. Elsie Ferguson plays part well. Advertising; ones, photos and three sheets. Patronage; general. Attendance; fair. R. Mason Hall, Grand Theatre, Northfork, W. Virginia.

FOR THE DEFENSE. One of the best mystery dramas Miss Clayton has been starred in for months. Advertising; regular. Patronage; general. Attendance; light. H. J. Longaker, Howard Theatre, Alexandria, Minn.

GET-RICH-QUICK WALLINGFORD. A clever comedy drama that pleased those who saw it. Advertising; six, threes, ones, lobby and sidewalk painting. Patronage; small town. Attendance; fair. Jack W. Oglivie, Dixie Theatre, Wynona, Oklahoma.

HER FACE VALUE. A good, pleasing program picture. Wanda Hawley is always lovely to look upon and generally gives a satisfactory performance. This is fully up to her standard. Advertising; usual. Patronage; high class. Attendance; fair. W. E. Collins, Grand Theatre, Jonesboro, Arkansas.

IF YOU BELIEVE IT, IT'S SO. One of the best Meigham pictures released. Enjoyed by everybody. Advertising; lobby, newspapers, windows. Patronage; general. Attendance; very good. S. J. Chambers, Miller Theatre, Wichita, Kansas.

IS MATRIMONY A FAILURE? A really keen farce comedy that held up two nights against a strong tent show, it was really appreciated. Drew strong on girls and young people and a host of "Old Heads." Nothing big, but satisfied. Patronage; general. Attendance; fair. S. H. Blair, Majestic Theatre, Bellville, Kansas.

IS MATRIMONY A FAILURE? Fails to answer the question but provides some mighty fine comedy. Was well liked here. Advertising; newspaper, lobby, billboard and V. Pa. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

MAN FROM HOME. Good picture, wonderful photography. Kirkwood exceptionally human. A good picture in any locality. Advertising; newspaper, slides. Patronage; mixed. Attendance; good. C. L. Querrie, Palace Theatre, Toronto, Canada.

MALE AND FEMALE. Patrons raved about it. Some saw it twice. Book it and advertise heavy. Advertising; ones, threes, photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

MAN UNCONQUERABLE. The unusualness of this picture is the outstanding feature. Holt's personality is very pleasing. Advertising; usual. Patronage; better class. K. H. Sink, Wayne Theatre, Greenville, Ohio.

MAN UNCONQUERABLE. Jack fills the bill in a good South Sea Island story. It is tense and holds interest well. Photography good. Advertising; regular. Patronage; general. Attendance; just fair. H. J. Lougaker, Howard Theatre, Alexandria, Minnesota.

MISS LULU BETT. A very good production that pleased eighty-five percent; but lay off it if you expect to make money on it. They simply won't come to see it for some unknown reason. Advertising; heralds, newspapers, posters and mail list. Patronage; general. Attendance; rotten. S. H. Blair, Majestic Theatre, Bellville, Kansas.

NORTH OF RIO GRANDE. Bebe Daniels and Jack Holt. I don't like to see Bebe in this kind of a picture but it was pretty good. Don't pay too much for it because they did not spend much in making it. Patronage; mixed. Attendance; fair. R. S. Moore, Gem Theatre, Snyder, Okla.

NORTH OF RIO GRANDE. Jack Holt and Bebe Daniels drew fairly well but the picture did not come up to expectations from the patrons' viewpoint. Not bad but it could have been better. Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Mr. Odom Speaks His Mind

Walter Odom, Dixie Theatre, Durant, Mississippi, says: "I feel that exhibitors all over the whole picture show world should take time and write your department information for exhibitors. This information is not for exhibitors alone, it goes to the picture producers; and when they read where some good brother exhibitor has sung the praises of a good picture, it puts new life into the picture maker.

"Self praise is no good. But when he sees it coming in from the reliable Straight From The Shoulder reporters, he knows that the praise is worth something, for it is not bought praise."

Never was there truer words spoken. Mr. Odom says the comments on bad pictures spur the producer to avoid errors. He's right. MORE REPORTS MEAN BETTER BOOKINGS.

NANCY FROM NOWHERE. A very good comedy drama. Patrons well pleased. Advertising; three, ones, slide. Patronage; mixed. Attendance; good. D. Buss, Star Theatre, Tonawanda, N. Y.

LET'S BE FASHIONABLE. Only fair program picture. In our opinion weakest one the star has made. Advertising; usual. Patronage; mixed. Attendance; very poor. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

OUR LEADING CITIZEN. The picture was well liked here. Well patronized. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ONE GLORIOUS DAY. A highbrow feature that will delight the better element and disappoint all others. Pleased fifty per cent. Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

O'MALLEY OF THE MOUNTED. Pleased quite generally. About as good as I have seen Hart in. Advertising; regular. Patronage; small town. Attendance; good. A. La Valla, Community Theatre, Bethel Connecticut.

OVER THE BORDER. A good Royal Mounted Police story with plenty of snow to affect this hot weather. Plot, characterization and photography very good. Patronage; general. Attendance; good. H. J. Lougaker, Howard Theatre, Alexandria, Minnesota.

OVER THE BORDER. Good picture. Wonderful scenery. Patronage; mixed. Attendance; good. Mrs. J. B. Travelle, Placerville, California.

RIGHT TO LOVE. Mae Murray. Good picture which pleased the people. Good business. Patronage; general. Wm. Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Selznick

REPORTED MISSING. Here's one that will "make good" anywhere. Owen Moore is at his best in this role, and Tom Wilson kept the audience in a continuous roar. Advertising; newspapers, lobby, program. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

United Artists

DISRAELI. Exceptionally good picture that drew a number of people who never came before. However, the superb acting of George Arliss could not make the picture interesting for the "regulars." The average audience has not the mentality to enjoy such a picture. Unless your audience is exceptional, it will be over their heads. Patronage, small town. Attendance, good. A. LaValla, Community Theatre, Bethel, Connecticut.

Universal

ACROSS THE DEADLINE. Frank Mayo has won for himself a good following and this picture, I feel, pleases everyone. Patronage, best. Attendance, only fair. M. F. Schnibben, Opera House, Florence, South Carolina.

DANGEROUS LITTLE DEMON. If this little star continues to make pictures like the ones that she has made in the past three or four, every exhibitor can look for another drawing card like Constance Talmadge. This picture pleased 100 per cent., playing it on July Fourth and it was a wonderful holiday attraction. Advertising, usual. Patronage, every class. Attendance, wonderful. M. F. Schnibben, Opera House, Florence, South Carolina.

MAN TO MAN. This will please any audience. It is not a picture that will only appeal to lovers of Western drama, as it has an appeal that will reach out and get them all. It offers all the action and thrills that anyone wants. Patronage, all classes. Attendance, very good. M. F. Schnibben, Opera House, Florence, South Carolina.

Vitagraph

INNER CHAMBER. A well produced picture that will please the majority. Advertising, billboards, newspapers. Patronage, high class. Attendance, good. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

PRODIGAL JUDGE. I did a good business on this, second night better than usual so am led to believe my people liked it. I call it a mighty good picture. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

SHEIK'S WIFE. For me, the biggest piece of junk I've ever shown; patrons were all disappointed. Advertising, ones and threes. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Comedies

THE BOAT (First National). An excellent two-reel comedy; much better than the average but hardly worth the price. L. P. Frisbee, Community Theatre, Meredith, New York.

BRIGHT EYES (First National). Ben Turpin comedies go over fairly well for me, but this one is hardly up to the standard put out by that star. No fault of Turpin; the plot calls for too little action. Advertising, newspaper. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

CENTURY COMEDIES (Universal). These are excellent two-reel comedies; you can't get away from that. With us they're nearly as good as the Fox Sunshines. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

SNOOKY'S TWIN TROUBLES (Federated). Snooky comedies very popular here. This one unusually good. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

STRAPHANGER (Century - Universal). This is far above the average in the comedy line and went big here. If you use it, give it extra advertising. A. LaValla, Community Theatre, Bethel, Connecticut.

TOONERVILLE COMEDIES (Educational and First National). These two-reelers are put out by both companies and seem to be all very good, but why does First National charge so much more for theirs? To us they are no better than those from Educational. L. P. Frisbee, Community Theatre, Meredith, New York.

Serials

ROBINSON CRUSOE (Universal). On the third episode, holding up fairly well. Really cannot tell much about it as we have opposition on Friday night. It seems to be a very good serial. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

TIMBER QUEEN (Pathe). One of the best serials out in a long time. Small towns should use this serial by all means on Saturdays and it will increase box-office receipts. I listened to a few who do not like serials and quit for awhile; but there is nothing that will draw in a small town like a good serial on Saturdays for a filler. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

Praising You

"I like your Straight From The Shoulder reports, for most of these come from the smaller towns and they are honest-to-goodness opinions." — M. Vennum, Okaw Theatre, Findlay, Illinois.

Short Subjects

PATHE PLAYLETS. We have played about ten of these and they seemed to be well liked with other short subjects. Some of them are very good; some, not so good. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

SPORT REVIEWS AND GOLDWYN GRAPHICS. They have the punch and pep; educational also. Will please any audience. Book these, they are a good series. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

State Rights

GIRL FROM PORCUPINE (Arrow). Very good Curwood picture and will please most any audience. Faire Binney summers here and always draws a crowd. She was present in the audience and made a few remarks. We turned them away. Aside from this, it is a picture well worth booking. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

KAZAN (Export and Import). Very fine picture. Great entertainment. Good hot weather picture with good cast. Elmer E. Stearns, Dewtell Theatre, South Dayton, New York.

LOVE SLAVE (Clark-Cornelius). Mediocre picture; not worth attention at all. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

RANGER AND THE LAW (Capitol). If you are looking for "fighting" you will find about four reels in this; one continuous fight from beginning to end. For me, only fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

WHEN DAWN CAME (Producers Security). A good picture and drew well. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

When Husbands Deceive

(Leah Baird—Associated Exhibitors—5,608 feet)

M. P. W.—A perfectly safe bet when strong drama is desired.

E. H.—It is strong drama from start to finish depicting aspects of married life in a forceful manner. Should prove thoroughly pleasing to the star's followers and give general good satisfaction.

F. D.—With a particularly attractive title, "When Husbands Deceive," Leah Baird's latest offering measures up satisfactorily.

N.—This picture is undoubtedly the best Leah Baird has appeared in up to date. Abounds in dramatic and melodramatic situations.

T. R.—An interesting domestic drama with plenty of forceful action in it.

East Is West

(Constance Talmadge—First National—7,737 feet)

M. P. W.—If you play "East Is West" put in a few more rows of seats. When the combination of your exploitation and the early visitors' word of mouth eulogies gets under way you'll need 'em.

T. R.—We have no hesitation in terming it an "exceptional" picture.

N.—In all it is a picture which should make a barrel of money. It carries the breath of a romance and charm and we catalogue it as a sure-fire hit. Dust off your S. R. O. sign.

F. D.—Sure fire success. Brush up the "S. R. O." sign—you'll need it for this one.

E. H.—Here is a picture which promises to bring as much money to the box offices of exhibitors as any production offered so far this season. It has every angle of audience appeal and is certain to be an exceptionally strong feature.

The Hands of Nara

(Clara Kimball Young—Metro—6,000 feet)

M. P. W.—The picture starts off with a punch and maintains a good rate of speed in development of plot, despite the necessity for elaborate characterization.

F. D.—Another "miracle" picture with theme that has no universal appeal.

N.—Possesses possibilities.

T. R.—The star's name may prove a good box office asset during initial showings of this picture, but patrons whose expectations of entertainment are based on memories of better productions in which Miss Young has appeared will be doomed to disappointment.

E. H.—Too lengthy and involved subtitles, poor direction and poor lighting make this adaptation of an interesting story rather negligible entertainment.

Dusk to Dawn

(Florence Vidor—Associated Exhibitors—5,200 feet)

M. P. W.—Florence Vidor shines in double role.

N.—The fine cast and the high artistic mounting given this production are the two biggest points of appeal. The story will go all right with an intelligent audience, but it will be unusually hard for many folks to follow its devious paths.

F. D.—Richly mounted production given to a most unusual theme; reaches a high standard technically.

T. R.—It does, however, suffice to hold the attention and, to say the least, is a story that will create a discussion.

E. H.—An intriguing picture in which the star ably portrays a dual role.

Through the Storm

(Edith Stockton—Universal—5,905 feet)

M. P. W.—The theme of "Through the Storm" is as familiar as moving pictures, but the dignified and entirely interesting treatment it receives in a fine production retains the spectator's attention.

T. R.—A fairly entertaining story that will possibly cover the average appeal.

N.—Just what success the feature will have depends entirely on the class of the house in which it plays and the price of admission the patron pays.

F. D.—Conventional material a little handicap for this.

E. H.—Conventional and unconvincing story handled with little finesse.

Paid Back

(Gladys Brockwell—Universal)

M. P. W.—Chiefly because of the South Sea atmosphere, this Universal drama, built upon a vendetta theme and featuring a cast of well-known players, should prove popular entertainment.

E. H.—Very well acted for the most part and some charming South Sea island shots.

N.—It is a story, conveniently told, relying upon melodramatic situations for its highlights.

T. R.—Good entertainment value although the material affords little or no newness in the shape of a plot.

F. D.—Outdoor scenes and actionful story make this satisfactory.

Just Tony

(Tom Mix—Fox—5,233 feet)

M. P. W.—Because of the direct appeal of the magnificent horse and his "acting" ability the picture will appeal to any class of theatregoers.

F. D.—A good entertainment and you can promise an unusual one.

N.—One of the most unusual and interesting westerns that has been shown in a long time.

T. R.—An excellent attraction, altogether different from the usual run of Western pictures.

E. H.—A picture that is as unusual as it is excellent. Stands out as a rare offering of its type.

Don't Shoot

(Herbert Rawlinson—Universal—5,130 feet)

M. P. W.—The story strikes a popular note and as treated here by a capable director and cast should be an easily salable product.

T. R.—It is an entertaining crook drama with fairly logical situations taking place that stimulate tightening interest during the progress of the story.

F. D.—Crook story makes picture of average entertainment.

N.—An interesting crook tale.

E. H.—A crook play with a diffeent twist. The type of story that should prove popular with most picturegoers.

Newest Reviews and Comments

CHARLES S. SEWELL *Editor of Reviews*

"A Tailor-Made Man"

Charles Ray Scores Heavily in His First Release Through United Artists Corporation.

Reviewed by W. E. Keefe

Charles Ray's first picture released through United Artists should prove a sure-fire attraction with any audience. It is one of the best and most human pictures of the year. In the role of a clothes presser who confiscates a dress suit, breaks into society and when the opportunity arrives proves he has real ability, his work is intensely human and sincere, with fine humorous touches and he gets the audience.

Ray's clean-cut whimsical humor when he thrusts himself into the midst of a social gathering and despite ridicule and sarcasm meets the big financier is a remarkable piece of dramatic and humorous construction.

There is real drama when Ray after becoming the financier's secretary races to reach the strikers with an arbitration agreement despite opposition from crooked labor leaders. The suspense is built up faultlessly and when he collapses with victory almost in sight, the star's work is wonderful and the climax unusually thrilling.

A splendid bit of direction and editing takes place when Ray meets the labor delegation. This scene which covers considerable footage is entirely in pantomine without sub-titles. It shows the ebb and flow of an argument and Los Angeles audiences sat enthralled watching the changing facial expressions of the star and other actors. For dramatic intensity in drawing on the imagination and thought processes of an audience these scenes have probably never been surpassed.

The direction and scenario are excellent and the comedy touches and dramatic features are exquisitely blended. It is well edited and the photography and lighting are very good.

The large supporting cast is composed of prominent players all of whom do excellent work. Douglas Gerrard's work as a crooked politician stands out while Eddie Gribbon scores as a labor leader and Victor Potel gets over some splendid bits of comedy. Ethel Grandin does beautiful work opposite Ray. She has charm and grace and sincerity.

Exhibitors can go the limit on "A Tailor-Made Man."

Cast

John Paul Bart.....Charles Ray
Anton Huber.....Thomas Ricketts
Tanya Huber.....Ethel Grandin
Peter.....Victor Potel
Abraham Nathan.....Stanton Heck
Mrs. Nathan.....Edyth Chapman
Miss Nathan.....Irene Lentz
Mr. Stanlaw.....Frederick Thompson
Mrs. Stanlaw.....Kate Lester
Corinne Stanlaw.....Jacqueline Logan
Theodore Jellicot.....Frank Butler
Gustavus Sonntag.....Douglas Gerrard
Kitty Dupuy.....Nellie Peck Saunders
Bessie Dupuy.....Charlotte Pieree
Gerald Whitcomb.....Thomas Jefferson
Hobart Sears.....Henry Barrows
Russell.....Eddie Gribbon

Adapted from Stage Play by James Henry Smith.

Scenario by

Directed by Joseph De Grasse.
Length, 8469 Feet.

In This Issue

"Timothy's Quest" (American Releasing).
"The Snowshoe Trail" (F. B. O.).
"The Siren Call" (Paramount).
"Why Do Men Marry?" (Unity).
"Caught Bluffing" (Universal).
"Headin' North" (Arrow).
"A Tailor-Made Man" (United Artists).
"Remembrance" (Goldwyn).
"The Snitching Hour" (Herbert Steiner).
"The Ghost Breaker" (Paramount).
"The Eternal Flame" (First National).

Story

John Paul Bart, a poor clothespresser, has a unique theory on the psychology of clothes. When a dress suit is left in his care, he dons it and succeeds in getting into a swell reception. Despite ridicule he attracts the attention of Nathan, the president of a steamship company, who invites him on a cruise. Trouble with labor leaders gives Bart the opportunity to prove that he has real ability, and in a dramatic manner he succeeds in preventing the walkout after he becomes an employee of Nathan. One of the labor leaders is in love with Tanya, Bart's sweetheart, who was a fellow-worker in the tailor shop, and he tries to overthrow Bart. Failing, he exposes him as a clothes presser who stole a suit. Bart, humiliated, returns to the shop, but the steamship president follows him there and praises him. All ends happily with Bart's engagement to Tanya and his return to the work in which he has proven to successful.

"The Snitching Hour"

Five-Reel Comedy Stars Arthur Housman Effectively—Made by Herbert Steiner

Reviewed by Mary Kelly

Arthur Housman's first appearance as the star in a five-reel comedy presents a somewhat distinctive class of entertainment. The story of a wild night, told in feature length in a consistently humorous vein, is a success of a finer type than might perhaps be imagined. Much of the comedy is subtle and is upheld by an interesting story.

Housman is a graceful anti-prohibitionist as he has proved before and gets many laughs for his clever performance. His conception of the man who is a social nuisance but who proves that a trip to your host's wine cellar may after all be doing him a good turn, is expressed vividly but not hilariously. His characterization goes deeper than obvious comedy and wins along with the laughs, a response of sympathy now and then.

Although every scene contributes entertainment, it seems probable that the whole would have more of a punch if it were shortened. This might insure its success with feminine fans. As it now stands it is a long treatment of subject-matter that finds its heartiest appreciation with men.

Nita Naldi is one of the most attractive features. In this she uses her arts as a siren to further her career as a Fifth avenue crook and as an actress walks away with high honors. The whole cast is excellent, as is the directing. The photography is very clear and the settings, both exterior and interior, show the same good taste that is evident in the other features of the production.

The Cast

Bunny.....Arthur Housman
Lois Dickerson.....Gladys Leslie
Mr. Dickerson.....Frank Currier
The "Countess".....Nita Naldi
Larry.....George Lessey

Story and Scenario by Lewis Allen Browne.

Direction by Alan Crosland

Length, 4,850 feet.

The Story

Lois Dickerson is engaged to Bunny whom she threatens to abandon unless he stops drinking. He is one of the guests at a week-end party which her father gives for a lady whom he believes to be a Countess. The lady is none other than Fannie of Fifth Avenue and is on the trail of a ruby belonging to Dickerson. Finally with the aid of her companion she discovers that Dickerson has hid the stone in his wine cellar in one of the bottles. Before she can get to it, Bunny has invaded the wine cellar, cracked a bottle of Burgundy and in a drunken stupor, pocketed the ruby. Thus he saves the stone, gets back into the graces of Dickerson and claims Lois, only after considerable turmoil before the crooks are exposed.

Exploitation Angles: If you have played "Why Announce Your Marriage," hook your publicity to Housman's hit in that play, a role which passed him on to stellar honors. If you have not had it, offer him as a new type of comedian, and play hard to put him over, making your chief appeal to the men. You might tie a prohibition vote to this.

"The Ghost Breaker"

Wallace Reid in Entertaining Paramount Picture of Feuds in Kentucky and Ghosts in Spain

Reviewed by C. S. Sewell

Again Wallace Reid appears in a picture without a racing car, in fact, there is no auto at all in "The Ghost Breaker," his latest Paramount picture. It is a spook story, and while it lacks the pep of some of his previous comedies, it will provide good entertainment for the masses, due to the weird and uncanny effects of spooks in a medieval castle clad in white robes and in armor; also to the mystery element and to some excellent comedy.

The action shifts half way around the world, starting in a feudal castle in Spain, then changing to a feud in Kentucky, with scenes in New York and aboard ship and then back in Spain. The scenes in and around the ship, while not vital to the story, allow for the introduction of good, clean comedy on the part of Walter Hiers as the negro valet, which kept the audience at the Rivoli Theatre, New York, in continual laughter.

This picture could be shortened to advantage, and the manner in which Reid meets and wins the confidence of the Senorita stretches the spectator's credulity, but when this situation is accepted, the action around the castle holds the interest, though the manner in which the star eludes the men in armor who are surrounding

him is not clearly depicted. The scene where Hiers chases the supposed ghosts and then starts a crap game, winning their armor, is good burlesque.

As the Senorita, Lila Lee has a congenial role which fits her personality, and Walter Hiers in black-face scores an individual hit. There is something lacking in the star's delineation of the "Ghost Breaker" and he does not do his best work. The remainder of the cast are good in their respective roles, though Arthur Carewe at times appears camera-conscious. The photography and lighting are excellent, particularly in the castle scenes in Spain, and the sub-titles are snappy.

The Cast

Warren Jarvis.....Wallace Reid
Maria Theresa.....Lila Lee
Rusty Snow.....Walter Hiers
Duke D'Alva.....Arthur Carewe
Sam Marcum.....J. F. MacDonald
Mary Jarvis.....Francis Raymond
Maurice.....Snitz Edwards

Adapted from play by Paul Dickey and Charles W. Goddard.

Scenario by Jack Cunningham.
Directed by Alfred Green.
Length, 5,130 Feet.

The Story

Senorita Maria, in want of money, decides to try and find treasure believed to be hidden in a deserted castle. She enlists the aid of her cousin the duke, and then goes to New York to secure plans telling of the location of the treasure, which are in a private museum. Her cousin follows her. In New York Warren Jarvis, who has been involved in a Kentucky feud, seeks refuge in her room in fleeing from the police after he has shot his opponent. Hearing of her trouble and that the castle is haunted, they join forces and she smuggles Jarvis aboard ship in her wardrobe trunk.

Arriving in Spain, it does not take Jarvis long to find out that the Duke is at the bottom of the affair. In an encounter with the spooks they flee after Jarvis wounds the Duke who then confesses his complicity in the affair. Jarvis and the Senorita continue the quest and though they do not find gold they do find a treasure—love.

Exploitation Angles: Sell the title, next the star, and try for all you can get out of the crap game with the ghosts for a comedy appeal. Use Miss Lee and Hiers as well as the star for appeal.

"Remembrance"

A Goldwyn Picture That Touches the High Spots of Pathos and Humor Under the Deft Direction of a Master Author.

Reviewed by T. S. daPonte

In "Remembrance" Rupert Hughes has made for Goldwyn a picture that will probably be a sure-fire hit with the public in general, but to look at it from a critical standpoint it cannot be said that it is entirely free from faults.

Starting off with an interest-gripping sequence of events, some humorous and some pathetic, it gives promise in the beginning of being a picture extraordinary, and in fact, for a goodly portion of the film the spectator's emotions are carried along on a surge of feeling engendered by the life-like story and the remarkably fine acting of Claude Gillingwater. It must be said also that the acting of the entire cast is exceptionally good, and the sets, in many instances are very fine.

Mr. Hughes, with the usual Hughes accomplishment of being able to bring out with a few deft touches the high lights of a story or film, has sustained his reputation in that line in this picture, but it cannot go unremarked that he allowed at least one inconsistent touch to creep in when he shows a man, sick unto death, for several days and in an almost constant delirium, being the recipient of frequent visits from all members of his family.

However, this fault can readily be overlooked in the general excellence of the production throughout most of its length. The sick-room scenes, while a little too long drawn out, are more than overbalanced on the favorable side of the ledger by the interest which the story creates—by its genuineness, by its subtle touches of pathos, and its deft humor.

With "Remembrance," Goldwyn has made for the public a picture that is bound to catch its fancy. Its pathos strikes deep, but its humor enlivens it with the necessary lightness to bring a smile, where only a moment before there was a lump in the throat. Rupert Hughes, with his keen insight into what the mass of the picture-going public desires, has succeeded in giving to it just what it wants.—T. S. daP.

The Cast

Pop.....Claude Gillingwater
Mom.....Kate Lester
Mab Grout.....Patsy Ruth Miller
Seth Smith.....Cullen Landis
Julia.....Nell Craig
Ethelwolf Grout.....Dana Todd
John P., Jr.....Richard Tucker
Beatrice.....Esther Ralston
Julia's Boy.....Arthur Trimble
Julia's Girl.....Lucille Ricksen
Ihrig.....Max Davidson
MacClune.....William Carroll
Secretary.....Helen Hayward

Story, Scenario and Direction by Rupert Hughes.
Length, 5,650 Feet.

The Story

J. P. Grout, a prosperous merchant who has risen to riches by hard work, is looked upon by his wife and children, who attempt to be social leaders, merely as the font from which to draw money for their high living expenses. One daughter, however, has no social aspirations, and it is on her that the love interest of the story hinges.

Grout's health finally fails under the strain of meeting his family's extravagant tastes, and during his illness his family comes to realize how inconsiderate of him it has been, and upon his recovery he discovers that he has a more laudable household.

"Timothy's Quest"

A Picture That You Can Proudly Recommend to Any Class of Patrons—Distributed by American Releasing Corporation

Reviewed by Mary Kelly

"Timothy's Quest" is so rich in human appeal that it will reach any class of patrons. It is Kate Douglas Wiggin's story interpreted for the screen with an infallible sympathy and charm. It jogs along through the New England country scenes like the old white horse whose name is not mentioned in the cast, but who contributes a friendly touch whenever he appears. It is wholesome to the last degree. A gentle mixture of pathos and comedy, it offers delightful entertainment that scores because it is genuine.

The screen version has avoided any too saccharine effect, and because of this merit it will surely win approval from the critical. In handling subject-matter of this type, where two orphaned children set out to find some one who will adopt them, and meet with success because of their lovable natures, there is considerable difficulty in keeping the story from being too idealistic. This fault has been avoided to a remarkable extent, partly because of the clever comedy touches.

There is no exception to the fine quality of the acting. Each character is defined with crystal clearness and invested with a sincerity that is largely responsible for the strong human appeal of the picture.

It would be hard to improve upon the two principals, Master Joseph Depew and Baby Helen Rowland. They have been directed so as to bring out all their natural charm and added to that is an evident interest in everything they undertake. If any cuts are made in the picture, and it may be advisable to do so, the scenes which are somewhat taxing emotionally to Timothy might be shortened. The subordinate roles are so uniformly good that it would seem partial to mention any one in particular.

Credit is due without stint to the director, Sidney Olcott. To the smallest detail he has equipped the delightfully old-fashioned scenes with an accurate knowledge of what is appropriate. The photography is excellent.

The picture is the type of offering which you can recommend unequivocally to the mothers and to the women's clubs of your neighborhood.

The Cast

Timothy.....Master Joseph Depew
"Lady Gay".....Baby Helen Rowland
Miss Avida Cummins.....Marie Day
Samantha Ann Ripley.....Margaret Seddon
Jabe Slocum.....Bertram Marburgh
Hitty Tarbox.....Vivia Ogden
Miss Dora.....Gladys Leslie
Dave Milliken.....Wm. F. Haddock

Adapted From the Book of the Same Name By Kate Douglas Wiggin.
Scenario by Katherine Stuart.
Direction by Sidney Olcott.
Length, 6,377 Feet.

The Story

Timothy, an orphan of the slums, learns that he is to be sent to an asylum. With a little girl he protects he sets out in quest of the real home of his dreams, and possibly he will adopt a mother. From a freight car they alight in the country and finally select a house they like. But the spinster who lives there declines to do any adopting that day, or ever allow herself to be adopted. Timothy pleads to be taken for the sake of the baby girl, and as the days go by the spinster's heart becomes softer. Finally, after strange occurrences and dramatic moments, she has a chance to give up Timothy. But it is too late, and he is begged to stay.

Program and Exploitation Catchline: A Picturization of Kate Douglas Wiggin's With Wholesomeness as Its Greatest Appeal —The Story of Two Orphans and Their Search for a Home—Not Many Tears, But Plenty of Laughs.

"The Siren Call"

Dorothy Dalton Excellent in Paramount Melodrama Packed with Thrills

Reviewed by Marguerite Kent

A melodrama packed with thrills and action is this Paramount feature which again gives us Dorothy Dalton in the role of a dance hall favorite. As a hot weather pitcure it is a success for its snow scenes and its woodsy settings, contrive to make the middle-western audiences forget the hottest September in many years.

The title does not refer to the stellar role, but the lure of the North with its hidden gold, with the action centering about a dance hall and a tiny store. The thrills come fast and thick, beginning with the death of the parents of a baby, and running through its adoption by the dance hall girl, the burning of the dance hall by the reform element, a fight on a tilting raft in mid-stream and the "shooting" of a falls. A number of good touches lift the picture from the commonplace, showing the touch of a good director's hand, one of these being the method by which the news of the faithless husband is brought.

Miss Dalton is at her best, being particularly good in the scene where she sells her kisses to provide a bank account for the baby. Edward J. Brady plays a convincing role as the gambler, and does especially well in the scene where he is stalked by the wolves. Mitchell Lewis plays the heavy with a picturesque villainy that wins a bit of sympathy for the lonely trapper. David Powell, as the prospector, puts up a good fight in the raft scenes.

There is nothing particularly new to the plot, but the good old scenes are played up in a manner that leaves nothing to be desired. If we must have melodramas of the frozen North, let them be as good as this one.

The Cast

Charlotte Woods, a dancer...Dorothy Dalton
Ralph Stevens, a prospector....David Powell
Beauregard, a trapper.....Mitchell Lewis
Edward Brent, a gambler..Edward J. Brady
Gore.....Will Walling
Eleanor Du Bois.....Leigh Wyant
Irishman ..... Lucien Littlefield
Judge Green..... .....George Williams

Story by J. E. Nash.

Scenario by J. E. Nash and Philip Hurn.
Direction by Irvin Willat.

Length, 5,417 feet.

The Story

Beauregard, a trapper, finds a crying baby beside its frozen parents in the far north, and takes it to Charlotte, the dance hall favorite, hoping to win a kiss as his reward. Charlotte, really the wife of a gambler, adopts the baby, and sells her kisses to provide a bank account for the child. After the burning of the dance hall, by the reform element, Charlotte and her gambler-husband open a store, which the faithless husband sells to Beauregard, including Charlotte and the baby. Charlotte kills the trapper, and the fleeing husband is pursued by a prospector. A fight follows, the husband goes ashore where he is killed by wolves. Charlotte and the baby find happiness with the prospector.

Exploitation Angles: After the star play up the sale of kisses, asking your patrons what they would give for the privilege. Stress also the fact that this role is in line with those in which she has won her greatest success.

"Why Do Men Marry?"

Unity Pictures Produces Italian Feature—Intrigue Is Predominating Motive

Reviewed by Mary Kelly

Luxurious settings and a story that displays some effective intrigue, keep the spectator interested in this production which was made in Italy and stars Edy Darclea, who made an impression in "Nero" by her performance of the slave girl. In this she plays a double role that has been designed with more than usual originality.

The story follows up the adventures of the two characters, with many complications and some neatly devised substitutions, showing a skillfully prepared scenario. First as a lady of royalty and then as a popular actress whose destinies are suddenly placed in the hands of two men gambling for the highest prizes, the star has a chance for picturesque contrasts. Her characterization of the actress is not always sure, but she is possessed of so much physical charm that she will be attractive to many.

Imperfect lighting has detracted from the effect of many of the scenes, notwithstanding the advantage of some rich interiors and a number of beautiful outdoor shots. The big scenes in the theatre have been well directed. They seem superior to some of the dramatic scenes in which only the principals are seen, and in which the melodrama is too highly accented.

With the exception of Edy Darclea who plays Flavia and Mousseline, the cast of performers is not credited.

Adapted from the story by Leo Gozler.
Direction by Genina.
Length, 5,000 feet.

The Story

The Duke of Glendome and Count Mavoc are both anxious to marry the beautiful royal favorite, Flavia. Glendome is in love with her, and Mavoc with her money. They hear of the arrival of a popular actress, Mousseline, who is almost the exact image of Flavia. Glendome makes a bet with Mavoc in which the first one of the two men who marries either of the women will receive $50,000. Mavoc, in need of funds, takes him seriously and runs off with Mousseline after a hasty ceremony. Soon after, Glendome marries Flavia and Mavoc, believing he has been tricked, determines to get even. He gets in his foul play while Glendome is out of town and almost ruins Flavia's reputation. Upon Glendome's return he offers to atone for the sum of $100,000 but Glendome settles the account with pistols—and wins.

Exploitation Angles: This title is a temptation to make a sensational campaign, but if you make this error you will have to pay for it later, since the story will not justify the campaign and your patrons will resent what they will feel to be an imposition. Sell it instead as an interesting study of Italian methods with a star who has already won favor in one of the season's big productions.

In "A Tailor-Made Man," Charles Ray's first picture for United Artists, he has a picture that should get over with any audience. The comedy touches and dramatic features are so exquisitely blended that they hold you. Ray's work is human, sincere and humorous. His acting when he "borrows" a dress suit and invades a fashionable function is a remarkable piece of dramatic and humorous work. This picture scored a tremendous hit with Los Angeles audiences and should prove a sure-fire winner.—W. E. K.

"Headin' North"

Arrow Production, Starring Pete Morrison, Keeps High Tension

Reviewed by Mary Kelly

High tension is maintained through most of the action in this picture of the Northern timber district. This is done by a rapid-fire method of piling one dramatic incident upon another with an inexhaustible energy that commands at least for a time, the closest attention.

As with many out-door pictures of action, there is more attention given to accumulating the thrills than to making the theme seem plausible. It results in a crudeness that is to some extent permissible. The whole trend of the story carries out an idea that seems improbable—that of the dead girl's friend setting out to kill a man whom he does not even know and has little reasons for suspecting of being guilty of deliberately plotting her death. This merely serves as a vehicle, however, for the drama. Accidents follow with great rapidity, the felling of the giant tree and its victim, the broken canoe paddle, the payroll robbery and the lynching being only a few of the exciting moments that are to be found.

The forest backgrounds are used to pictorial advantage. Pete Morrison has a heroic role, which he handles modestly, and has the capable support of Dorothea Dickinson.

The Cast

Bob Ryan.....Pete Morrison
Madge Mullins.....Gladys Cooper
Her Father.....Will Franks
Arthur Stowell.....Jack Walters
Frances Wilson.....Dorothea Dickinson
Hank Wilson.....William Dills
The Boob.....Barney Furey

Story and Scenario by Barney Furey.

Direction by Charles E. Bartlett.
Length, 4,257 Feet.

The Story

Arthur Stowell elopes with Madge Mullins and through his carelessness in driving she is thrown down hill and is killed. Bob Ryan, who has been in love with her for years, determines to get Stowell, whom he knows was unworthy of her. He arrives in a timber district and saves the life of Frances Wilson, caught in a runaway. Bull Thompson robs the wagon carrying the payroll to the men and traps Bob so that all believe him to be guilty. Before the lynching the town boob discloses some startling evidence that clears Bob and convicts Thompson whom he then shoots. Thompson confesses that he is really Stowell but was not intentionally responsible for the death of Madge. Frances proves such a strong attraction that Bob decides to accept a job in the town and stay.

"Caught Bluffing"

Interesting Story and Fine Photography in Universal Picture With Frank Mayo.

Reviewed by Charles M. Inman

While opinions may clash as to the appropriateness of "Caught Bluffing" as a title for Frank Mayo's latest starring vehicle, all will be willing to admit that it is an intensely interesting screen story and that the camera, at least, has done no bluffing in its delineation of some wonderfully picturesque scenery and some vivid and thrilling episodes. It comprises both drama and melo-drama at their best, with the plot laid in a scenic environment that lends boldness and ruggedness to the beauty of the presentation, and, while there are no comedy situations to relieve the tensity of the action, there is the inevitable thread of love that runs through the story and finally brings a happy termination.

"Caught Bluffing" gives ample range of opportunity for some real dramatic ability and is essentially an offering in which Frank Mayo has a rare chance to show his mettle. There is no gainsaying the fact that he does so and that his characterization of the proprietor of the Klondike gambling hell is a work of art and never overdone. Edna Murphy, who plays opposite to him, also has a part that calls for some strong emotional acting that at times borders on the highly dramatic. Her portrayal leaves little to be desired. The other characters are well cast, and as a whole, the screen story moves along smoothly and holds the interest throughout its entirety. There is little doubt that it will please the larger part of any audience and add immensely to any program. It has much to recommend it.

The Cast

John Oxford.....Frank Mayo
Doris Henry.....Edna Murphy
Wallace Towers.....Wallace McDonald
Peter Scarr.....Jack Curtis
College Kate.....Ruth Royce

Story and Scenario by Jack Beckdolt.

Directed by Lambert Hillyer.

Length, 5,060 Feet.

The Story

John Oxford is proprietor of a gambling hell in the Klondike region. He refuses to accept the play of Wallace Towers, a bookkeeper for the Katadin Mining Company, and ejects from his place two gamblers who are found cheating. These gamblers get hold of Towers and skin him not only of his own money but of a large sum belonging to the mining company. In the meantime Doris Henry, Towers' sweetheart, is on her way out to marry him, and arrives just after Towers has fled. College Kate is an inveterate gambler and cannot resist the gambling tables and loses all. A self-inflicted pistol shot ends her career and, as her lifeless body tumbles from a balcony into the midst of the players, Oxford swears to close his place. Oxford, on his way to Katadin, sees Doris being abducted by Peter Scarr, a prospector. Oxford follows, rescues Doris after a terrific fight, and is scorned by her when she learns who he is. Towers appears on the scene and takes money from Oxford to square himself with the mining company. Doris's love for Towers disappears as she sees his contemptuous act, and is transferred to Oxford as she learns his real past.

"The Eternal Flame"

Splendid Firsct National Production That Will Make More Norma Talmadge Enthusiasts

Reviewed by Roger Ferri

If you have a "lemon" house on your hands and want to turn it into a gold mine, don't overlook Norma Talmadge's masterpiece production, "The Eternal Flame." It is first an artistic picture and then an entertainment vehicle that will live for a long, long time. Personally, this writer believes it to be the greatest picture ever made by this charming star, who in this particular instance gives as fine a piece of character acting as witnessed in any picture. But the wonderful and outstanding feature is that every thing is perfect, acting, direction, lighting, photography and settings. It is flawless, with every player doing his or her share, with the result that with a little good showmanship "The Eternal Flame" should leave in its wake a long string of broken box office receipts.

For some reason, best known to the producers, this picture is being compared with "Smilin' Through." It is not as sentimental as that Talmadge success, but it is a greater, bigger and even finer production. "Smilin' Throuh" made them weep; "Thc Eternal Flame" wll send them out of the theatre boosting. There is nothing left undone and no opportunity in Honore de Balzac's famous novel, "La Duchesse de Langeais," has been overlooked.

In the role of the Duchess Miss Talmadge furnishes a splendid study, full of human interest and realistic t othe point where one is so impressed that he feels he would like to take this faithful wife by the hand in congratulation for all that she does. But it is as the merciless coquettc wherein Miss Talmadge scores her greatest triumph. She wears gorgeous costumes of the French court beautifully, and, all in all, the picture she presents is charming to look at. Conway Tearle as General De Mortiveau could not have given a better characterization without runing the interesting role of the persistent lover who finally subdues the reigning beauty of France. Others who do meritorious work worthy of commendation are Rosemary Theby, Otis Harlan, Irving Cummings, Adolphe Jean Menjou, Thomas Ricketts and Wedgewood Nowell.

The direction of Frank Lloyd is superlative in every particular, while the settings, laid in the period when Louis XVIII ruled supreme, are gorgeously picturesque and historically correct, the elaborate ball scenes being one of the finest of its kind ever flashed on the silver sheet. The lighting was all that it should be.

Briefly, "The Eternal Flame" is a costume play that is different from the rest. It has melodramatic value plus a romance that grips you from start to finish and a cast of names that is a business-getter.

The Cast

Duchesse de Langeais.....Norma Talmadge
Duke de Langeais.....Adolphe Jean Menjon
General de Martriveau.....Conway Tearle
Madame de Serizy.....Rosemary Theby
Princess de Vlamont-Chaurray...Kate Lester
Vidame de Pamer.....Thomas Ricketts
Count de Marsay.....Irving Cummings
Abbe Conrand.....Otis Harlan
Marquis de Ronquerolles..Wedgewood Nowell

Presented by Joseph F. Schenck.
Directed and Supervised by Frank Lloyd.
Adapted by Frances Marion from Honore de Balzac's "La Duchesse de Langeais."
Length, 7,453 Feet.

The Story

Duchesse de Langais, a charming beauty, is married to a severe French army officer. She hears of a bet he has made with other officers relative to her faithfulness. This knowledge completely turns the heretofore loyal wife into a cynically heartless coquette, who breaks heart after heart in the court of Louis XVIII. Finally she falls in love with General De Mortriveau, who kidnaps her and threatens to brand her. He relents, however, seeking forgetfulness, and refusing to answer her notes or to see her. She, repentent, enters a convent, hiddn away for years. Meanwhile, the General has found it impossible to forget and he seeks her, finally locating her in the convent and succeeding in procuring her release.

"The Snowshoe Trail"

A Film Booking Office Production Replete with Suspense

Reviewed by T. S. daPonte

A great deal of suspense is involved in "The Snowshoe Trail," which is bound to make it interesting to the average audience, and gain it a good deal of word-of-mouth publicity. This suspense and interest is created largely by the way of treating episodes which are not particularly new, but which nevertheless have been so dovetailed that they form a compact and engrossing story from which the mind is never allowed to wander.

There is nothing out of the ordinary, for instance, in the hero's and heroine's being marooned in a mountain cabin cut off from civilization by heavy snow-falls, but the director has managed to inject certain sidelights and innovations, that taken together with the appealing acting of Jane Novak and the sincerity in the portrayal of Roy Stewart cover up entirely the usualness of the situation.

Besides the northern snow-wilderness scenes, in which a good part of the story progresses, there are also some "shots" of life in civilized and cultured localities which give the picture an interesting diversity.

The acting of all concerned is commendable, and enough comedy has been interwoven to enliven the melodrama to the proper extent. There are some views of the heroine and hero of the story struggling desperately in a swirling river that is carrying them ever closer to "the falls," that are exciting to a great degree, and though the spectator is sure that they will finally be saved, the scene has been done so realistically that the suspense is, nevertheless, intense.

The Cast

Virginia Tremont.....Jane Novak
Bill Bronson.....Roy Stewart
Harold Lounsbury.....Lloyd Whitlock
Kenly Lounsbury.....Herbert Prior
Mrs. Bronson.....Kate Toneray
Herbert Lannsbury.....Spottiswoode Aitken
Mah Lung.....Chai Hung

Story by Edison Marshall.
Scenario by Marion Fairfax.
Directed by Chester Bennett.
Length, 5,382 feet.

The Story

Bill Bronson undertakes to guide Virginia Tremont and her guardian into the far North in search of Miss Tremont's fiancee. The guardian is killed and the girl and Bronson are shut in the mountains by a snow storm. There they come across Miss Tremont's fiancee who has been living a dissolute life, and when Miss Tremont compares him with the upstanding Bronson her affections change and she and Bronson find they love each other.

Establish Precedent

United Artists Claim Sustained in Japanese Court

Under the heading, "Decision Settles Film Piracy Case," the Japan Advertiser, one of the leading newspapers of Tokio, published recently a lengthy news story containing details of a court decision establishing a precedent for American film protection in Japan.

This court ruling grew out of an action brought by United Artists Corporation to prevent illegal showing of D. W. Griffith's "Way Down East." It is the first decision of such a nature ever obtained by a foreign film corporation in Japanese courts and sets a precedent for protecting American producers against film piracy.

Little Stories on Big Pictures

RALPH CONNOR never wrote a more stirring story of the Northwest than "CAMERON OF THE ROYAL MOUNTED." He never wrote a better description of the spirit of pioneering that carries the peoples of the Old World into the wilds of the New than "GOD'S CRUCIBLE."

Both of these masterpieces have been picturized with a fidelity to detail that breathes the very atmosphere of Canada's Western Empire.

An entire squadron of the Northwest Mounted Police take part in "CAMERON," an accomplishment due solely to the influence of Sir Charles Gordon, who is "Ralph Connor" in private life. This is the first time these indomitable soldiers of the Northwest have ever appeared as an organization in motion pictures, and their participation lends a measure of action to the picture that at times moves at breath-taking speed.

Book both of these RALPH CONNOR features. Millions of readers know his books; many more millions will be attracted to the theatres that show his pictures. They are BIG in every test that you can apply to motion pictures.

The Showmans

HODKINSON PICTURES

The Pep of the Program

News and Reviews of Short Subjects and Serials

Fine Work

C. E. Cheatham of the Ottoway Theatre, Charlotte, N. C., is an exhibitor who recognizes the importance of short subjects as business getters and that if properly exploited they will draw patronage to his house. For the opening of the Pathe serial "The Timber Queen" he converted his box office into a cabin of pine logs with a clock surmounting the roof indicating the hour of screening the first episode. He also used a large cut of Ruth Roland on a galloping steed the galloping movement being kept up easily from within the booth

Result — Crowded houses. Exploitation is just as effective with short subjects as with features. Try it.

New "Hallroom"

Percy and Ferdie attempt to put over a story that they own an auto, in the newest Hallroom Boys' comedy "A Tailor-Made Chauffeur" released by C. B. C. Film Corporation. This number is ready for release and in a try-out in two Pacific Coast theatres won many laughs.

Sid Smith is again featured in this comedy which was directed by Noel Smith. The titles are decorated with line cartoons which proved a hit in the previous offering "Still Going Strong."

"One Terrible Day" Is Praised

The first of the new series of "Our Gang" two-reel comedies distributed by Pathe "One Terrible Day" which is on the current bill at the Rivoli Theatre, New York, received praise from newspaper reviewers. The Herald described it as a rollicking comedy and the World said it was extremely funny and had the audience laughing out loud.

Pathe officials are enthusiastic over reports from exchanges regarding the bookings on this picture, which are coming in heavily. This series will be issued one every four weeks.

"Shriek of Araby" Is Sennett's Latest

"The Shriek of Araby" is the title of the latest Mack Sennett comedy feature in which Ben Turpin and Kathryn McGuire appear. This production, which will be released through First National, is said to be the best of Mr. Sennett's many notable efforts in the comedy line.

Johnny Jones Comedy Heads Pathe Program

For the week of September 24 Pathe has an attractive list of short subjects headed by the third of the series of Johnny Jones two-reel comedies, "For Rent-Haunted." This offering deals in a humorous vein of how the youthful star together with Gertrude Messinger and a capable cast of children put through an ingenious scheme to rent a haunted house.

In the eleventh episode of "The Timber Queen" serial, Ruth Roland has some unusually thrilling stunts in an auto and on a runaway engine. Screen Snapshots No. 9 shows interesting pictures of Betty Compson and Bert Lytell in costumes of the past, Pearl White, slow motion views of Snowy Baker romping with a kangaroo and Wesley Barry and Niles Welsh doing a stunt for the camera. Many other stars including Edward Earle, Grace Darmond, Mabel Ballin, Zena Keefe and Colleen Moore, appear in this issue.

The current Hal Roach comedy starring Paul Parrott is titled "Soak the Sheik" and is a burlesque on the vogue for sheik pictures. The comedian gets a lot of comedy out of his radio equipped camera and after turning things topsy turvy makes way with the sheik's favorite wife.

The Aesop Film Fable "Two Slick Traders" deals cleverly with the adage that "A Fair Exchange is No Robbery" and is treated in Cartoonist Terry's best style. An excellent issue of the Pathe Review together with a Harold Lloyd reissue "Two Scrambled," are also listed.

F. B. O. Handling De Haven Comedies

Film Booking Offices has just issued a Carter DeHaven comedy entitled "Their First Vacation." It is on the bill at the Capitol Theatre, New York, during the current week and was accorded a welcome reception.

This comedy is the first of a series which Carter DeHaven has made and F. B. O. will distribute, which are described as refined domestic comedies. They were directed by Mal St. Clair. "Their First Vacation" deals with the numerous misfortunes which befall the unhappy groom when a newly married couple go to spend their holiday at a large hotel. All the gags and humor are said to be the outcome of the national development of the plot, none being dragged in.

This series will be issued at intervals of three weeks. Production is ahead of schedule and five are now ready, including "Twin Husbands" "Entertaining the Boss" "Keep 'Em Home" and a holiday offering "Christmas."

DeHaven is now making a trans-continental tour and is taking the occasion to meet a large number of exhibitors and exchangemen. He will reach New York on September 16 and after several days' stay will visit Philadelphia, Washington and the southern cities, returning to Los Angeles to resume production.

American Releasing Lists Bible Series

In accordance with the announcement of American Releasing Corporation that it would release a series of fifty-two pictures of bible countries produced in the Holy Land by the Geographic Film Corporation, Inc., the first twelve have been scheduled.

Beginning with October 15 "The Walls of Zion" will be issued following weekly thereafter by the following in the order in which they are listed: "The Road to Jericho," "Beyond the Jordan," "Hebron the Ancient," "Beersheba," "The Valley of Dry Bones," "Gilboah," "Shiloh," "Shechem," "On the Road to Bethlehem," "The Little Town of Bethlehem," and "Samaria" which will be released on December 31.

This series which has the basic title of "The Voice of the Land" is announced as including every place mentioned in the Bible. It is the work of Dr. J. E. Holley who made two extended trips of study and preparation before heading the expedition which filmed this unusual series. These reels are embellished by Prizma natural-color photography.

New Eastman Books Plum Centers

The entire series of Plum Center comedies distributed by F. B. O. and starring Dan Mason, have been booked by the new Eastman Theatre in Rochester. These comedies are produced by Paul Gerson Pictures Corporation and win their laughs by means of clever stories worked out with original gags.

"Pop Tuttle's Movie Queen" was shown at the George M. Cohan theatre in New York and "Pop Tuttle's Clever Catch" at the Rialto in New York.

Newsy Notes

F. G. Becker, who is representing Arthur Trimble, the diminutive star, in a series of "Prince Courageous" comedies, pulled a good exploitation stunt in the issuing of elaborate "Royal Warrants" to attend the premiere at the Granada Theatre in Hollywood. The use of this device in connection with short subjects is unusual and proved effective.

Franklyn E. Backer who will distribute the series of Franklie Lee comedies to be made by Clarence Bricker, announces that laughter and tears and not hokum will be the main elements in the series. The first one will be ready in November.

To provide "atmosphere" in connection with the showing of "Blood and Sand" at the Rialto and Rivoli Theatre, New York, and Stanley in Philadelphia, Pathe provided a scenic in color entitled "A Day in Spain," which served admirably to introduce the feature.

Al Christie has started work on "Choose Your Weapons," featuring Bobby Vernon. The action takes place in a mythical kingdom with a typical Graustark setting and is said to be one of the most ambitious attempted by the Christie forces. Charlotte Stevens is the leading lady.

Believing that the time is ripe for two-reel comedies starring a fat comedian, the T. R. Coffin Company is featuring "Fatty" Karr in a series which will be distributed by East Coast Productions and directed by Bruce Mitchell.

During three successive weeks Minneapolis audiences enjoyed Christie Comedies in first run theatres: "Any Old Port" at the State. "Bucking Broadway" at the Strand and "Mile a Minute Mary" at the Blue Mouse.

Kahn & Greenfield, who own a circuit of theatres in California, have booked Educational's entire product for present season for their new theatre in Honolulu.

A. C. Gordon, of the Star Theatre, Wieser, Idaho, reports that Pathe's Johnnie Jones two-reeler, "Supply and Demand," made a hit with his patrons and he has booked the second release, "Makin' Movies."

Robert F. Hill is directing a series of short subjects which are being filmed in the national forests in the West and which will be distributed by Universal. Conservation is the keynote of the series.

Katherine Grant a member of the Hal Roach comedy forces, as "Miss Los Angeles," represented that city in the beauty contest at Atlantic City.

"Chats" Interesting

The current issue of the Urban Movie Chats shows the interesting experiments being conducted by the U. S. Bureau of Agriculture with Fruit. Other sections deal with the difficulty in trapping horned owls, the making of whole wheat bread, how Cincinnati folks go to their homes on elevators, and the unique experiment of a farmer who staged a concert for his cows and claims they gave more and better milk.

Filming Flight

Pathe News has re-equipped its cameraman Thomas Baltzell and will continue on the "S-C 2" with Lieutenant Hinton and party in his attempt to fly to Brazil. The pictures will be issued in regular numbers of Pathe News. In the accident which ended the flight of the S-C 1 the cameraman lost 10,000 feet of negatives.

Two New Series on Educational's List

Included in Educational's program for the month of October are the first releases of two new series of short subjects and a spectacular special, making it one of the biggest of that company's programs in many months with a wide selection of varied subjects.

The first of the new releases is the initial number of "The Graphic" the new human interest screen magazine which will be issued the first of the month. Later in October will be issued "King Winter" the first of Lyman Howe's "Hodge Podge" series. The special is a two-reeler, "Man vs Beast" portraying the exciting adventures of a scientific expedition in Africa, said to contain thrilling and amazing shots of wild animals.

The list for the first week includes Warren Newcombe's beautiful love fantasy "The Enchanted City," "Let 'Er Rub" the third of the new Christie comedies "The Graphic" and "The Tiger of San Pedro" one of the Sherlock Holmes series. In the next week is "The Steeplechaser" the second Jack White-Mermaid comedy, the second Earl Hudson comedy "Fresh Fish," "The Blanket Stiff," a Robert C. Bruce Wilderness Tale and The Graphic, which is issued weekly.

The third week's list covers a Toonerville comedy, "The Skipper's Sermon," and "The Priory School" of the Sherlock Holmes series, while the final week has a Christie Comedy "Ocean Swells." Tony Sarg's "The First Flivver," "Man vs. Beast" and another of the Sherlock Holmes series "The Solitary Cyclist." In addition Kinograms is issued twice a week.

Varied Subjects

Starland Revue, No. 10, released by Film Booking Offices shows Don, the drunken dog, that appeared with Mary Pickford in "Daddy Long Legs" as a vaudeville actor. Scenes from the play "Morn to Midnight," views of Francine Larrimore who has just returned from Europe, John Murray Anderson selecting beauties for the Greenwich Village Follies and other items of interest appear in this reel produced by Jack Cohn.

Clean Comedies

Joe Brandt who is now in the West announces that the new series of comedies starring Joe Rock which Ben Wilson is producing for Federated Film Exchanges will be clean cut, amusing comedies, free from suggestiveness and censor-proof, and that there will be no pie throwing or similar rough humor. "Aladdin" a satire on the Arabian Nights is now complete.

Reviews of Short Subjects

"Speed"

Fast Action and Plenty of Stunts in Charles Hutchinson's New Pathe Serial

Reviewed by Fritz Tidden

"Speed" is well named.

In the latest Pathe serial, starring the famous stunt artist, Charles Hutchinson, the action moves at an ultra rapid pace and the characters carrying out the fast action of the plot tear through every scene. Yes, it is well named—"Speed."

Three episodes of the serial, which is to be released in fifteen two-reel episodes, were shown for review. Judging from the initial installments (a remark that must appear in the comment on a new serial; there is no getting away from it) that multitude of earnest picturegoers who justifiably crave the continued-in-our-next form of screen entertainment will be supplied, in "Speed," with fare exactly to their taste. Although this one follows the popular form of serial entertainment, the impression must not obtain that it is old stuff. Rather, it is a favorite type of amusement dispensed with new ideas.

These fresh ideas mostly embrace the stunts performed by the daring star, which is really the all important feature of serials. Hutchinson, noted for his fearless deeds, seems to exceed himself in the first three episodes and there is no reason to believe that he will not go even further in the succeeding chapters. From the very start he sets himself a breakneck pace and in that part of the whole, which was shown, he maintains it, furnishing rapid-fire thrills galore.

George B. Seitz directed the serial, and his work in former episode pictures is too well-known not to give some idea of the highly expert manner in which the incidents in "Speed" are handled. It should be said, however, that he has originated a number of novelties in thrill promotion, as he has done in all of his films. He's the lad that can think up the stunts. And "Hutch" is the boy who can do them. A fine combination in the matter of making fast action.

A hard working cast support the star and certainly help maintain the rapidity with which each chapter progresses. Lucy Fox, who played opposite Hutchinson in "Hurricane Hutch," is a fearless young woman and can register a thrill now and again for herself. Not only does she do that in the current picture, but she lends distinct feminine charm.

Besides furnishing a background for Hutchinson's daring, the story itself travels at a rapid clip and is just the type that is popular with serial fans. Hutchinson becomes involved in an attempt at murder, and the man who can prove his alibi and clear him of suspicion is a bank embezzler who has fled to South America. The chase begins in this country and soon takes a southward course. The love interest is planted early.

Pathe serials are well-known. Charles Hutchinson is well-known. George B. Seitz is well-known. An exhibitor has handmade box-office advantages.

The Cast

"Speed" Stanbury.....Charles Hutchinson
Lucy Durant.....Lucy Fox
Edwin Stanbury.....John Webb Dillon
Jim Sprague.....Harry Semels
Vera Harper.....Cecile Bonnel
Mrs. Sprague.....Winifred Verina
Hagerty.....Joe Cuny
J. J. Stanbury.....Thomas Goodwin
Pious Pedro.....Charles Raveda

Story by Charles Hutchinson.
Scenario by Bertram Millhauser.
Directed by George B. Seitz.
Length, Fifteen 2,000-Foot Episodes.

In This Issue

Speed (Pathe-Serial).
Thrills and Spills (Fox-Educational).
Water Sports (Fox-Educational).
Ancient Rome (Fox-Educational).
Their First Vacation (F. B. O.-Comedy).
Tepee Town (Burr-Indian Scenic).
Soak the Sheik (Pathe-Comedy).
West Is Worst (East Coast-Comedy).
Such Is Life at a Dutch County Fair (F. O. B. Travelaugh).
Riding the Goat (Fox-Cartoon).
The Eskimo (Fox-Comedy).
The Blanket Stiff (Educational-Scenic).
The Mystery of the Sphinx (Wiley-Scientific).
The Speeder (Educational-Comedy).
Movie Chat No. 30 (Urban-Magazine).
Wet Weather (Pathe-Comedy).
Pardon My Glove (Educational-Comedy).
The Boy and the Bear (Pathe-Cartoon).
Come and Get Me (Pathe-Western).

"The Speeder"

Lloyd Hamilton's first in his new series of two-reelers for Educational is "The Speeder." This shows "Ham" in undisputed possession of a glorious flivver, bought with his life's savings. After a wordy, philosophical sub-title, the fun begins. There are gags aplenty, all funny, but the best is where "Ham" carefully reads: "How to Put on a Life-Belt," while the boat sinks. So methodically determined is he to get the matter clear in his mind, that he continues his perusal under water.

Exhibitors will find this subject wholly pleasing. It cannot be said of "The Speeder" that it compares with "Robinson Cruso, Ltd.," for that picture is one of the greatest comedies ever made, but the latest is an addition to any program. Incidentally, Hamilton must be weary of having all his comedies judged according to the remarkably high standard of "Crusoe," and it is hardly fair. But the industry expects great things of him, and every time he makes a new picture, everybody, humanlike, looks for another "Crusoe."—S. S.

"The Boy and the Bear"

Radio plays a prominent part in this Paul Terry cartoon comedy distributed by Pathe, not only is music broadcasted that way, but the boy, his dog and a bear cub also travel home via that route. There are also other wierd and impossible stunts in this number, which is hardly up to the average for the series.—C. S. S.

"Fox Educationals"

The second group of three single-reel subjects soon to be released by the Educational Division of Fox Film Corporation confirms the opinion produced by the first three as to their high entertainment and instructive value. Ice sports, water sports and views of Ancient Rome are interestingly treated in this lot. They are all snappily edited and finely sub-titled.

"Thrills and Spills"

Starting with fancy ice-skating at St. Moritz in Switzerland, this reel deals interestingly with ice sports in all parts of the world. There are fine shots of skiing, tobogganing, barrel jumping on skates, ending with thrilling views taken aboard an ice-yacht going at a terrific speed.

"Ancient Rome"

An interesting feature of this reel dealing with the city which has probably played the most important part in the world's history is an animated map showing the huge extent of the Roman empire in the period when it ruled the civilized world. There are also views of buildings, fountains and sculpture showing its past grandeur, including scenes of the Church of St. Giovanni, built by the Emperor Constantine and said to be the mother of all Christian churches; also St. Peter's Church, built on the spot where Nero burned the Christians.

"Water Sports"

Unique devices for giving bathers thrills and amusement are shown in this reel. There are also interesting views of swimming and diving contests, surf riding on the undulating waves in the Hawaiian Islands, ultra-rapid speed boats, aquaplaning with its thrills, and the unusually thrilling stunt enjoyed by a young woman who aquaplaned attached to a hydroplane. —C. S. S.

"Pardon My Glove"

The second of the 1922-23 series of Christie Comedies to be distributed through Educational is a farce revolving around a boxing story that will especially appeal to the male portion of the audience but at the same time has such a large percentage of comedy of general appeal that women will enjoy it as much. The prize fighting angle is not so technical that the situations and incidents will go unappreciated by those who are not familiar with the sport, anyway.

The film will promote a laugh a minute, or faster. It is seldom that a film even of this sort contains such a rapid fire of moments that will make any audience sit up and laugh its head off.

Everyone concerned in the writing and production is equally responsible for the humor. There has been constant co-ordination, with all working for the desired result as one well oiled machine. But the comedy is decidedly not machine like. It pops at you in a reiteration of inspired flashes.

When an exhibitor shows this one he had better tie his roof down.—F. T.

Urban Movie Chats No. 30

Of particular interest, as there has been so much carried in the news of the day about the coal strike, is a section of this "Chat" which shows coal mining in Pennsylvania. The way drilling into the coal vein is done, and then the blasting, and finally the rough hewn coal being sent to a special department of the works to be put through a system of "refining," are all shown in the film.

There are also other interesting views, such as the Pan American building at Washington, D. C., motor-boat racing with the little craft shooting by at 45 miles an hour, and some films of the inhabitants of a hamlet in the Blue Ridge Mountains of Tennessee.—T. S. daP.

"The Mystery of the Sphinx"

For the student of astronomy in its relation to ancient history there is a wealth of information and interest in this picture which O. C. Getsinger has prepared. After many years of scientific research he has placed his discoveries before the public in an unusual and effective manner. The result, even to the uninformed, is startling and fascinating. At present the film and the titles are in a form designed more for educational institutions. If plans for theatrical distribution are completed by George H. Wiley, who is now considering this, the film will be re-titled so as to be within the mental grasp of the average theatregoer. When this is accomplished it will offer substantial entertainment on any program.—M. K.

"Such Is Life at a Dutch County Fair"

Subject matter that lends itself with unusual success to Hy Mayer's particular skill has been used in this F. B. O. Travelaugh. The humor is more spontaneous than ever. Many of the types do not need the artist's pen to bring out the fun as he has chosen some naturally amusing sights, but the ones which he has caricatured show more real humor and less effort than some of the earlier sketches. There is beauty, too, in some of the Delft water scenes, and an atmosphere of restfulness that is pleasant. The subject will be of value on any program and especially in instances where the feature is a serious drama. It has already proved to be good entertainment and when first shown brought applause which even the feature attraction did not win.—M. K.

"Their First Vacation"

Carter De Haven has seldom appeared to better advantage than he does in "Their First Vacation," a two-reel Robertson-Cole comedy for F. B. O. With his wife beside him, but not figuring so largely as usual in the pictured trend of events, De Haven easily succeeds in entertaining, from the first scenes of his meeting with old sweethearts to the final scene of his triumph over the bluecoats who have locked him up on suspicion of theft. The subtitles are short and breezy and aid greatly in bringing the laughs.—S.S.

"The Eskimo"

Clyde Cook crowds some really great humor into some of the scenes in this burlesque on a popular feature picture of the frozen North. Getting acclimated proves a source of suffering and his mock heroism is extremely funny. There are many cleverly-wrought situations and the novelty of the material and settings is a great point in favor. The impression prevails that the subject could be shortened and thereby add to the success, as in a few places it seems thin, while in other spots it is crowded with real humor. Almost any type of audience will find plenty of amusement in it, however, as it now stands. Produced by Fox. —M. K.

"Soak the Sheik"

This is a clever burlesque on the prevalent Sheik pictures. It is a one-reeler distributed by Pathe and stars Paul Parrott. There is considerable fun of a knockabout type and several laughs obtained by the star who has his camel equipped with a radio set. Things happen fast and furiously when the young American invades the desert encampment and finally gallops away with the sheik's favorite wife. —C. S. S.

"Come and Get Me"

If you want a good Western in two reels, with action, human interest and a bit of comedy, you will be able to make splendid use of Pathe's "Come and Get Me." Leo Maloney is featured in this subject, which is one of the Range Rider series. The story has a pleasing opening and proceeds with heavy fighting, quick riding and a romance that has been neatly blended in with the action. Josephine Hill is one important reason for the success of the love motive. The hero's task is to exonerate himself from the intriguing designs of his fellow ranchmen, and when he finds that the easiest way to beat them is to leave them, he does this with the inference that he will meet them later—which he does. Leo Maloney gives an energetic account of himself in what follows.—M. K.

"West Is Worst"

A good deal of lively action takes this picture along at a rapid rate. There's not a moment when there isn't something doing, and many of the stunts are laughable. Besides the sets, particularly in the first part of the picture, are very elaborate for a two-reeler. These three details, together with clever titling, make the film a production that would fit in with almost any program. The acting is good, featuring an all-star cast which includes Spottiswoode Aitken, Jack Richardson, Eddie Barry, Helen Darling and Gale Henry. Released by the East Coast Productions.—T. S. daP.

"Tepee Town"

One of the most artistic pictures seen recently at the Capitol Theatre, New York, is "Tepee Town," C. C. Burr's Indian fantasy. For the most part impressionistic or descriptive of the American Indians and the surroundings in which they lived, it has beauty and human interest. Samuel Rothafel obtained an exceedingly striking effect by projecting it on scrim lighted from the rear. The picture is in one reel.—S. S.

"Riding the Goat"

The well-known goat of slapstick fame is introduced in different style in this Mutt and Jeff cartoon. It should get many laughs. Mutt has a ride on the merry-go-round, but discovers presently that his fun is mitigated when he finds that the animal he is riding is a live one. The rest of the comedy is equally spontaneous and indicates that Fox has an offering here that is easily salable.—M. K.

"Wet Weather"

There is a lot of rough and tumble and knockabout comedy in this single reel Hal Roach starring Paul Parrott and released by Pathe. The fun occurs in and around a garage which is used by a young married couple as their home. Rains and high winds play havoc with everything finally blowing the garage away and the hero chases after it and brings it back on a truck. It is up to the average of the majority of subjects in which this star has appeared. There is some good stuff all over the side of a high cliff.—C. S. S.

"The Blanket Stiff"

"The Blanket Stiff," another of Robert C. Bruce's two-reel Wilderness Tales for Educational release, is interesting chiefly for the glimpse it affords of harvesting in Eastern Oregon. Its story is very slight, dealing with a New York book-keeper who could not resist the call of the open and became a nomad. The views of the harvesting adequately portray how those great machines in use in the West, cut the grain, thresh and bag it. These are fascinating. —S. S.

PROJECTION

By F. H. RICHARDSON

Sioux Falls, S. Dakota

From our old friend G. W. Bennowitz, Sioux Falls, South Dakota, comes a long, but remarkably excellent letter. I want you take-but-won't-give chaps who read this to hold a conference with yourselves and ask yourselves whether it would not be a blessing if all of you sent in letters along these lines. Unless you are utterly hopeless his letter will help you.

It will set you thinking along several helpful lines, and set you thinking in the right direction. Brother Bennewitz probably is no more capable than are you but he is NOT a tight-wad ,with his knowledge.

He tries to (and does) help you. You, in turn, accept that help—or I hope you do—and give nothing in return. Wake up, get busy and help the profession which gives you your daily bread by contributing your mite.

The man in Battle Creek can perhaps contribute an idea which will help the man in Vancouver, San Diego, Tampa, and even in far-off New Zealand, Australia and other countries, and that, too, without in the least degree working injury to himself. He in fact does just the opposite, for his effort brightens his own brain and helps the profession he is vitally interested in.

Bennewitz suggests my trimming his letter. It can't be done, not even though it consumes an entire issue of our department. Here is what he says:

I am just finishing a general overhauling of the projection equipment here, taking in every thing from the main line feeders to the exhaust fan. Pulled down my motor generator set for the first time in five and one-half years that it has been in service, running ten and one-half hours a day. The commutator has never been dressed down and is as good as the day that it was installed. Have just installed the third set of brushes, getting a little better than two and one-half years of service out of each set.

Try This

Here is what I have been using on the commutator. I went to the butcher shop and got a piece of raw pig hide and scraped off all of the fat. I then let it dry out for a few days so that it would not be too oily. Another way is to take a light grade of canvas, shave a small amount of candle wax (do not use too much wax as it requires very little) evenly over the surface and lay it on the top of the lamp house until the wax is thoroughly melted into the canvas. I have had very good results when using either of the above.

Notice This

The outside motor bearing on the generator set was getting a little too hot and when I pulled out the armature I found the cause. Oil from the bearing had worked out along the shaft and was thrown by centrifugal force onto the field windings. This made the dust stick so that you could not blow it out with the bellows. This hindered proper ventilation of the motor, causing the armature to heat, transmitting the heat to the shaft and then to the bearing. After cleaning this out and reassembling it has given no trouble.

Uses Vacuum Cleaner

For cleaning out dust from a generator set, or carbon dust and ash from the lamp house use a vacuum cleaner. Preferably one with blower and suction attachments.

Good Dope

I have watched with interest the articles on the use of graphite on projector gears. The greatest fault has been improper use and impure graphite. When using graphite on gears that are not inclosed they should be washed out at least once a week. Graphite will adhere to the gears better than oil and when improperly used will ruin a set of gears in a very short time, but when a good pure grade is properly used it can't be beat. Oil will keep the gears cleaner with less attention, owing to the fact that oil has a tendency to wash the gears to a certain extent. By all means use a graphite that is recommended by the manufacturer.

Texaco Oil Good

I have used several different brands of oil on projectors, with different results. But find that the Texaco oil is the best all around oil. This oil was recommended in the department some time ago. It is put out by the Texas Co., Port Arthur, Texas, and may be bought in one- and five-gallon sealed cans. When buying oil state the kind you want and see that you get what you ask for. The best way to buy it is in sealed cans. There then is no danger of getting a cheap, inferior oil.

Read This

In July 8th issue Friend Hilton told how to use the rewind to pull apart loose patches. Here are several things that must be kept in mind: 1. With a one-eighth or one-quarter H. P. motor you have a great pulling power. 2. With properly adjusted take-up the film is not taken up tight on the takeup reel. 3. Will Projectionists use common sense regarding the amount of tension they use. 4. The brake action is from one thousand to two thousand feet away from the pulling power if the film is not wound tight. 5. Damage to film from slipping.

I made the following test on a regular Simplex rewind, motor driven. I loosened eight patches in the following manner: Three from edge to center, two from center to sprocket holes, two from each edge to center, one from edge to sprocket hole on other side. I rewound this reel with my regular rewind brake tension with no results. I rewound it again adding 25 lbs. pressure to the regular tension, with the result that it pulled apart one patch, and that was the last one listed above. Next I took a two-thousand-foot reel of film from the take-up and started to rewind it with the 25 lbs. pressure added to regular tension. As soon as the motor was started the film started to crawl showing what damage will be done if this practice is followed.

There are several film cleaning pads on the market that will pull apart loose patches as they clean the film, and will put the tension on the film at a point between the two reels, where it should be. But here we are again. Will they keep clean pads on them? We must keep in mind the fact that the less you come in contact with the film between the sprocket holes the better. This fact is borne throughout all projectors.

A Suggestion

The following is just a suggestion. I do not say that it will work, but it is possible. Make two sets of shoes, mounting one set on a base between the two reels on the rewind. Make guide rollers to guide the film over this set. Hinge the other set so that it will swing into place over the first set and apply tension to the upper set. This I think would work out O. K., but there are many things to work on, such as length of shoes, how to apply tension that is adjustable, guiding the film so as not to damage it.

Well, Richardson, I started this letter "Just a few lines," but my brakes need relining. I will let you do the eliminating.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Interesting Question

John FitzMaurice, Minneapolis, Minnesota, asks an interesting question. He says:

Have had an argument. Have a bet up and we have agreed to submit the matter to you for decision. The wager is a substantial one, hence we ask that you render an opinion strictly in accordance with the facts.

The question is: What is the relative area of the film photograph in the aperture of the projector and the image on the screen, and what is the relative proportion of light passing through the aperture and that received by the screen, or any portion of the screen. What we are discussing is the relative brilliancy of the photograph at the aperture and the image on the screen.

Friend FitzMaurice, the question you ask is an interesting one, and but for the last few words of it I could have confined my answer to the statement that the screen will receive all the light passing through the aperture, less (A) such loss as there may be through the projection lens not covering the entire beam—a portion of the light from the aperture being directed outside the lens. (B) the loss inherent in the projection lens itself, which is about four per cent. per surface of glass, not counting the two cemented surfaces, which lose about one-half of one per cent., plus about one-half of one per cent. per glass for absorption, and whatever light the rotating shutter may cut off—usually approximatcly fifty per cent.

To this must be added a certain absorption due to impurities in the atmosphere, which cannot even be estimated, since it is a highly variable factor.

What G. E. Says

However, this is not just what you want, I think. Your real question may best be answered by quoting verbatim from page 7 of Bulletin 33A, issued by the Engineering Department of the National Lamp Works of the General Electric Company, which is a treatise on motion picture projection with mazda lamps, which may be had, gratis, I believe, by addressing the National Lamp Works, Nela Park, Cleveland, Ohio. The work is by H. H. Magdsick and C. E. Egeler. The quotation is

"The area of the image on the screen in

motion picture theatres is usually from 25,000 to 60,000 times that of the print on the film. Moreover the projection lens absorbs some of the light, and nearly one-half of the remainder is absorbed by the rotating shutter, with the result that the quantity of light passing through a unit area of the film, when all of it is directed to the objective, must be from 70,000 to 170,000 times that received by each unit area of the screen."

Somewhat of a surprise to you all to be told that each unit of the "spot" is from 70,000 to 170,000 times as brilliant as each unit of the screen, what?

A Telegram

The following telegram speaks for itself. Friend Gelman is with the Dwyer Brothers & Company, Cincinnati:

Cincinnati, Ohio, August 29, 1922.
F. H. Richardson,
516 Fifth Avenue,
New York City.

Congratulations. Your Hand Book wonderful. Will be standard of world and deserves it.

J. Simplex Gelman.

He later supplemented the wire with a letter, excerpts from which read:

F. H. Richardson.
Moving Picture World,
515 Fifth Avenue, New York City.

Dear Richardson: New handbook of projection received. It certainly is all you claim it to be. You say it took two or three years of hard work to make it, and it certainly does look as though it took all of that.

There can be no question but that it is in a class by itself, and is the most complete book of its kind in existence. The writer feels sure it will long remain the peer of projectionists' reference books.

We wish to congratulate you upon your wonderful book, and trust you will enjoy the success your great effort deserves.

One cannot but feel thankful when such absolutely unsolicited commendations come. Friend Gelman is well known in the middle West, where he was for a long while a motion picture projectionist. The book is moving out fast and I am rather anxiously awaiting for the verdict of its purchasers. I feel that all commendations will be thoroughly honest, for one will hardly pay six dollars for a book and feel satisfied unless it really is good.

Tell Him Secret

Kenneth Brooks (at least it looks like it might be Brooks), Nelson Theatre, Fairmont, West Virginia, says:

Have obtained many excellent ideas from the department, though have never communicated therewith. Have one of your old handbooks; also have ordered a new one, but have not yet received it. Am getting anxious.

Have just installed a new Mazda equipment and must say it is great. I, however, have one trouble. Our local power plant is loaded very heavily, and we are unable to keep our amperage up to thirty, which, of course, does not add anything to screen brilliancy.

On Saturday nights it is much worse than at other times. Amperage then drops as low as twenty-six. I suppose there is nothing I can do to remedy this condition, but if there is please tell me the secret.

When everything is O. K. we get an excellent light, though the projection distance is 100 feet and we are handicapped by having lenses of too small diameter. I fear I will be unable to convince the manager of the advisability of purchasing lenses of larger diameter.

For Projectionist to Decide

Your manager will pay many times the price of the larger lenses if he does not get them. It is a part of the duty of the projectionist to decide matters of this kind. Why does a manager employ a projectionist if he is unwilling to depend upon his judgment in matter pertaining to projection?

Do Not Understand

Many theatre managers do not understand the very simple proposition that a better screen presentation will bring added patronage to the box office, and if by clinging to improper lenses the screen image is injured to an extent which only causes the loss of the sale of one seat a day, that, at twenty-five cents per seat, means ninety-one (91) dollars a year, and surely under the conditions you are confronted with the injury to screen results will do all that and much more.

As to the matter of amperage, I would suggest that you write the manufacturer of the apparatus direct, and see if they can provide a current controlling device of wider range. That is your only hope, and I guess it's a busted reed before you ever start. However, try it anyhow.

The trouble is that the voltage drops, and from what you say I guess it is a drop at the power house. If not, then something is too small somewhere. Maybe it is wiring and maybe a transformer. Most likely it is the generators themselves, however, in which case only a current controlling device of wider range can help you.

S. M. P. E. Program

The fall meeting of the Society of Motion Picture Engineers will be held in Powers' Hotel, Rochester, New York, October 9 to 12, inclusive. The following titles of papers to be read has been received. It is only a portion of the proposed program.

A Motion Analyzer, by Dr. Hermann Kellner.

Accurate Methods for Expressing the Performance of Lenses, by Wilbur B. Rayton.

A Demonstration Model for Showing Lens and Condenser Action in the Motion Picture Projector, by Sander Stark.

Practical Effects of Distance of Projection and Projection Angle, by F. H. Richardson.

A New Sensitometer for the determining of Exposure in Positive Printing, by L. A. Jones and J. I. Crabtree.

Standard Dimensions and Characteristics of a New Film for Home Motion Picture Use, by Dr. C. E. K. Mees.

Standardization of Positive Density and Printing Exposure, by L. A. Jones.

A Good Start

We thus see that a good start is already made for a most interesting and instructive program. The attendance is expected to be very large.

LAST CALL
FOR
AUTOGRAPHED COPIES
of Richardson's new 4th Edition
HANDBOOK
OF
PROJECTION
DON'T PUT IT OFF
Order before September 30, 1922
Price $6.00 post paid
Chalmers Publishing Company
516 Fifth Avenue, New York City

B. F. PORTER TAKES OVER BIG CENTER
Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emer gency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.
B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

LA VITA CINEMATOGRAFICA
The Leading Independent Organ of Italian Film Trade
SUBSCRIPTION FOR FOREIGN COUNTRIES SIX DOLLARS A YEAR
Advertisements: Tariff on Application
Editorial Offices: TURIN (Italy)—Galleria Nazionale

No Projection Room Is Thoroughly Equipped Without a Set of the Lens Charts
PRICE 50 CENTS STAMPS. ORDER THEM TODAY.

Better Equipment

Conducted by E. T. KEYSER

The House Manager Pays His Respects to the House Seating

THE house manager was listening to the organist rehearsing for the afternoon's performance when the boss slipped into the seat beside him and opened up with a tale of woe.

"I thought that new fellow down the street was bragging over his attendance until I sized up his show the other night. But, by golly, the pirate is telling the truth and is packing his house for every show. I wonder how he does it. We're running a better program, our music is better and we've a couple hundred more seats."

"I think I've an idea of where a part of the trouble lies," said the manager. "Let's see if we can figure out a solution."

"All right," said the owner who had been fidgeting around for the last few seconds. "Let's go over to the office where we can hold a comfortable clinic."

They adjourned to the office; the owner tilted back in his chair and produced the cigars. "Go to it," he said.

Said a Mouthful.

The manager grinned. "When you suggested that we come into the office and be comfortable, you said a mouthful and the joke of it is that you never knew it."

"Knew what?" queried the owner.

"That you had put your finger on one of the sore spots of your house," said the manager. "You could not sit still and think comfortably for five minutes in one of the seats in which you expect your patrons to enjoy the show and come back for more. When you want to give about as much attention to business as your patrons expect to be able to give to the screen, you find it necessary to occupy a chair that makes you feel thoroughly comfortable, and yet you calmly expect the audience to appreciate a program while they are squeezed into seats that are a cross between early Puritan architecture and one of the devilish designs of the Spanish inquisition."

"Gwan," said the owner. "Quit your crape hanging."

"I'm not doing any crape hanging," said the manager. "I'm simply trying to tell you that you have one extremely over-developed nerve to expect your patrons to stand for a chair that you cannot sit in yourself.

"Maybe it never struck you that people who come to this house find themselves mighty uncomfortable after the first half hour. But the patrons know it and they find a difference between viewing a fairly good show comfortably and attempting to enjoy a good one while every muscle in their body is getting more and more cramped and a lot of them finally decided on more comfort and less art and their tickets are coming out of the other fellow's cash register."

"Well, what would you do about it?" asked the owner.

"I would rip out every blamed one of the abominable desolations that are putting a crimp in your box office records and install really comfortable seats and while I was about it, I wouldn't try to see how many chairs I could crowd into the house either.

Primitive Introduction Method

"You remember the story about the boy who tried to grab so many cherries out of a jar that he could not get his hand out until he had let about half of them go. Well, you've been trying the same trick right here. You tried to see how many chairs you could get on one floor and, as a result, you've not only several rows down in front that nobody would ever take, but you've got your rows just as close together as the law will allow, so that everybody gets acquainted with everybody else by the primitive method of stepping on each other's feet and squashing each other's hats.

"Just take it for granted that you have some waste space in the house but that there is no earthly use in trying to fill it up with seating at so much per seat. Give plenty of room between the rows and when buying your seating try and get something both artistic and comfortable. But if you must make a compromise, make it in favor of comfort. When a man wants a straight jacket, his friends usually send him to an asylum and if anyone wants to be jammed and stepped on, he can get that kind of treatment on a trolley car for five cents and it's a wasteful expenditure of money to try to buy it from a theatre at about six times the price."

Competition Alters Circumstances

"Have a heart," said the owner. "Have you any idea what those seats cost us?"

"I don't know what they cost you originally," said the manager, "but I do know what they're costing you right now in lost admissions and that's the important point. That old seating paid for itself long ago. The seats were all right when you got them, but they're a decided liability now. The chances are that more than half the patrons realize the fact that they're the sole and only reason why they feel more tired after having seen a picture on your screen than on the other fellow's. Besides, you've got competition today and you can't get away with a lot of things that you could when you were the only show in this neighborhood. My advice is to get fewer chairs, get better ones and spread them out."

"You sure are rough on the bank account," said the owner, "but maybe there is something in what you say after all."

Wendt's Sign Dope

Harold F. Wendt, managing director, Rivoli Theatre, Defiance, O., is not superstitious, yet has a strong belief in signs—and makes his own.

He has just written us as follows:

Owners of small theatres, whose financial means are more limited than those of the large theatres, need not feel bad when the theatre across the street installs a large changeable letter sign. "Roll your own," as it were.

I couldn't see paying several hundred dollars for such a sign, but still wanted and needed one. At a total cost of slightly less than five dollars I constructed one that will stack up with the best of them. It is made of wood and shaped like a box with the front side open.

The inside is lined with asbestos. It is also wired with a series of lamps. Grooves carry small pieces of window glass measuring six by 12, which were gone over with white lead and stippled before dry so that a fine imitation of frosted glass resulted. The letters were then stencilled in and the background painted out with two coats of black paint. My sign carries two banks of 12 letters each.

It's a pippin' and attracts no little attention.

Duratize YOUR FILMS

Consult

DURA FILM PROTECTOR CO.

Incorporated

220 West 42nd Street

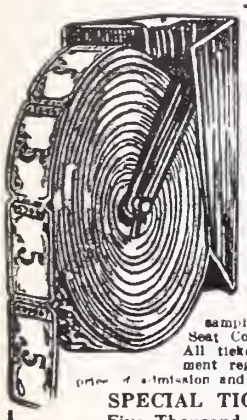
New York City

ALLAN A. LOWNES, President

Phone: Bryant 5576

ABOUT Adding to the Life of Your Film

INSIST UPON **Duratized** FILMS



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings. $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

A Robert Morton and Simplexes Constitute Blue Mouse Features

WITH the opening of the Blue Mouse Theatre in Astoria, Oregon, August 12th, John Hamrick put into operation his fourth Blue Mouse house in the Northwest.

The theatre was erected on the site of the old Sunset building on a lot 50x120. It seats 628 and represents an investment of about $35,000. The building is largely of concrete construction, simple and effective from the exterior, and is a little gem inside.

The color scheme is old-rose and French gray, with French gray air cushion opera chairs upholstered in Spanish blue leather. Specially designed old rose panels in silk stencil effects cover the walls, six artglass windows on either side, centre in these panels. At the top of each of the eight pilasters are bowls that flood the ceiling with diffused light.

The stage, which is twelve feet deep, twenty-two feet wide and eighteen feet high, is carpeted in special old rose carpet as are the aisles and foyer. Five layers of padding under the foyer and aisle carpets add to the luxury and comfort.

All Lights On Dimmers

The stage is equipped with footlights and border lights. Foyer lanterns and floor lamps were especially designed and are very effective. All lights in the house, theatre, foyer and orchestra room are on dimmers, the control of which can be operated automatically from the projection room, as is also curtain control.

The curtain is of rich velour, bordered with gold galoon and bearing the Blue Mouse monogram in gold. All drapes are also of old rose velours. The clock, directly above the centre of the stage, has its face painted black and the numerals and hands white, which gives a radium effect when the lights are dimmed.

The seats are all on one floor, with two side aisles. Projection rooms are on the balcony floor, ladies' rest rooms and men's smoking rooms to the right and left of foyer. Ladies' rooms are handsomely equipped with reed furniture, upholstered in old rose velvet. Aisle lights under the arms of the opera chairs provide additional comfort to patrons when the house is dark. Exit signs are of art glass.

A Robert Morton Organ

A Robert Morton organ has been installed and organ grilles are in lattice effect, directly over the front aisle exits.

The projection room is equipped with two Simplex Projectors, Snaplite lenses and Transverters. A 12x16 screen is used.

The marquise extends over the entire front. Hanging flower baskets are suspended from it, and flower boxes extend across the front and sides at the top. Nine rows of electric lights furnish the illumination. Two changeable letter electric signs across the sides of the marquise, at top, give the name of the attraction, and a twenty-eight-foot sign, reading "Blue Mouse," is erected perpendicularly above the marquise.

The marble ticket booth in the centre of the lobby is of movable construction. It is lined with old rose velours and furnished with an automaticket machine. The floor of the lobby is of rubber tile, with aisle strips of rubber extending to the doors.

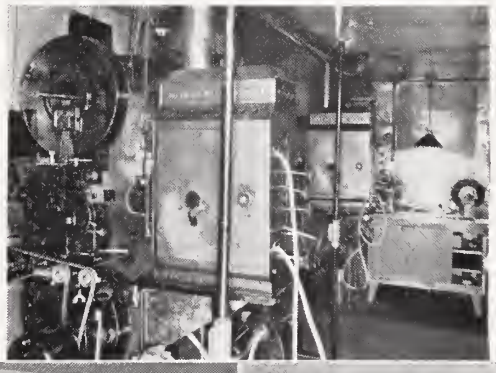
Distributing the Overhead

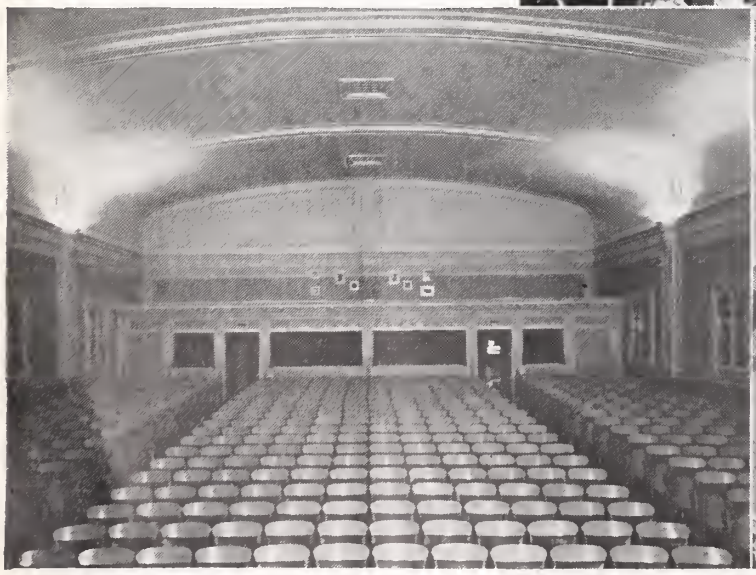
To the right of the lobby a little Film Shop, dealing in kodaks, helps to defray part of the overhead. To the left is the outside entrance to the manager's office on the balcony. F. C. O'Keefe, formerly of Billings, Montana, is manager.

A pressure ventilating system is used. All ushers, door men and attendants wear the regulation Blue Mouse uniforms. The entire atmosphere of the house is of quiet refinement.

The firm of B. F. Shearer, Inc., of Seattle, was placed in charge of hangings, drapes, special lighting fixtures and projection equipment. They have served Mr. Hamrick in this capacity for his houses in Seattle, Portland and Tacoma.

Since its opening the Astoria house has played to capacity.





THREE INTERESTING VIEWS OF BLUE MOUSE, ASTORIA, ORE.

Above, the Projection Room with its Simplex Projectors. Below, at left, the house, as seen from the stage. At right, the Women's Rest Room and Its Reed Furniture.

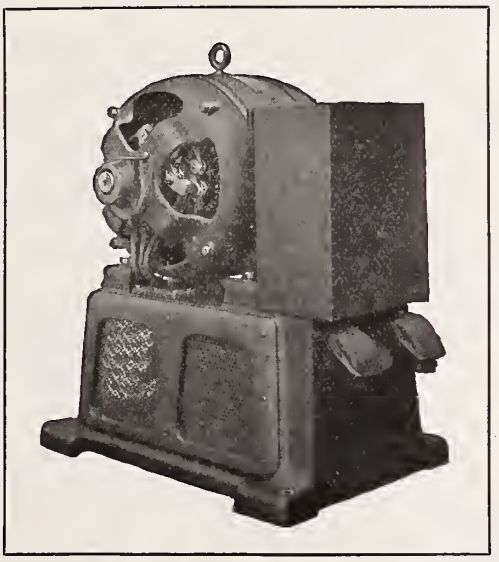
It's to their eyes you are selling!

THE patrons of your theatre, the people who decide whether you are to be a failure or a success, whether your theatre or the "other theatre" is to be the leading one in town, make their decision on what they *see* — what they see on your screen.

Your imposing foyer with all its spaciousness, your soft plush carpet which gives that feeling of elegance and luxury, your courteous ushers, comfortable seats and music that ranges from soul soothing to soul stirring — all of them help you to please your patrons. But they are all incidental.

Only what you show on the screen is vital!

That is what makes them leave their comfortable homes to spend their hours with you. And what they see depends not only upon what pictures you select, but also on the light you use to project those pictures.



Wagner White-Light Converter, Type S. C. Contains converter, transformer element and starting switch. Ballast resistance, polarity switch and ammeter are included as part of the equipment and furnished in separate units.

If you use the proper light, your pictures will show clearly and pleasingly. Or by improper light, you can tire their eyes with variations in intensity, flickers and "spots". And what otherwise would have been a pleasant evening is turned into a tiresome one.

Wagner Quality

The Wagner White-Light Converter provides from alternating current a clear, brilliant white light for projection. The light it furnishes is steady, even at change-over and is conveniently controlled.

We have made a study of this subject and have published it in book form. The title is "Light For Motion Picture Projection" and we would like to send you a copy of it. If you are at all interested in this vital subject, use the coupon below.

Wagner Electric Corporation
(Formerly known as Wagner Electric Mfg. Co.)
Saint Louis

Atlanta	Dallas	Minneapolis	Salt Lake City
Baltimore	Denver	Montreal	San Francisco
Boston	Detroit	New York	Seattle
Buffalo	Indianapolis	Omaha	Saint Louis
Chicago	Kansas City, Mo.	Philadelphia	Springfield, Mass.
Cincinnati	Los Angeles	Pittsburgh	Toledo
Cleveland	Milwaukee	Portland, Ore.	Toronto

For local addresses consult telephone directories

WAGNER WHITE-LIGHT CONVERTER

2622

Wagner Electric Corporation, Saint Louis, Mo.

Please send me, without obligation on my part, a copy of your book, "Light For Motion Picture Projection."

Name_____ Firm or Theatre_____ Position_____

Street_____ Town_____ State_____

MANAGERS—
ELECTRICIANS

Do you know that you can get away from the expense and nuisance of dipping by using

Reco
COLOR HOODS

for your sign and decorative lamps and at the same time get beautiful and lasting effects?

Write for circular.

REYNOLDS ELECTRIC COMPANY
2624 WEST CONGRESS STREET
CHICAGO, ILLINOIS
Also make Flashers, Small Motors, etc.

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M..	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS
166 W. ADAMS ST. CHICAGO

Why Experiment with Poor Work?
Why Pay Exorbitant Prices?
Get in Touch with the
Standard Motion Picture Company
1005-1006 Mallers Bldg. Phone Central 2347 Chicago, Ill.
Developing—Printing. Special Title Work
Cheapest by far with Satisfaction Guaranteed

TITLES
FOR ALL PURPOSES—ANY LANGUAGE
10 Years Specializing in This Product
Assures You of the
BEST
Moderate Prices :: Quick Service
PREMIER TITLE COMPANY
356-358 EAST 33D STREET CHICAGO

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

Moving Picture Machines
Complete Equipments—Supplies of All Kinds
Exhibitors' Best Friend
CUT RATE PRICES
Monarch Theatre Supply Co.
228 Union Avenue Memphis, Tenn.
724 So. Wabash Ave. Chicago, Ill.

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

No 'Bugs' Were in the Hallberg Equipment

In our issue of August 19 appeared an article entitled "Nanook, Made by Primitive Methods."

In describing Mr. Flaherty's outfit, a typographical error was made by which the Hallberg portable generating plant and portable projector was spelled "Hallbug. ' '

This was particularly unfortunate, as anyone who has had any experience with these Hallberg outfits knows that there are no "bugs" associated with them.

The successful experience of Mr. Flaherty with his Hallberg apparatus constitutes a mighty fine testimonial to its ability to give wonderful service under very trying conditions.

Barbash Is Manager of Brooklyn Chester

L. Barbash has been appointed manager of the new Chester theatre, which opened September 7. The Chester seats one thousand, is located at 355 Chester street, in the East New York section of Brooklyn, and is one of the most attractive houses in that section.

Mr. Barbash will be assisted in his new duties by his son, Jack.

Picture Theatres Projected

SACRAMENTO, CALIF.—New Orpheum Theatre will be built here. Address Charles E. Bray, San Francisco, in charge Orpheum Circuit.

SOUTH COLTON, CALIF.—Fred Rhetts and others will erect theatre at Seventh and L streets, with seating capacity of 300, exclusively for Mexican population.

WASHINGTON, D. C.—Cosmos Theatre Company plans to erect larger theatre and business building at northeast corner of 13th and E streets, to cost $1,500,000. Theatre will have seating capacity of 2,400.

EUSTIS, FLA.—Eustis Theatre Company will erect new theatre.

NEW SMYRNA, FLA.—Howell Investment Company will erect theatre at Palmetto and Canal streets.

SHREVEPORT, LA.—A. De Latte has contract to erect new Stewart Theatre, with seating capacity of 1,000.

BALTIMORE, MD.—Irvington Theatre Company has plans by O. B. Wight, Munsey Building, for limestone moving picture theatre, 40 by 140 feet, to be erected at 4113-15 Frederick avenue, with seating capacity of 700, to cost $70,000.

DETROIT, MICH.—Harry Brown and Samuel Stein, 591 Ferry avenue, have contract for theatre and store building to be erected at southeast corner La Salle avenue and Buchanan street for William A. Montgomery, 1652 Penobscot Building, to cost $250,000.

KANSAS CITY, MO.—Washington Theatre Building Company, care G. P. Mack, 928 Scarritt Building, has plans by Victor J. De Foe and Maurice Carroll, 1125 Scarritt Building, for large theatre, store and office building.

LA CINEMATOGRAFIA ITALIANA ED ESTERA
Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
Foreign Subscription: $7.00 or 85 francs per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

"THE BIOSCOPE"
The Representative Weekly Journal of the British Film Industry
Of Special Interest to All Who Buy or Sell Films
OFFICES:
85, SHAFTESBURY AVENUE
LONDON, W. I.
Specimen Copy Free on Request
Foreign Subscriptions: One pound ten shillings (gold)

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only
3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order
Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

MANAGER—Twelve years' experience, first-run pictures—combination houses. Hobby, exploitation. One with permanency; now employed, desire change; at liberty on two weeks' notice. Box 277, Moving Picture World, New York City.

BRIGHT, ENERGETIC YOUNG MAN, 19 years old, wishes posiiton with reliable producing concern as Assistant Cameraman. Has had considerable experience because of having camera of his own, is also A-1 union Projectionist, excellent references. Lloyd Hause, 322 South Second St., Sunbury, Pa.

O. J. LAMBROTTE—age 38—15 years' experience managing theatres now open for proposition to buy, lease or manage theatre. Have recently sold my interest in Temple Theatre, Mishawaka, Ind., which I built in 1915 nd remodeled to one of the finest theatres in Northern Indiana in 1921. What have you? Address me: 108 North Spring St., Mishawaka, Ind.

A DISTINCT ASSET TO YOUR HOUSE—A first-class musical director (baton leader) wishes to change location. Thoroughly experienced in the best of feature films. A conductor and musician of ability and culture, possessing the artistic qualifications and training for most effective intensification of dramatic and emotional scenes. Exceptional library. Age 42. Member A. F. M. Only A-1 house considered. Theodore Rosenthal. Permanent address, 249 W. 80th St., N. Y. City. Temporary address, Rialto Theatre, Fort Worth, Texas.

ORGANIST AT LIBERTY: First-class, experienced theatre musician. Pictures skilfully and artistically cued. Recitalist of exceptional ability. Handle all makes. Specialize on Hope-Jones, Kimball, Austin, Smith, Moller and Robert Morton instruments. Unlimited library. Union. Address Arthur Edward Jones, Box 194, Portsmouth, Virginia.

NAPOLEON—CARRIE NATION: Need not answer. Not of the spirit world—but full of spirit—pep! Live-wire publicity—exploitation man—experienced with largest producers—wants connection with Theatre or Producing. Employed. S. J. W., 207 E. Buttercup Rd., Wildwood, N. J.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

MOV-EZY

Means Ease at the Movies

The Theatre Chair De Luxe

Convenience—Swings to one side, providing passage space between rows without occupants getting up.

Comfort—Roomy, individual arm-chairs.

Safety — Theatre equipped with Mov-Ezy chairs emptied in one-third the time.

Sanitation — So constructed that every chair and the floor around it can be quickly and thoroughly cleaned.

Beauty—Made of the finest materials, finished and upholstered in accordance with specifications designed to harmonize with any theatre interior.

Stop at show room or write for beautifully illustrated catalogue.

Josiah Partridge & Sons Company, Inc.

47 WEST 34TH STREET, NEW YORK
529-541 MARBRIDGE BUILDING

Show Room **Sales Office**

Wonderful Opportunity

A nearly new Bell & Howell Camera, 170 degree shutter, one 32 mm., one 50 mm., one 75 mm. and one 6″ Telephoto lens; one 50 mm. and one 75 mm. finder lens; four 400 ft. magazines, carrying case for camera, carrying case for magazines, Bell & Howell tripod. Condition of entire outfit will pass for new. Price, $1,500.00 cash.

Wire deposit. ***Balance on examination.***

BASS CAMERA COMPANY

109 No. Dearborn St. **Dept. 107** **Chicago, Ill.**

RAVEN HAFTONE SCREEN

INSTALLED IN THE NEW FABIAN THEATRE

REGENT

ELIZABETH, NEW JERSEY

AFTER SUCCESSFUL PRACTICAL TESTS
IN THE
BRANFORD, ELIZABETH, NEW JERSEY

RAVEN SCREEN CORPORATION
ONE SIXTY-FIVE BROADWAY, NEW YORK

Insure Your Theatre Against a Dark House

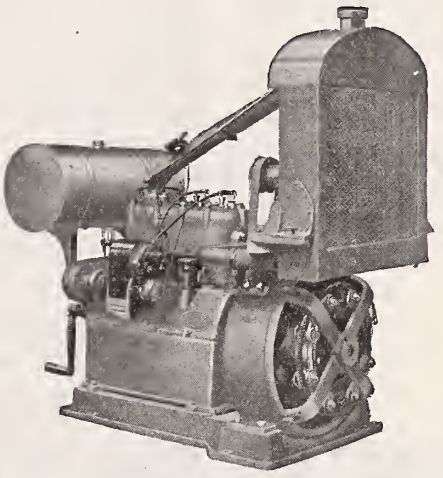
You carry fire insurance—life insurance—but what insurance have you against a dark house?

Every exhibitor faces the possibility of a dark house due to interruption of central station juice. Four Albany, New York, houses recently lost 8,000 admissions. Similar occurrences happen almost every day.

But the worst is yet to come. . . . Actual reports show that a serious coal shortage is imminent, even if the coal strike is settled at once. Many central stations will be short on coal, causing interruption in electric service.

You can buy insurance against a dark house, and your policy will be a **Universal Electric Plant** for generating your own current.

Universal



FOUR Cylinder Electric Plants

(Sizes for All Requirements)

are especially designed to meet the requirements of the exhibtior. The smooth, quiet running four-cylinder engine affords a steady flow of smooth, direct current, which is so essential for projecting a good picture.

Universals are in operation the world over. Some exhibitors even attribute their success to the good projection and dependable service of the **Universal Electric Plant.**

When writing give all information possible about the electrical requirements of your theatre in order that our Engineering Department can recommend the proper size and type plant.

UNIVERSAL MOTOR CO.

OSHKOSH, WISCONSIN

Not connected with any other firm using the name "Universal"

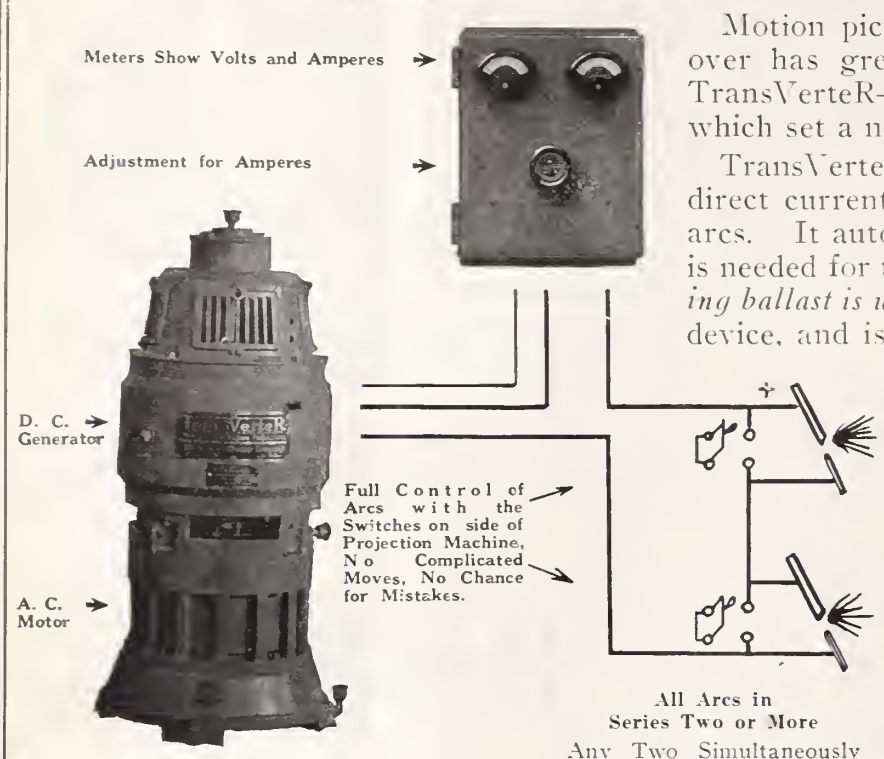
TransVerteR
TRADE MARK

Reduces Your Power Bill and Makes Better Pictures

Motion picture projection in theatres the country over has greatly improved since the perfection of TransVerteR—the original series arc M-G outfit, which set a new standard for the entire industry.

TransVerteR changes alternating current into direct current which is more suitable for projection arcs. It automatically supplies only such voltage as is needed for the arc, *and no wasteful, current consuming ballast is used.* It uses less current than any other device, and is therefore more economical to operate.

It is easily adjusted for light and dark portions of film. TransVerteR gives the projectionist perfect arcs, clear-white, steady light that is easily directed and controlled. It makes possible the projection of clear, sharp-lined pictures which patrons appreciate and come again to enjoy.


Meters Show Volts and Amperes
Adjustment for Amperes
D. C. Generator
A. C. Motor
Full Control of Arcs with the Switches on side of Projection Machine, No Complicated Moves, No Chance for Mistakes.
All Arcs in Series Two or More
Any Two Simultaneously Same Amperes in each Arc

Motor Generating Unit
Ball Bearing Quiet Efficient
Built to Last and Give Satisfactory Service

Write today for TransVerteR Facts. Room for only a few here—but you should know them all.

The Hertner Electric Co.
1904 W. 112th St., Cleveland, Ohio

A NEW LIQUID SOAP

Direct to You from the Manufacturer

A LIBERAL SAMPLE AN ATTRACTIVE OFFER

WRITE FOR THEM

SAMPLES AND PRICES TO SUPPLY HOUSES

STANDARD SANITARY PRODUCTS COMPANY

Bush Terminal Warehouse No. 10, 42nd Street and 1st Avenue
Dept. C. BROOKLYN, N. Y.

LUDWIG G.B. ERB,
PRESIDENT

LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG.U.S.PAT OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

EASTMAN POSITIVE FILM

Adds good photography to picture interest —gives that truthful, accurate reproduction that is only possible when the reproductive scale of the positive material parallels that of the negative. That's why Eastman Positive Film carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

MOVING PICTURE WORLD

ABSOLUTELY SINCERE AND PRACTICAL PRAISE OF POWER'S PROJECTORS

No. 515. Vol. XX. THE CINEMA, LONDON, ENG. THURSDAY, AUGUST 24, 1922

WHAT THE OPERATOR SHOULD KNOW ABOUT HIS PROJECTOR

By C. H. DAVIES,
(Late Cine-Technical Expert, International Committee of the American Y. M. C. A.)

In the last issue I urged the need—and it is a vital one—for raising the status of the cinema operator, or as I prefer to call him, projectionist. And in so doing, I pointed out that such improvement could, under present conditions, only come about as a result of initiative movement on the part of exhibitors. I say, with a knowledge born of many years' practical experience, that the most ruinously expensive encumbrance to any picture theatre is an incompetent, careless, or discontented projectionist. He can do more harm to business in one month than an inexperienced manager can accomplish in six. Managerial incapacity may damage the prestige of a house in the long run, but faulty projection is working havoc during every hour that the house is open.

Perhaps one of the most potent causes of imperfect projection is to be found in the brevity of time allowed for care and study of the projector, the veritable heart of the system. Sometimes the "operator" is called upon to do so many jobs around the theatre that he is led to neglect his own department, but more often he is disinclined to make more than a perfunctory study of the delicate and exacting piece of machinery upon which very largely rests the success or otherwise of the screen presentment. It is in the hope that a deeper interest may be aroused in the vital functions of the cine-mechanism, and that a fuller understanding of its character may lead to greater care and better pictorial presentment, that I pen these explanatory notes.

For the purpose of my first descriptive analysis, I propose to deal with the Power's No. 6. And I make that particular selection because actual experience has proved to me that it is one of the most perfect, reliable, and durable projectors on the market, if given a modicum of care and attention. Of the "hardy" qualities of the Power's No. 6 I was afforded striking evidence during my charge of the Cinematograph Section of the American Expeditionary Force, Y. M. C. A. Thirty-five of these machines were returned to me at the Base; most of them had been either buried in the trenches or under water, and all were more or less corroded into utter uselessness. Yet after I had taken apart, cleaned, repaired and re-assembled these machines, no fewer than 32 were returned to France and Russia in perfect running order. A more searching test would scarcely be easy to find. Figure 1 gives a general "close-up" of the Power's No. 6 from the gate aspect.

For the purpose of my first descriptive analysis, I propose to deal with the Power's No. 6. And I make that particular selection because actual experience has proved to me that it is one of the most perfect, reliable, and durable projectors on the market, if given a modicum of care and attention. Of the "hardy" qualities of the Power's No. 6 I was afforded striking evidence during my charge of the Cinematograph Section of the American Expeditionary Force, Y. M. C. A. Thirty-five of these machines were returned to me at the Base; most of them had been either buried in the trenches or under water, and all were more or less corroded into utter uselessness. Yet after I had taken apart, cleaned, repaired and re-assembled these machines, no fewer than 32 were returned to France and Russia in perfect running order. A more searching test would scarcely be easy to find.

The constantcy of motion of this machine is often remarked by those who use it, and the secret of this is in the intermittent movement, which differs greatly from the method usually employed. Within a grease-tight casing the driving element revolves; a cam of hardened steel, diamond in shape, which engages the pins of a cross mounted on the end of the intermittent spindle. The cross and pins are cut from one block of steel so that the pins remain fixedly in precise relation to the cam. The motion of cam and cross is so smooth and devoid of friction that it is almost noiseless, and the travel of the film is not only more rapid but there is less strain on the perforations than with many other types. Careful study of this movement by means of Figures II and III will result in a clearer understanding of the chief function of a projector.

Second only in importance to the intermittent movement is the film feed, and an intelligent grasp of the principles underlying this will go far to minimize the chances of trouble while running. It will be understood, of course, that the purpose of the intermittent sprocket is to transmit the movement of cross and cam to the film in order that its travel may synchronize with the operation of the shutter. But the important work of the top and bottom feed sprockets is not usually so well appreciated. The condition of the top feed sprocket and its relationship to its rollers governs the feed to the intermittent action, and perfect engagement of the film is a *sine qua non* of "sweet" running. Adjustment of the gate springs to the exact pressure necessary to ensure smooth passage of the film without putting strain upon the edges of joins is a point calling for careful study. Films vary not only in thickness, but also in condition, and the extra trouble of adjusting the pressure to the film is well worth the while; it is not difficult, and it makes for good results on the screen.

The function of the "take-up" sprocket is important, and care in seeing that the film is firmly engaging and that the idler roller lies snug is time well spent "Jumping" of the loop will thus be guarded against, and the possihility of failure of the take-up minimized. In the Power's No. 6 mechanism it will be found that the idler rollers are so arranged that pressure upon the moving film is obviated, while the adjustment is so fine that the rising of the film from the sprockets is practically an impossibility.

BETTER PROJECTION PAYS

5,000 POWER'S SOLD IN THE UNITED KINGDOM

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

The COMPLETE Motion Picture Trade Paper

NEW YORK PUBLIC LIBRARY

Moving Picture WORLD

Vol. 58, No. 5 SEPTEMBER 30, 1922 PRICE 25 CENTS

Great 41 Paramount Pictures

THE immortal drama that has brought tears and laughter from a thousand American hearts.

All the old characters live again, and there are all the old thrills and a hundred new ones.

From the play by Deuman Thompson. Adapted by Perley Poore Sheehan and Frank Woods. Scenario by Julien Josephson. Directed by James Cruze.

No. 14

JESSE L. LASKY PRESENTS

"THE OLD HOMESTEAD"

A Paramount Picture

with THEODORE ROBERTS
GEORGE FAWCETT
T. ROY BARNES
HARRISON FORD
FRITZI RIDGWAY

CTOBER RELEASES

ABOVE ALL LAW"
Hamilton Production
"PINK GODS"
Bebe Daniels, James
Kirkwood, Anna Q. Nilsson
and Raymond Hatton
"E OLD HOMESTEAD"
TE FACE IN THE FOG"
th Lionel Barrymore
eated by Cosmopolitan
EORGE MELFORD'S
"Burning Sands"
with Wanda Hawley
and Milton Sills
VALLACE REID in
'The Ghost Breaker"
"THE COWBOY
AND THE LADY"
th Mary Miles Minter
and Tom Moore
GERGE FITZMAURICE'S
'o Have and To Hold"
with Betty Compson
and Bert Lytell

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

If you will buy your pictures in the open market to suit your individual needs, you will prosper. Don't bind yourself to any single producer or distributor. There are plenty of good independent pictures.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

"PEACEFUL PETERS" MAY BE CONSIDERED AS BEING TYPICAL OF THE WILLIAM FAIRBANKS SERIES A CLEAN WHOLESOME PICTURE REPLETE WITH INCIDENT AND HEART INTEREST,—THE SORT OF PRODUCTION THAT BUILDS UP THEATRE PATRONAGE.

A Splendid Blend of Action and Romance!

"Peaceful Peters"

by W.C. Tuttle

ADAPTED FROM THE STORY "PEACEFUL" WHICH APPEARED IN SHORT STORIES OCTOBER, 1920

produced by
BEN WILSON

Available at Leading Independent Exchanges
ARROW FILM CORP. 220 West 42nd St. N.Y.
DISTRIBUTORS FOR UNITED KINGDOM
INTER-OCEAN PHOTOPLAYS *LTD.* 162 Wardour St., London

"MANSLAUGHTER," RIVOLI'S BIG HIT

Cecil B. De Mille Has Turned Out Remarkable Motion Picture From the Popular Novel.

CAST IS WELL BALANCED

Thomas Meighan, Leatrice Joy, Lois Wilson and Several Others Score Individual Hits.

By R. W. BAREMORE.

Cecil B. DeMille's latest, and perhaps greatest, production, "Manslaughter," is at the Rivoli this week, and from all indications that theatre will enjoy one of the biggest weeks of its career. Yesterday afternoon the S. R. O. sign was out early, the house was jammed for the early showing and there was considerable of a crowd on line waiting to get in.

All of which speaks well for the drawing power of the DeMille name, and it must be said right here and now that the producer will not disappoint his legion of admirers in this screen version of Alice Duer Miller's novel. Far from it, for here is a really great picture. Great in its dramatic power, in its action, production and greatest of all in its direction. It runs, we should say, about seven reels, and there is not a dull moment during the hour and a half that the picture is on the silver sheet. There is action at all times, and here and there truly breathless minutes, as for example the thrilling smash-up, between the speeding, skidding auto and the motorcycle. This and many other bits work one up to a high pitch of excitement. Then there are those scenes that bring a tear to the eye, the ones showing Lois Wilson as the mother with her sick boy, a shot or two in the prison and some scenes after a court trial. Yes, it is a great picture, one that DeMille may well be proud of and a positive treat for the film fans of the country.

Mr. DeMille has not been sparing in his elaborate scenes and has fully lived up to his past reputation in such matters. There are some startling views of Roman revels, staged with several hundred people on the set, that rival anything of their kind ever photographed. Also there are one or two shots of a New Year's Eve party at a modern road house that will make many a spectator wish he knew where the place was located.

"Manslaughter" cannot be too highly recommended. It is one of the finest pictures ever shown on Broadway and surely will satisfy the most exacting patron of the motion picture theatre.

Rodolph Valentino
in
"Blood and Sand"
Opening Day 8797 admissions

Cecil B. DeMille's
"Manslaughter"
Opening Day 8939 admissions

Jesse L. Lasky presents

Cecil B. DeMille's
PRODUCTION
"Manslaughter"

with
THOMAS MEIGHAN,
LEATRICE JOY and LOIS WILSON

From the novel by Alice Duer Miller
Scenario by Jeanie Macpherson

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

It's A Paramount Picture

Packed 'em solid at the Capitol — the world's greatest motion picture theatre

Read this:

FROM NEW YORK GLOBE
(Sept. 11)

"They were turning them away" from the Capitol yesterday. "The Hound of the Baskervilles" was inside on the screen and without were crowds of perspiring humanity awaiting the thrill that comes from seeing a familiar story made visual. How cold were the chills that crept up and down the spines of the audiences that came and went from noon till midnight we are unable to say—

You can turn 'em away, too!

WHEN A PICTURE

jams the greatest theatre in the world—When it turns away hundreds against the keenest Broadway competition of the year—When it thrills great audiences that demand the finest entertainment the screen affords—

When it gets under the skin of Mr. Rothafel, greatest of all Broadway showmen, as THIS ONE DID—

You can easily imagine what the GREATEST OF ALL SHERLOCK HOLMES MYSTERY DRAMAS WILL DO FOR YOUR THEATRE. Book it RIGHT NOW and get the benefit of our tremendous exploitation campaign.

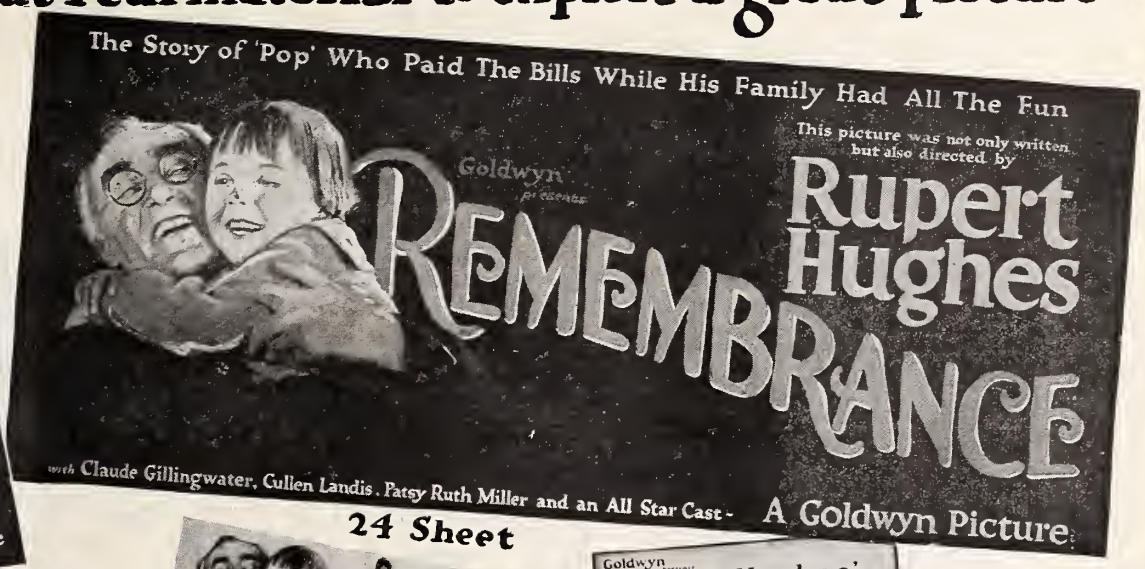
Film Booking Offices of America
723 7th Avenue New York City
Exchanges Everywhere

EILLE NORWOOD
AS
SHERLOCK HOLMES
IN CONAN DOYLE'S GREATEST MYSTERY DRAMA

"THE HOUND OF THE BASKERVILLES"

Not-just talk - but *real material* to exploit a great picture -

Don't fail to see
Rupert Hughes'
Remembrance
It will make you remember many forgotten things
See This Great Goldwyn Picture


The Story of 'Pop' Who Paid The Bills While His Family Had All The Fun
Goldwyn presents
REMEMBRANCE
This picture was not only written but also directed by
Rupert Hughes
with Claude Gillingwater, Cullen Landis, Patsy Ruth Miller and an All Star Cast -
A Goldwyn Picture

24 Sheet

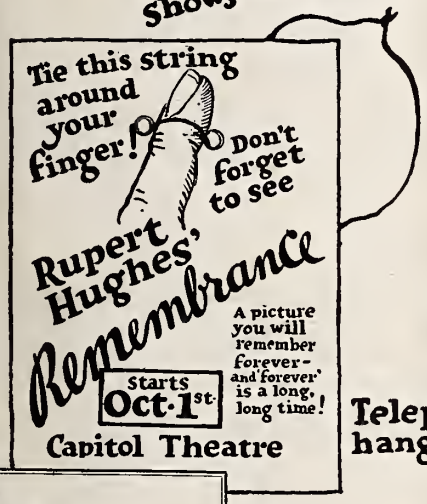
Press Book - cramful of cuts and ideas. The cover Showsthe window-card

1 Sheet

3 Sheet

Roto 1 Sheet

6 Sheet


Tie this string around your finger!
Don't forget to see
Rupert Hughes' Remembrance
A picture you will remember forever - and 'forever' is a long, long time!
Starts Oct. 1st
Capitol Theatre

Telephone hanger

Things you should Remember—

—Inspect your tires
—Fill your radiator
—Fill tank with gas
—Fill batteries
—Keep your brakes tight

Also Remember—

—not to speed. The cops work fast in this town. The judge thinks nothing of sending rich auto-owners to the jug.

Then

—when you feel unhappy remembering all the things you should remember, forget your troubles and see

RUPERT HUGHES'
story of Life in an American family

Remembrance
at the
Capitol Theatre
Broadway and 51st Street
Week of Oct. 1st

Throw in autos

Goldwyn presents
Rupert Hughes'
Remembrance
Written and Directed by the Author
with Claude Gillingwater, Patsy Ruth Miller and Cullen Landis
A Goldwyn Picture
The Big Picture of the Year

A picture you will remember forever -
'and forever' is a long, long time!
Rupert Hughes' story of American Family life
Remembrance
at
A Goldwyn Picture

Herald

Great chances for cut-outs in posters. Goldwyn also furnishes trailers.

FREDERICK WILLIAM WALLACE
AUTHOR OF
"BLUE WATER" and
"VIKING BLOOD"
etc.
EDITOR "FISHING GAZETTE"

NEW BRUNSWICK FILMS, LTD.

(ST. JOHN, CANADA)

PRESENT

"BLUE WATER"

A TALE OF THE BAY OF FUNDY FISHER FOLK

ENGLAND

"Wallace is well versed in the mystery of the sea!"
PALL MALL GAZETTE

AUSTRALIA

"Here is a virile writer that out-Kiplings Kipling."
SYDNEY BULLETIN

CANADA

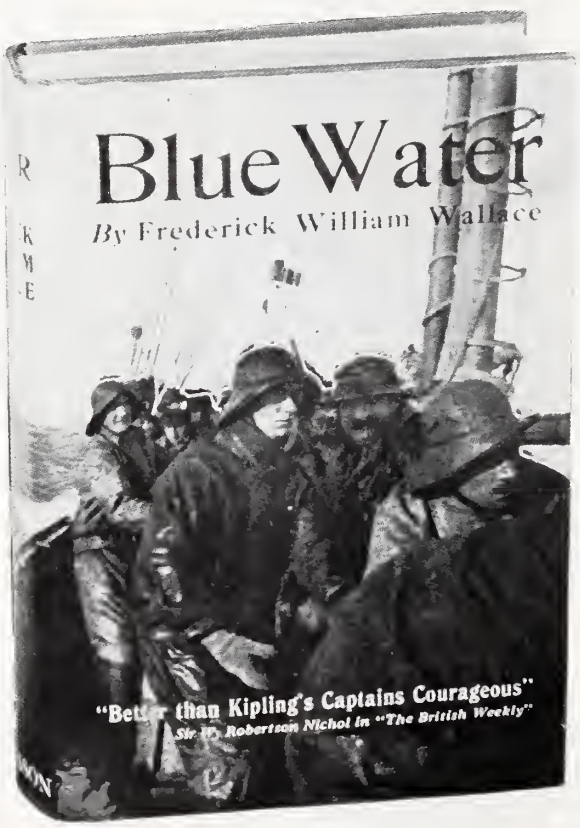
"Wallace can visualize for his audience all the evil and all the good there is in the fisherman."
S. MORGAN POWELL in
"Montreal Star."

"Captain Wallace has proved himself the Kipling of the 'Bluenoses.' Blue Water is an epical masterpiece of the sea!"
THE SAILOR—official organ of
Canadian Navy League

U. S. A.

"A vivid tale of the life of the fisherman on the wild Nova Scotia coast."
Boston Transcript

"The story brims over with plot and action . . . is a most faithful insight into the deepwater fisherman."
Portland (Me.) Express


Blue Water
By Frederick William Wallace
"Better than Kipling's Captains Courageous"
Sir W. Robertson Nichol in "The British Weekly"

DIRECTED BY

DAVID M. HARTFORD

PAST SUCCESSES

"BACK TO GOD'S COUNTRY"

"NOMADS OF THE NORTH"

"THE GOLDEN SNARE"

"THE RAPIDS"

etc.

TO BE READY FOR FALL RELEASE

DISTRIBUTION IN UNITED STATES

MANAGEMENT OF
565 Fifth Avenue
(Strauss Bldg.)

Ernest Shipman

AND ASSOCIATES
New York City

Short Subjects are Half the Show

No matter how good the feature picture, how fine the story, or how prominent the name of the star may be, such a picture is only half of a motion picture theatre program.

The other half is comprised of Short Subjects, such as the news reel, the scenic drama, the comedy, the specialties in short length.

You are entitled to a *whole* evening's entertainment, and will get it at theatres whose owners pay for high quality throughout their entire programs and give as careful thought to the Short Subjects as they do to the feature.

These conscientious exhibitors select their Short Subjects from this list of guaranteed entertainment-value motion pictures:

CHRISTIE COMEDIES
HAMILTON COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
TORCHY COMEDIES
CAMEO COMEDIES
THE ADVENTURES OF SHERLOCK HOLMES
By Conan Doyle
WILDERNESS TALES
By Robert C. Bruce
TONY SARG'S ALMANAC
EARL HURD COMEDIES
KINOGRAMS—NEWS WEEKLY
and
SHORT LENGTH SPECIALS

All the above may be identified by our trade-mark on posters and lobby-cards in theatre entrances. When you see it,

Go In—It's the Sign of a WHOLE Evening's Entertainment

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
EXECUTIVE OFFICES—NEW YORK

AIM AT THE 100% SHOW

"How many shows were saved last year by short subjects? How many exhibitors had to count on the comedy or novelty reel for the words of commendation that tell them when patrons are coming back again?

"Don't exercise the utmost of judgment and shrewd showmanship on the selection of your feature attraction now—and then decide to 'take a chance' on the short subjects as they come along.

"That's only half doing your job.

"Book short subjects that are worthy of it—then advertise them! There are opportunities here for creating a following that will bridge over many a weak offering."

Robert E. Welsh
EDITOR-IN-CHIEF
MOVING PICTURE WORLD.

EDUCATIONAL PICTURES have a following

Because their quality has been high and sustained through two years of successful distributing.

Because Educational pounds away with paid advertising in publications like THE SATURDAY EVENING POST and THE LADIES' HOME JOURNAL, telling 24,000,000 people constantly that good showmen present EDUCATIONAL PICTURES on their programs.

It pays to book EDUCATIONAL PICTURES and LET THE PUBLIC KNOW YOU HAVE THEM. Display our posters and lobby-cards prominently and talk about them in your newspaper advertising!

← THIS AD APPEARS IN

THE SATURDAY EVENING POST (October 7th Issue)
AND THE LADIES' HOME JOURNAL (November Issue)

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. Hammons, President*

Syracuse Motion Pictures Co.
presents

Wyndham Standing
in
The Isle of Doubt

with GEORGE FAWCETT *and* DOROTHY MACKAILL

story by Derek Bram

Directed by Hamilton Smith
Photographed by Arthur Cadwell

Wyndham Standing, the star, George Fawcett, Dorothy Mackaill and Warner Richmond. These are the central figures of "The Isle of Doubt."

It starts on Park Avenue and ends on a tropical island where a faithless wife makes her final choice between husband and lover. It combines the appeal of a society drama with the lure and adventure of the South Seas.

The Motion Picture News, September 2nd, says, "This is a picture much above the average of those released by the veteran producers. It possesses a cast of first water. Their names mean something when displayed in advertising."

The first of Playgoers Fall releases, now available.

DEPENDABLE PICTURES
MORRIS KOHN, PRESIDENT

Announces

TILL WE MEET AGAIN

A WILLIAM CHRISTY CABANNE PRODUCTION

With a distinguished cast including

MAE MARSH

NORMAN KERRY *WALTER MILLER*

MARTHA MANSFIELD *JULIA SWAYNE GORDON* *J. BARNEY SHERRY*

Adapted by Edmund Goulding
from a story by William Christy Cabanne

Photographed by William Tuers

For Distribution
THROUGH
ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRESIDENT.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

LEE-BRADFORD CORPORATION
PRESENTS

"ORPHAN SALLY"

FEATURING
MAUD SYLVESTER
FLORA FINCH
SIDNEY MASON
AND
MARGARET BEECHER

THE EXPERIENCES OF AN ORPHAN WHO BECAME TIRED OF LIFE ON A FARM AND VISITED THE GREAT WHITE WAY

PRODUCED BY
NEW SUPERIOR PRODUCTIONS INC.
LEWIS HOPKINS ROGERS, *Pres.*

STORY BY
MAIBELLE HEIKES JUSTICE

AVAILABLE AT THE LEADING STATE RIGHT EXCHANGES

LEE-BRADFORD CORPORATION
701 7TH AVE. NEW YORK

LEWIS J. SELZNICK
presents

"LOVE IS AN AWFUL THING"

STARRING

OWEN MOORE

and a notable Selznick cast
which includes Marjorie Daw.

by Victor Heerman

A Victor Heerman Production

SELZNICK
PICTURES

SELZNICK PICTURES
REG U.S. PAT. OFF.

"LOVE IS AN AWFUL THING"---

---clean, wholesome farce without a single dull moment--the one perfect comedy feature of the year--bigger and better than Owen Moore's "Reported Missing" and that means one of the surest box-office successes ever made.

Distributed by SELECT

From The Motion Picture News

September 23, 1922

"A Rogue's Romance"
Vitagraph—Five Reels

(Reviewed by Charles Larkin)

TAKING advantage of Rodolph Valentino's phenomenal rise to fame, Vitagraph is reviving this production of other days, and in billing the picture is giving "The Perfect Lover" equal prominence with the star, Earl Williams. This is all well and good and fine business practice, but Williams is the boy who does the work. It was as a dancer that Valentino first won public attention and in this feature he gyrates through a couple of wild Apache dances, in which his fair partner undergoes some rough treatment, and otherwise distinguishes himself in the role of The Ferret, a Montmartre hard-boiled egg. The girls will undoubtedly rush to see Rody dance, so this picture has a real box office value.

So much for the Valentino end. To Earl William however, goes the honor of portraying a very entertaining character, that of M. Picard, master criminal. Williams dominates every scene and it is Earl at his best.

The atmosphere of Paris has been fairly well transferred to the screen. The Cafe D'Or being a colorful underworld setting for the Valentino dances. There are some elaborate shots at a fashionable hotel. The story is one that holds the interest throughout. It deals mostly with the theft and recovery of pearl necklaces and the capture of a band of grafters. The exposure of the plot and subsequent escape of Picard forms a dramatic climax. James Young directed this one. That is a decided asset. The thing for exhibitors to do when they book this one is not to overplay the Valentino end too much.

The Cast

M. Picard .....Earl Williams
The Ferret .....Rodolph Valentino
Helene DuPrenay.....Katherine Adams
M. Henri DuVal.....Brinsley Shaw
Jeanne Derneau .....Maud George

By H. H. Van Loan. Scenario and direction by James Young.

The Story—M. Picard, a master criminal, antagonizes The Ferrett, a dangerous Apache. The Ferret in return hounds Picard, informing the police of his every move. Picard always outwits the police and escapes. A girl induces Picard to turn his powers to the aid of society. He helps the police capture a dangerous band of grafters as well as recover a valuable pearl necklace. He is cornered several times, but always gets away.

Classification—One of those interesting French crook stories that always appeal.

Production Highlights—The Apache dances performed by Valentino and a sprightly little partner. The work of Earl Williams as Picard, the criminal. The exciting escapes. The theft and discovery of the necklace. The fine photography, direction and lighting effects. The correct Montmartre atmosphere. The thrilling climax.

SENSATION!
William Fox presents
NERO
The New York Evening World says:
"At last a super-picture-staggering in its magnificence—gripping in its story—the Acme of the spectacular in Motion Pictures."
FOX
INDEPENDENCE & STRENGTH
Directed by
J. GORDON EDWARDS

MIGHTIEST OF ALL!
THE ALL-AMERICAN PICTORIAL
FOX NEWS
1008
CAMERAMEN
We never sleep
FOX NEWS
Always on the job!
SPEED~SYSTEM
EXPERT EDITORS
QUANITY~QUALITY
SPECIALS~SCOOPS
FOX
INDEPENDENCE & STRENGTH

B.P. Schulberg
presents

LON CHANEY

TOM FORMAN

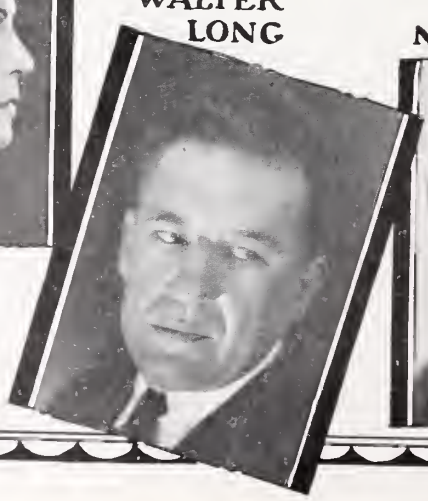
MARGUERITE DE LA MOTTE

PRISCILLA BONNER

JOHN SAINPOLIS

HARRISON FORD

WALTER LONG



BUDDY MESSENGER

DIRECTED BY
TOM FORMAN
PORTRAYED BY A
WONDERFUL CAST

A Tom Forman production

ABOVE ALL ELSE

The greatest story ever told in motion pictures!

adapted for the screen by
Eve Unsell and Hope Loring
from
WILBUR DANIEL STEELE'S
famous prize story

"CHING, CHING, CHINAMAN"

A great American photoplay by a great American author.
Produced for exhibitors who can afford only the best.
Ready for exhibition in October.

Produced by

Schulberg, Pres.: J. G. Bachmann, Treas.

Its a Preferred Picture

576 Fifth Ave., New York

The HODKIN

MARGUERITE SNOW in "The VEILED WOMAN"

Let us follow this strangely veiled figure through one of the most intriguing mysteries ever screened, listening the while to the strains of Will the Piper, as he roams the countryside spreading a rare philosophy of life. A picture of breath-catching suspense superbly developed by a master hand.

Taken from "A Spinner in the Sun" by
MYRTLE REED
Directed by LLOYD INGRAHAM
A Renco Film Production

MABEL BALLIN in "MARRIED PEOPLE"

A shot in the dead of night, a tiny form falls across a beam of moonlight, and the fast-diverging lives of two on the brink of despair are brought together on the one plane of common understanding which all "Married People" know—the patter of little feet. An intensely interesting production and one that possesses unlimited exploitation possibilities.

A Hugo Ballin $1,000 Prize Scenario Production

ROBERT McKIM in "HEARTS HAVEN"

Another "Miracle Man," with all its possibilities, in which the triumph of steadfast faith over bodily affliction drives home a story of impelling power. A picture utterly unlike the average run of screen diversion, handled with an intelligence that lifts it to a plane of its own.

From the popular book by
CLARA LOUISE BURNHAM
A Benj. B. Hampton Production

COLLEEN MOORE in "AFFINITIES"

A rollicking comedy in which one ribtickling laugh fast follows another from the time the first "affinity" swings by his tail as he vamps his brother Simian's better-half, to the finish of a thoroughly sophisticated and up-to-the-moment adventure along the same age-old lives.

From the story by
MARY ROBERTS RINEHART
Presented by Ward Lascelle

EVERY ONE BUILT FOR

Distributors of Official Urban Movie Chats

SON Big

IRENE CASTLE
in "SLIM SHOULDERS"

The climax of Mrs. Castle's screen achievements. In it she dances more divinely, wears more beautiful gowns and plays more appealingly than in any other picture of her career. Which is possibly why "Slim Shoulders" was chosen to open the Autumn season of the Capitol Theatre, New York.

Story by CHARLES K. HARRIS

Directed by ALAN CROSLAND

for Fall Release

WILL ROGERS
in "The HEADLESS HORSEMAN"

What if the weird Headless Horseman, tearing through Sleepy Hollow during dark o' the moon, did carry a pumpkin for his top-piece? Ichabod Crane never suspected it, until the selfsame pumpkin crashed upon his own luckless pate and thus shattered his hopes of the hand of winsome Katrina Van Tassel.

Adapted from the great classic by

WASHINGTON IRVING

"The Legend of Sleepy Hollow"

Presented by C. S. Clancy

TRIXIE FRIGANZA
in "MIND OVER MOTOR"

A "Tish" story that has its beginning in an ear-to-ear smile and its ending in a side-shaking roar of delight. In his two new comedies, Ward Lascelle has struck a new vein of humor, a staccato of laughter that should echo from the four walls of every theatre in the country.

From the popular Saturday Evening Post "Tish" stories by

MARY ROBERTS RINEHART

Presented by Ward Lascelle

THE BOX OFFICE

nd Literary Digest's "Fun From The Press"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

WARNER BROS DISTRIBUTE ALL OVER THE WORLD

GUS S. SCHLESINGER
GENERAL MANAGER
FOREIGN DEPARTMENT

Sailing on the S. S. Berengaria, September 22nd. Will visit London, Paris, Brussels, The Hague, Berlin and Vienna to negotiate for the foreign rights of the Warner Brothers' Screen Classics

London Headquarters: Savoy Hotel
Cable Address: Wanewar, N. Y. *Bentley's Code.*

"The Season's Best"

These words have more than one important significance to the Metro exhibitor this year.

They voice Metro's wishes for the prosperity of the showman:

"The season's best"

They fix the quality of the new big Metro pictures, in relation to all others:

"The season's best"

They foretell the kind of business the Metro exhibitor will do with the amazing array of special photoplay attractions now about to be released:

"The season's best"

Metro
Pictures Corporation

A METRO PICTURE

ALL BACKED by NATIONAL ADVERTISING

Crowds

Here are the Crowds

Story by
Anthony Hope
Scenario by
MARY O'HARA
Photography by
JOHN F. SEITZ
Stage Version by
EDWARD ROSE

Jury Imperial Pictures Ltd. Exclusive
Distributors throughout Great Britain
Sir William Jury Managing Director

Distributed Exclusively by

Metro Pictures Corporation

A Bigger Success *than the* 4 HORS

and Criticisms

2 Proofs positive that *The* Rex Ingram Production of

The Prisoner of Zenda

is a picture no exhibitor can afford not to capture

Here are the criticisms:

Arthur James in the Moving Picture World—
"A great attraction picture."

Motion Picture News—
"Bears all the earmarks of a million-dollar production."

Moving Picture World—
"Rex Ingram once more... has supplied the screens of the country with a moving picture achievement."

Exhibitor's Herald—
"'The Prisoner of Zenda' has several things in it that may make the famous quartet of 'Horsemen' look out for their blue ribbons."

Morning Telegraph—
"'The Prisoner of Zenda' should occupy a place among our best photoplays."

Picture Play—
"Pure romance and enchantment."

Film Daily—
"A splendid box office, sure fire picture."

Translated from Cine-Mundial—
"Will win applause and profits."

New York Sun—
"Easily the peer of all romantic photoplays."

New York Journal—
"A good evening's entertainment."

New York World—
"Reflects credit upon its makers."

New York Herald—
"A very good one, making it worthwhile to fight one's way through the horde."

Daily News—
"A thrilling and well done picture . . . it is distinctly worth while."

A METRO PICTURE

Backed by NATIONAL ADVERTISING

EMEN of the APOCALYPSE

Let The Hands of Nara grab the fat profits for you

A picture with business in every finger tip.

Clara Kimball Young in

A METRO PICTURE

Backed by NATIONAL Advertising

Presented by HARRY GARSON

Photoplay owned and copyrighted by
SAMUEL ZIERLER
Photo play Corporation

Jury Imperial Pictures Ltd Exclusive
Distributors throout Great Britain
Sir William Jury M'n'g Dir...

Clara Kimball Young is the Star

Great cast, including Elliott Dexter, supports her

Harry Garson is the Director

Author famous: Richard Washburn Child, Ambassador to Italy

Advance interest through novel, a best seller

Production is Miss Young's most lavish

Story reveals Mysterious Russia

Co-operative Advertising by Publishers

Everybody read Serial in Collier's Weekly

Exploitation unlimited, everybody has hands

The Hands of Nara

Distributed except in New York and Northern New Jersey by

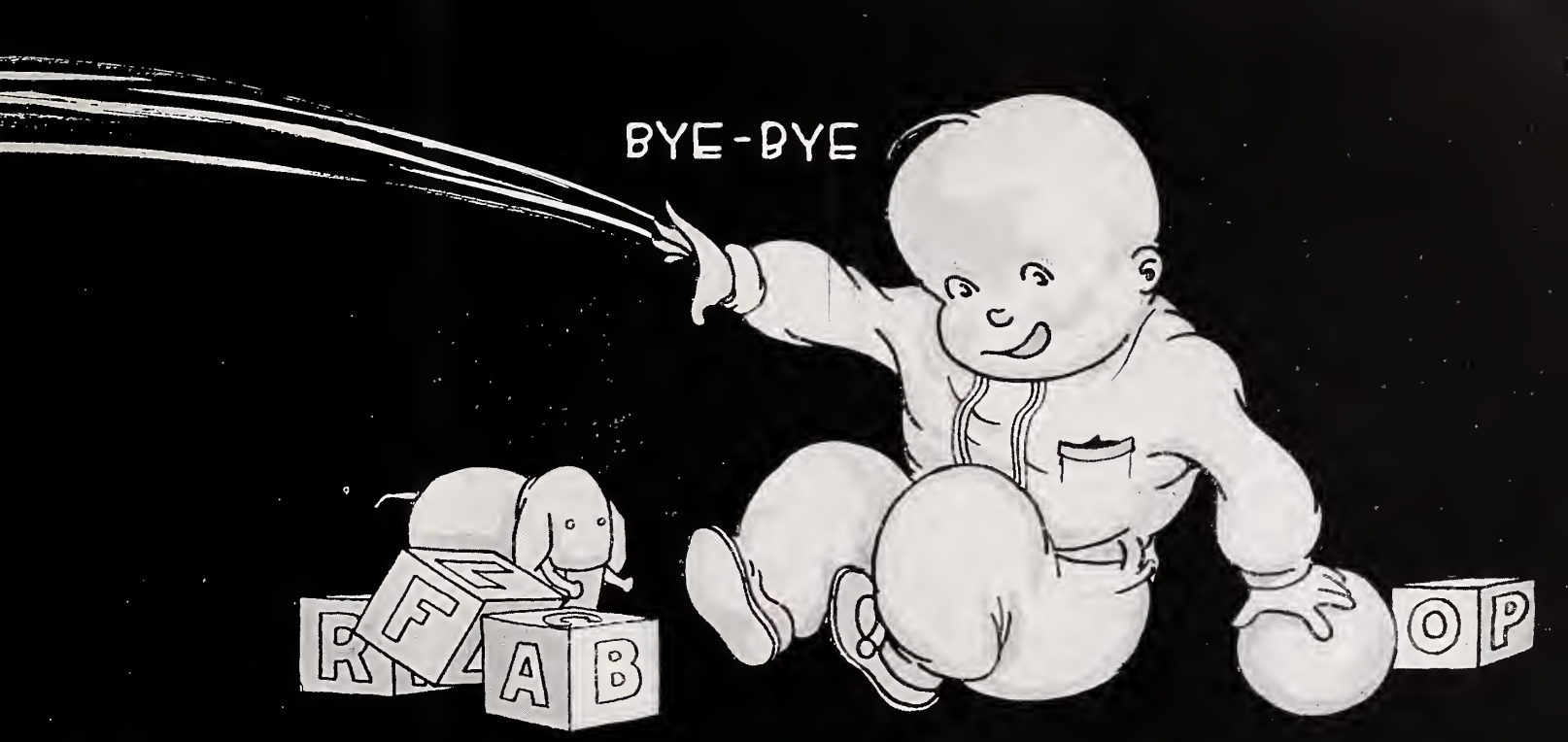
Metro Pictures Corporation

What a destructive youngster, The $5. BABY

She keeps smashing Box Office Records

Tuck her in the crib of your booking schedule, and watch her tell Old Dull Business "Bye Bye"

Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain
Sir William Jury Managing Dir.



Viola Dana
in
The $5. Baby

A Harry Beaumont Production

Story by Irvin S. Cobb

Scenario by Rex Taylor

A METRO PICTURE

Backed by NATIONAL ADVERTISING

Distributed only by

Metro Pictures Corporation

If you forget to book

Forget

Your Competitors won't! Not after notices like these:

NEW YORK TIMES—

Genuinely poignant. Wins your spontaneous sympathy.

EVENING MAIL—

It strikes its note of appeal as few films that have crossed the horizon of the silver sheet. "Forget-Me-Not" is a fine, clean, beautiful picture.

NEW YORK WORLD—

It is an excellent production in every particular.

A LOUIS BURSTON *Production*

Story by Henry R. Symonds
Scenario by John B. Clymer
Directed by W.S. Van Dyke

Jury Imperial Pictures Ltd Exclusive
Distributor thruout Great Britain
Sir William Jury Managing Dir.

Backed by NATIONAL ADVERTISING

A METRO PICTURE

-Me-Not

EW YORK AMERICAN—

"Forget-Me-Not," at the Criterion, held the attention engrossingly from the start to finish. It was charmingly and artistically told—genuinely poignant drama. Anybody who can sit nonchalantly through these several scenes must be callouser than any professional critic.

ARIETY—

The picture looks strong enough to go into any of the week stand houses and get money.

EW YORK REVIEW—

A most remarkable picture. It is one of the finest pieces of work all the way around—in directing, acting and photography—that we have yet seen on the silver sheet.

EWS—

"Forget-Me-Not" is aptly named. Few who see this little screen drama will soon forget its sweetness and charm.

FILM DAILY—

Exhibitors . . . can rest assured that they will be pleased with "Forget-Me-Not." Exploitation should be simple enough.

BILLBOARD—

The world will not soon forget "Forget-Me-Not."

SUITABILITY—Show this everywhere.
ENTERTAINMENT VALUE—100 percent.

Distributed by

Metro Pictures Corporation

Well, I swan!
If here ain't
QUINCY ADAMS
SAWYER
in the pitchers!
I don't swear often,
but this picture

QUINCY ADAMS SAWYER

is a plain humdinger

Presented by ARTHUR SAWYER HERBERT LUBIN Pictures
A METRO S.L Special Production

From the novel by
Charles Felton
Pidgin.
Adapted by
Bernard
McConville
Directed by
Clarence G
Badger

Distributed by

Metro Pictures Corporation

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir Wm Jury Mng Dir.

Well, I allus said the boy'd make good

More'n ten million people have read the book about him

An' the play went quicker 'n hot cakes

Say, who's that playin' Alice Pettengill? Why, it's

Blanche Sweet

And there's Obadiah Strout himself. No, it's

Lon Chaney

Who's that purty girl with the black eyes—Lindy Putnam, the village vamp?—

Barbara La Marr

An' Abner Stiles, the blacksmith?—

Elmo Lincoln

Is that Mandy Skinner? No, I d'clare, it's

Louise Fazenda

Say, where'd they get this cast?

Never saw such a high-priced collection.

Why there's

June Elvidge

Gale Henry

Hank Mann

Joseph Dowling

Edward Connelly

Victor Potel

Claire McDowell

Kate Lester

Billy Franey

Taylor Graves

and Harry Depp

You've Only Read the First Chapter

in the book of big box-office business Metro is printing on the screen this year

Watch for these to come:

The Rex Ingram Production *of*
TRIFLING WOMEN

◆

VIOLA DANA *in* June Madness
A Harry Beaumont Production

◆

Louis B. Mayer will present the
FRED NIBLO PRODUCTION *of*
THE FAMOUS MRS. FAIR

◆

COLD COURAGE
A Special Production of Ben Ames Williams's stirring sea romance
All the Brothers Were Valiant

◆

Robert Z. Leonard will present
MAE MURRAY in a new production

◆

LAURETTE TAYLOR
in Peg O' My Heart
By J. Hartley Manners

◆

And Other Equally Big,
Equally Powerful Drawing-Cards

Metro Pictures Corporation

An S. E. V. Taylor Production

THE MOHICAN'S DAUGHTER

From the Story of Jees-Uck
by JACK LONDON

Directed by S. E. V. Taylor
Produced by P. T. B. Inc.

EXHIBITORS are getting good box-office results from this Jack London story. This isn't a matter of *our* saying so; its a matter of printed record that you read in the box-office report departments in the trade journals.

In Amusements, Minneapolis, you find this:

"Well directed and with a good plot, this picture drew better than any picture we have played in two months. Print in perfect condition."

In Exhibitors Herald you read:

"They surely like this one. I have cleaned up with both of the 'Mohican' pictures—Taylor's Jack London story and Tourneur's. Where does anyone get the idea that an Indian story fails to draw patronage? Play this one without fail."

In Moving Picture World you find:

"A mighty good picture that brought us the business in the middle of an extremely hot spell. We advertised moderately; the patronage was out of proportion to the limited effort we put forth on the story."

This is a business builder and you ought to play it at once.

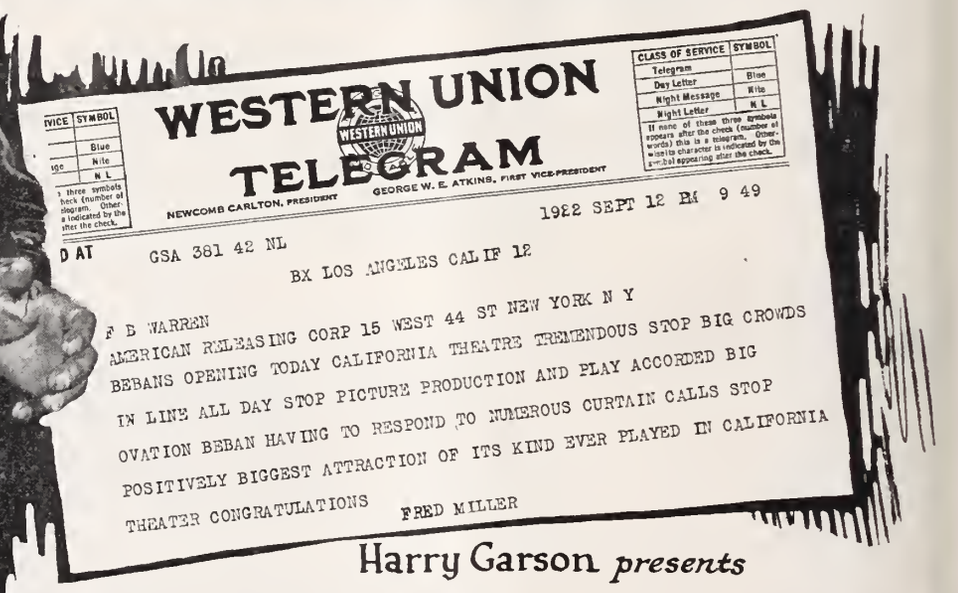
American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

George Beban Takes

The most significant evidence of tbe tremendous success made by "The Sign of tbe Rose" at Miller's California Tbeatre is found in the fact tbat tbe motion picture alone, witbout tbe act, continues for an indefinite run at tbe adjacent Miller Tbeatre, Los Angeles, at advanced prices, it being impossible to prolong Mr. Beban's personal engagement because of a consecutive route of engagements eastward. Mr. Beban and his act are playing this week at tbe Miller Theatre, Wichita and the Auditorium Theatre. Topeka; opening October 1st at tbe Del Monte Theatre, St. Louis, and the week of October 8tb at tbe Newman Tbeatre, Kansas City.

Only a few weeks remain open out of Mr. Beban's 30-week season, being booked exclusively tbrougb American Releasing Corporation. To protect yourself against disappointment you sbould telegrapb immediately to learn from us of tbe small amount of open time available on this overwbelming attraction.



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

1922 SEPT 12 PM 9 49

D AT GSA 381 42 NL

BX LOS ANGELES CALIF 12

F B WARREN
AMERICAN RELEASING CORP 15 WEST 44 ST NEW YORK N Y
BEBANS OPENING TODAY CALIFORNIA THEATRE TREMENDOUS STOP BIG CROWDS
IN LINE ALL DAY STOP PICTURE PRODUCTION AND PLAY ACCORDED BIG
OVATION BEBAN HAVING TO RESPOND TO NUMEROUS CURTAIN CALLS STOP
POSITIVELY BIGGEST ATTRACTION OF ITS KIND EVER PLAYED IN CALIFORNIA
THEATER CONGRATULATIONS FRED MILLER

Harry Garson *presents*

George Beban

in

The SIGN of the ROSE

With
Helene Sullivan
and a superlative cast

Written and supervised by George Beban

We repeat, as the distributors of tbis picture, wbat we bave said to exhibitors for the past four months. This is tbe finest and undoubtedly the biggest motion picture attraction in America today. Confirmation of this may be obtained immediately by addressing John H. Kunsky, in Detroit; Sam Katz, in Chicago, who says that "it's the biggest attraction in the world;" Eugene Rotb, in San Francisco; Marcus Loew or Nicholas Schenck, in New York, and a dozen more of the country's big accounts that have enjoyed the privilege and the profit of playing this attraction.

Beginning October 1: We will accept Book
in Los Angeles, San Francisco, Seattle, Denver

Los Angeles by Storm

BACKED by tremendous and resourceful exploitation, strengthened by its years of reputation as the finest theatrical property in the English language, "The Sign of the Rose," presented with George Beban and his wonderful company enacting in person the famous flower-shop scene, proved to be the sensation of the season, opening its American tour at Fred Miller's California Theatre, Los Angeles, for the week of September 10th. This engagement broke every known week-stand record for receipts in the history of Los Angeles motion picture theatres.

What the Critics Said:

Edwin Schallert in *The Los Angeles Times*: "From the ovation that was accorded George Beban and the actors supporting him in 'The Sign of the Rose' at the California this week, the novelty of the entertainment which the star is offering found popular approval awaiting it. 'The Sign of the Rose' is the sentimentally pathetic tale of the poor Italian workman and the little motherless daughter. The audience were fairly on the edge of their seats during the emotional flower-shop scene and applauded vigorously then and after the final reel of the picture, obliging George Beban to appear in his dressing gown and voice his thanks and pleasure at being able to appeal to the experienced and therefore somewhat cold public of Los Angles. While I am not especially keen for this sort of emotionalism which 'The Sign of the Rose' affords, I cannot but feel that Mr. Beban has achieved a character impersonation which has in some degree the permanence of a classic of the screen. A clean, sincere story highly energized with George Beban's own potent vitality."

Guy Price in *The Los Angeles Evening Herald*: "There has been much talk about combining the silent and spoken drama. George Beban at the California Theatre this week demonstrates the feasibility of the idea and goes several steps farther. It has taken Beban several seasons to perfect his production plans and I safely may state that he now appears to have achieved the very ultimate in his particular line of entertainment. As the motion picture nears an important and vital juncture in the scenario, the projection machine is halted and the curtain rises on an exact duplicate of the photographic episode revealing the identical players who enacted the narrative of the silver sheet. Then follows a gripping dramatic incident, with here and there a humorous incident to act as relief. The blending of the arts was accomplished with practically no disillusion. Mr. Beban's characterization, both on and off the screen, of the pathetic Italian father is superb not only for its emotion-swaying tendencies but for its fine histrionic quality. He is a past master in the art of portraying the Italian's vagaries and temperament. Helene Sullivan supplies the feminine charm, without which this photoplay and sketch would seem empty."

Doris Anderson in *The Los Angeles Examiner*: "George Beban's combination of motion picture and stage drama is overawing-audiences at the California this week. His innovation as applied to 'The Sign of the Rose' provides them not only with the prodigality of entertainment which seems to make the dollar go twice as far but with a flux of sentiment that mellows men, women and children without discrimination. Consequently applause was so persistent that Beban had to appear for speeches and flowers. Beban is always a favorite. His appeal in the role of Pietro Balletti and Helene Sullivan's charm as the mother of the kidnapped child will make this production extremely popular, together with the interest that attaches to any unusual form of dramatic expression."

Pearl Ball in *The Los Angeles Express*: "At last it appears that the stage-trained screen actor is to come into his highest achievement with the clever combination of spoken and silent drama exampled so ably by George Beban in 'The Sign of the Rose.' No other 'screen type,' without the ability to make good vocally and mimetically also, will be able to keep the newer and more strenuous pace set by Mr. Beban, much less win distinction therein. Critics always are apt to discount most of the advance information of enthusiastic 'press agents' and even fellow critics. Reports emanating from eastern papers of the unique experiment tried by Mr. Beban did not quite convince us. It required visible, audible demonstration to rouse the proper amount of warmth and belief. Likewise, it was an audience 'from Missouri' that greeted Mr. Beban yesterday and gave him a veritable ovation. Mr. Beban's character development in the picture as in the stage play was marked by careful and inspired attention to detail. The entire idea of this combination is making a great hit here."

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

ngs for the Picture without the Spoken Act
and Minneapolis Territories ONLY

First Run Theatres Everywhere Are Booking and Boosting

CARTER DE HAVEN COMEDIES

BECAUSE they're the absolute class of comedy entertainment—Because De Haven is a brilliant young showman with ideas—Because he has the knack of putting 'em into his comedies—Because he has DE LUXE written all over him—
That's why Carter De Haven comedies are

SELECTED BY ROXIE ROTHAFEL
TO ENTERTAIN THOUSANDS AT THE CAPITOL THEATRE, NEW YORK CITY

MR. ROTHAFEL is a showman who deals only in HITS—HIT comedies as well as HIT features—When he plays a comedy you may bank upon its value as REAL ENTERTAINMENT OF THE HIGHEST POSSIBLE CALIBRE—The latest De Haven is "TWIN HUSBANDS," two solid reels of uproarious fun—with laughs as thick as snowflakes in a blizzard. Book it and PLAY IT RIGHT NOW. You can't miss.

Have you booked

F. B. O.'s

BIG BOX OFFICE

TEN ?

Talk Now to Your
Nearest F. B. O. Exchange

FILM BOOKING OFFICES of America, Inc.

723 Seventh Ave.—New York City—Exchanges Everywhere

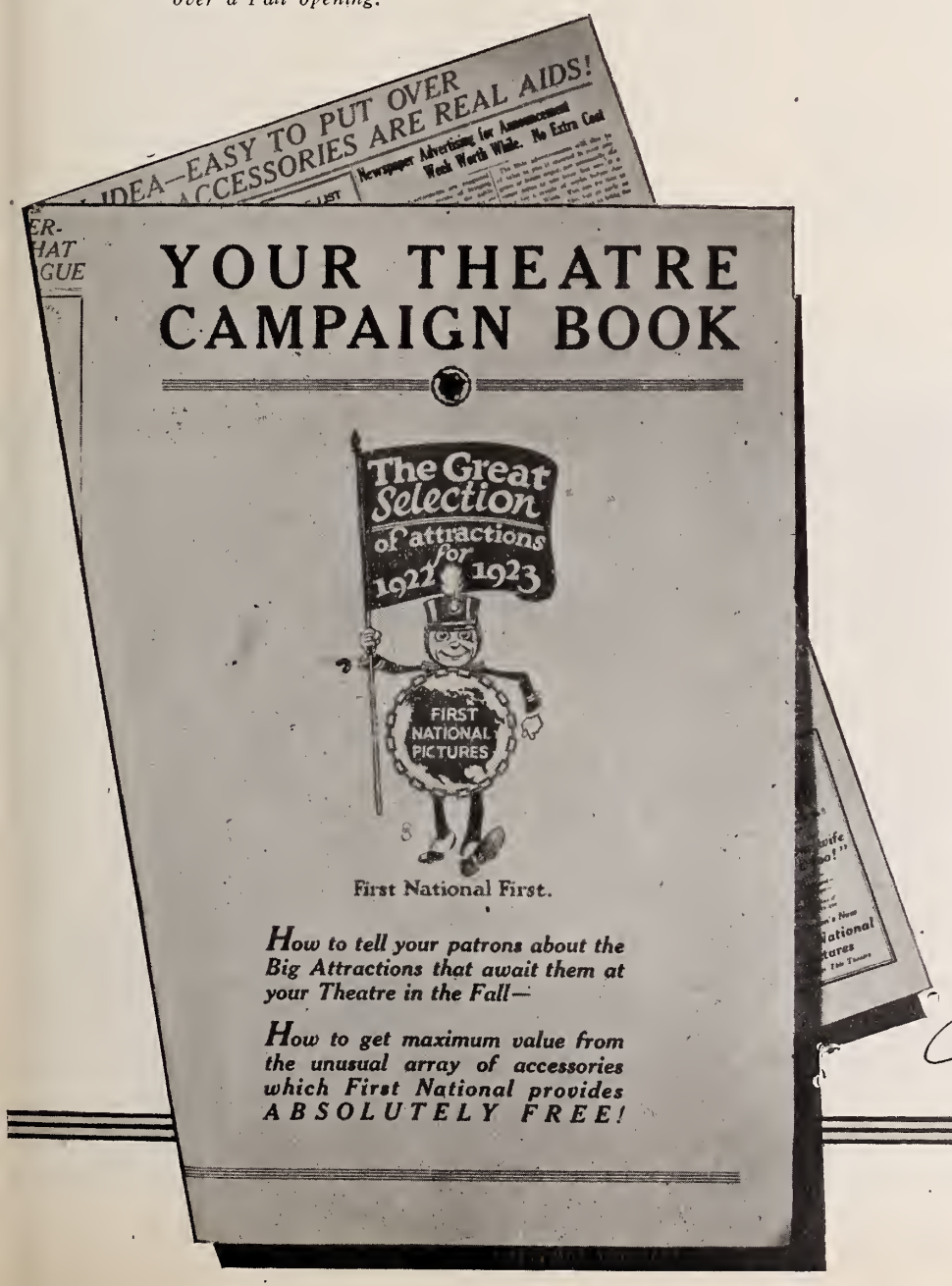
A Sixteen Page Advertisement Concerning An ACHIEVEMENT—

****

Written by

THE EDITOR OF MOVING PICTURE WORLD

Below is a cut of the First National campaign book which gives explicit directions to exhibitors how to put over a Fall opening.


YOUR THEATRE CAMPAIGN BOOK
The Great Selection of attractions for 1922 1923
FIRST NATIONAL PICTURES
First National First.
How to tell your patrons about the Big Attractions that await them at your Theatre in the Fall—
How to get maximum value from the unusual array of accessories which First National provides ABSOLUTELY FREE!

A cross-eyed crocodile wouldn't excite any curiosity.

Because most of us don't know whether a crocodile is normally cross-eyed or not.

But a trade paper editor, writing ad copy is unusual. So unusual that I'll have to explain.

I talked myself into this job.

Walked into the First National offices the other day and my eyes beheld an achievement.

I warmed up to it; I enthused; I talked and talked—and mebbe I raved.

"Bill," I said. "Let me tell the exhibitors about this. Why I think it's the great——"

He took me up!

I have done the job.

And I know exhibitors are going to read every word—not because a trade paper editor is talking—but because THE THING HE'S TALKING ABOUT IS WORTH KNOWING ABOUT.

You can take my word for it.

Robert E. Welsh

A 16 Page Advertisement Concerning An ACHIEVEMENT

"OH, Lord, help the small exhibitor," has been the prayer of film men for, lo, these many years. But the effort has usually ended with the prayer.

And I guess we're not much at praying.

I can just imagine how the First National idea started.

Someone must have uttered the prayer—and then this thought:

"The exhibitor needs a Grand Opening—a Fall Announcement Campaign—every bit as much as the clothing store, the department store, and all the other merchants who so successfully signalize each new season.

"What can we do to help him? An extra big press sheet won't do it. The average exhibitor feels that he hasn't the time to carry out your suggestions, and, besides, he hesitates at the expense."

That's where most conferences about "the average exhibitor" end. At a sign marked "Hopeless!" Blocking the road.

About the time the First National conference reached this point someone had a daring inspiration.

"Let's get together the simplest, most comprehensive, usable press sheet possible—then place everything the press sheet tells about in the exhibitors' hands—and FREE!

"Huh?" chorused the others. "D'ymean posters, photos, slides, window cards, everything? It will cost a lot of money."

I won't say the reply was "Hang the expense!" First National is too business-like for that. But I imagine the conference summed it up this way: "It ought to be done. Someone is going to do it some day.

And anything worth doing some day is worth doing now. By us.

"Let's get out AN ANIMATED PRESS SHEET!"

In the center above is a five-color poster announcement of First National Attractions. On either side is a sample of the posters furnished free on individual subjects.

A 16 Page Advertisement Concerning An ACHIEVEMENT

AND, boys, they sure did hit the target!

A big prize package of free advertising material has been prepared. And when I say "big" I mean it. This one will tax the resources of Uncle Sam's parcel post.

Enough ticket-selling, patronage boosters to put a dent in a ten-dollar bill if you had to step out and buy them all.

And the sort of aids that you would buy if you couldn't get them any other way.

All based on the sound, solid, merchandising and withal SHOWMAN-LIKE principle that.

"Your small town or neighborhood theatre needs a Fall Announcement Campaign. Set aside a week in September or early October and whoop things up. Tell the world: 'Come one and all and see the good things we have in store for you this season!'"

Over five thousand of First National's prize packages have been prepared. They go first to franchise holders and other small-town exhibitors showing First National product.

Whether or not there will be any left over I don't know.

But if you don't receive the package we advise you to drop into the First National exchange and look it over—no matter what pictures you are showing.

It's an **achievement** in service for the small exhibitor—and you'll want to see it for that reason, if for no other.

The way it hit me: I wanted a theatre and First National pictures for the sake of putting the campaign to work.

It's that sort of material.

The kind that tempts you to go out and raise Hail Columbia!

And the outcast took not only his name -- but his wife!
RICHARD WALTON TULLY presents
Guy Bates Post
The Masquerader
A FIRST NATIONAL ATTRACTION
Striking Scenes Forecast the Joy of
Big Pictures Coming
First National Attractions
outdoes
MARY and MOLLY O
Mack Sennett presents
Mabel Normand
in
"Suzanna"
Directed by F. Richard Jones
It's the standard we always set with a —
FIRST NATIONAL PICTURE
Soon to be seen at this theatre
FIRST NATIONAL PICTURES

In the center above is composite poster showing striking scenes from coming First National Attractions. A sample of two of the posters on special productions also is shown. Furnished free.

A 16 Page Advertisement Concerning An ACHIEVEMENT

FIRST of all, there's an intelligent press sheet.

That's saying a mouthful!

This one is short on color and trimmings and long on showmanship and newspaper sense. It doesn't talk to an exhibitor as though he were a kindergarten child, and the stories in it will speak workmanlike to your editor.

Then there are:

Five rotogravure one sheets that would sell a blind man. Four on individual specials announced for early release and one a composite.

Combining the selling force of a poster with the interest-arousing value of lobby photos. I haven't seen much of this roto-poster work. I'm here to say that I LIKE IT! I think you will, too.

Then there's an announcement one sheet in five colors, listing all the forthcoming attractions.

And a set of sixteen beautifully colored 11 x 14 star portraits that will just make the women gasp.

A slide that will make 'em sit up. And the exhibitor only has to call up the exchange to get a six-hundred-foot reel, specially made, showing stars and scenes from the coming features all hooked up with ticket-selling sub-titles.

That's almost a headline attraction in itself.

And a postcard—that brings him any of the dozens of cuts in the press sheet—absolutely free.

The big punch being: That instead of TELLING the exhibitor how to stage a Fall Announcement Campaign—**the Fall Announcement Campaign is placed right plumb in his lap.**

If that idea doesn't make a million dollars extra for exhibitors this season—I'll eat my new Fall hat!

(*Mr. Welsh's editorial is continued on page 350*)

Above are a few of the 11 x 14 colored lithograph lobby cards on stars appearing in First National Attractions which have been sent to exhibitors free of charge for advertising to their patrons.

A 16 Page Advertisement Concerning An ACHIEVEMENT

It's a Big Artistic Triumph!

Director .....Henry King
Author .....George W. Ogden
Scenario .....Charles E. Whittaker
Photography .....Roy Overbaugh
Edited by .....Duncan Mansfield
Art Director .....Charles O. Seessel

THE CAST

Richard Barthelmess	Robert Williamson	Virginia Magee
Charles Hill Mailes	Leslie King	Louis Backer Seegar
Ned Sparks	Mary Thurman	Thomas Maguire
Laurence D'Orsay	Mary Alden	Jerry Sinclair

CHARACTER OF STORY

Another heroic, homespun role of similar character to "Tol'able David," although surpassing it in the artistry and perfection of production.

POINTS OF APPEAL

The best acting Richard Barthelmess ever did; the finest direction Henry King has ever given us; a powerful story with tremendous heart appeal. A big trial scene, a wild chase with bloodhounds, and other thrills.

A TASTE OF THE PLOT

Bound out like a slave, accused of the murder of his tyrannical master, run down by bloodhounds, a mere slip of a boy faces the gallows with Southern chivalry rather than betray the secret love of a woman. Comes a smashing climax in which the woman confesses; comes exoneration and a wondrous love.

Inspiration Pictures, Inc., Charles H. Duell, Pres., presents

RICHARD BARTHELMESS

in

"The Bondboy"

The Wonder Dog in the Wonder Picture

Director .....Laurence Trible
Scenario .....Jane Murfin
Photography .....C. B. Dreyer

Most exquisite scenes in the snow-capped wastes of the Far North, with wonderful lighting effects.

THE CAST

Strongheart, the wonder dog	Irene Rich
Lee Shumway	Joseph Barrel
Roger James Manning	Philip Hubbard
Lady Silver	Jean Metcalf

Baby Evangeline Bryant

CHARACTER OF STORY

A thrill of the Northwoods and the vast snow wastes, peopled with figures of love, hate, fear, courage and cowardice—sensational drama with moments that make you choke or cheer.

POINTS OF APPEAL

The wonder dog of the screen in a most unusual story in a unique setting. Dog acting that will make you marvel. You know Strongheart's work in "The Silent Call." We can promise you a bigger picture in this one.

A TASTE OF THE PLOT

A beautiful girl braves the dangers of the Northern trail to carry financial aid to her brother and sweetheart in Alaska. Follows days of terrible hardships in which the sweetheart proves a traitor and slays the girl's brother, she herself being saved by Brawn, her giant dog. She meets a trapper who insists on a perfunctory marriage arrangement to protect her. But later she learns to love him. Brawn's rescue of the baby after a terrific battle with wolves, his devotion to his mistress and his love affair with a wolf, and a human understanding in all situations will make every audience gasp with wonder.

A Laurence Trimble-Jane Murfin Production

presenting

"STRONGHEART"

in

"Brawn of the North"

FIRST NATIONAL ATTRACTIONS

A 16 Page Advertisement Concerning An ACHIEVEMENT

A Stupendous Production!

Director.....Frank Lloyd
Author.....Robert Hitchins
Scenario.....Frances Marion
Photography.....Antonio Gaudio and Norbert Brodin

THE CAST

Norma Talmadge	Carl Gerrard	Winter Hall
Edwin Stevens	Eugene O'Brien	Lillian Lawrence

CHARACTER OF STORY

A drama of titled society and the Orient, taken from the celebrated stage success in which Miss Talmadge reaches the heights of emotional work.

POINTS OF APPEAL

Norma Talmadge, after her big successes in "The Eternal Flame" and "Smilin' Through," will draw them like a magnet. One of the most popular stars, she now has attained the peak of success. Her name alone means big box office results. And after the two previous triumphs you won't be able to keep them out.

A TASTE OF THE PLOT

A fleeing wife and the man she loves—and the voice of the Muezzin from the Minaret calling on the faithful to keep their vows. Comes repentance, renunciation and then the reward of the faithful when fate takes a hand to upset a despicable plot and two hearts are finally united in love.

Joseph M. Schenck presents

NORMA TALMADGE

in

"The Voice from the Minaret"

The Drama Magnificent!

Director.....Frank Lloyd
Author.....Honore de Balzac
Scenario.....Frances Marion
Photography.....Tony Gaudio

THE CAST

Norma Talmadge	Thomas Ricketts	Wedgewood Nowell
Adolphe Jean Menjou	Otis Harlan	Kate Lester
Rosemary Theby	Conway Tearle	Irving Cummings

CHARACTER OF STORY

A spectacular production with all the glamor of the gay life of old French courts, with strong love interest, tense emotional scenes and smashing dramatic climaxes—and photography in both exteriors and interiors that is unexcelled. Eight reels.

POINTS OF APPEAL

First, the popularity of the star and an emotional drama that gives her a wider range in acting than any previous picture. This with the strength of the story will make it a winner with every audience.

A TASTE OF THE PLOT

Disillusioned by her husband, a mighty man in the French court who regarded his wife as a toy, the Duchesse de Langeaise, an innocent beauty, turns flirt to avenge herself on Man. She breaks scores of hearts and laughs at the results. But too often she plays with love and finally is herself scorned. Then comes the rallying of the finer womanly qualities and the baring of emotions in the awakening of a soul that will shake every spectator to the depth of his heart.

Joseph M. Schenck presents

NORMA TALMADGE

in

"The Eternal Flame"

FIRST NATIONAL ATTRACTIONS

A 16 Page Advertisement Concerning An ACHIEVEMENT

Her Biggest Production!

Director.....Sidney Franklin
Authors.....Samuel Shipman and John B. Hymer
Scenario.....Frances Marion
Photography.....Antonio Gaudio
Art Direction.....Stephen Goosson

THE CAST

Constance Talmadge	Charles Wong	Warner Oland
Nigel Barry	Edward Burns	Lillian Lawrence
E. E. Warren	Frank Lanning	Eagle Eye
Winter Hall		

CHARACTER OF STORY

From the remarkable stage success which had a two years' run on Broadway, it is exotic in Oriental setting, dramatic in its narration of the color conflict, amazing as a realization of what Miss Talmadge can do—8 reels of best fun, love and thrills ever screened.

POINTS OF APPEAL

A popular star in the best picture she has ever attempted. A most striking and spectacular Chinese atmosphere, bubbling over with fun and filled with pathos.

A TASTE OF THE PLOT

Poor little Ming Toy, put up at auction by her own father as a Sing girl, she is rescued from the Love Boat by a young American, only to be sold to a wealthy Chinese and sent to America. There she beats her pretty wings against her lacquered cage, the object of a Chinatown plot, her heart breaking for the love of her American sweetheart. Comes the surprising revelation of her birth and her kidnapping by a Chinese bandit which finally brings love and happiness.

Joseph M. Schenck presents

CONSTANCE TALMADGE

in

"East Is West"

A Morosco Stage Success!

Director.....Wesley Ruggles
Author.....Marie Conway Oemler
Scenario.....Edward E. Rose

THE CAST

Colleen Moore	Robert E. Dunbar	Edith Yorke
Sam De Grasse	Little Wanda Phelps	Alfred Allen
Edwin Stevens	Wheeler Oakman	Charles E. Evans
Lloyd Whitlock	Pat O'Malley	Nellie Park Saunders
Evelyn Selbie		

CHARACTER OF STORY

A powerful "crook" story in which the most notorious character of the underworld is reformed by a beautiful girl's smiling faith in him.

POINTS OF APPEAL

As a book it has been one of the best sellers, read by more than a million persons. It is one of Oliver Morosco's greatest stage successes and has a heart appeal that wins every audience. There is an unusual cast, headed by the winsome Colleen Moore, Wheeler Oakman and Sam De Grasse.

A TASTE OF THE PLOT

"Slippy McGee," a famous crook, had outwitted the police, but he couldn't evade fate. It caught the cleverest safe cracker in America, tossed him, injured, into a little Parish house, and imprisoned him with butterflies, goodness and a girl's smile. A priest was his jailer, and he shackled him with more lasting bonds than steel.

OLIVER MOROSCO

presents

"Slippy McGee"

FIRST NATIONAL ATTRACTIONS

A 16 Page Advertisement Concerning An ACHIEVEMENT

A Drama with the Ince Punch

Director .....Lambert Hillyer
Author.....Marc Edmund Jones

CHARACTER OF STORY

A melodrama of the underworld, portrayed as Thomas H. Ince knows how, with punch, pathos and action in every foot.

POINTS OF APPEAL

The Ince reputation for big pictures, the prominent members of the cast. Thrills that will get them all. A leap from a prison wall to the swinging ladder of flying aeroplane, and a drop to the top of a speeding express train, is just one of the many thrills that will get under their skins. A most unusual story.

A TASTE OF THE PLOT

The story of a man who couldn't go straight because of a hideous and unforgettable face which ever landed him in the net of the police. Sent to prison for a long term, he escapes, but is so terribly injured he spends months in a hospital, where the miracle of modern surgery completely changed the repulsive features of his face. About to commit another crime at the instigation of his wife, he suddenly learns that she is plotting his death so that she will be free to go to her sweetheart. A revulsion of feeling comes and he turns to the girl of the hospital, who had faith in him and starts life over again on the right road.

Thos. H. Ince presents "SKIN DEEP"

THE CAST

Milton Sills
Marcia Manon
Winter Hall
Frank Campeau
Muriel Frances Dana
Florence Vidor
Charles Clary
Joe Singleton
Gertrude Astor
B. H. Delay

The Ultra Society Racing Drama of All Time!

Director .....James Horne
Author .....William Collier

THE CAST

Douglas MacLean	Madge Bellamy
Lila Leslie	Martin Best
Truly Shattuck	Stanhope Wheatcroft
Raymond Hatton	Dwight Crittenden
Harry Booker	Bert Lindley

CHARACTER OF STORY

A big society racing drama, greater than Collier's roaring stage success. And such a race—it will have every member of your audience on his feet yelling.

POINTS OF APPEAL

Love, laughs and thrills with the most thrilling steeplechase ever screened. That alone will drag them in. The names of the players and that of the producer will fill the house.

A TASTE OF THE PLOT

Sam Harrington hates horses. Peggy Fairfax, his sweetheart, loves them. And what is tough on Sam is that she thinks he is the Mr. S. Harrington, famous steeplechase rider. Comes the greatest society racing event of the year. Sam has to make good. Inexperienced as a rider, Sam has little chance aganist his rival, an experienced horseman who also is riding. But The Hottentot, mightiest of racers, takes the bit, and Sam, clinging to the reins for life, is carried over ditch and barrier, a winner of the famous trophy—and the heart of a girl.

Thos. H. Ince
presents
"THE HOTTENTOT"

FIRST NATIONAL ATTRACTIONS

A 16 Page Advertisement Concerning An ACHIEVEMENT

Most Gigantic Flood Thrill!

Director .....John Griffith Wray
Author .....Bradley King

THE CAST

John Bowers
Marguerite De La Motte
Harry Todd
Francelia Billington
Ernest Butterworth
Milton Sills
Evelyn McCoy
Aggie Herring
Bertram Johns
John Steppling

CHARACTER OF STORY

Big in dramatic thrill, bigger still in spectacular sensation. A story of the lonely places of the Northwest and Broadway's gilded palaces—a conflict of souls.

POINTS OF APPEAL

A special appeal to the women of today with love, romance and heart interest and the background of a woman of advanced ideas in a struggle with a primitive lover. Thrills seldom equalled in a terrific dam burst that sends flood waters seething over the countryside in a sweep of disaster, and the stampede of thousands of maddened steers, crushing life beneath flying hoofs, thundering down on the man who stands alone to check them.

A TASTE OF THE PLOT

A Man, primitive, masterful—a girl who loves his strength and fears his domination—a polished man of the world who seeks to take her from her lover. Comes the inevitable, a terrific conflict in the elemental and the struggle to win a woman's heart and soul. Fought from the wilds of the Northwoods to polished New York, the battle carries thrills and dramatic incidents that will make them grip their seats up to the relieved sigh at the unfolding of the beautiful romance.

Thomas H. Ince

presents

"WHAT A WIFE LEARNED"

Tremendous in Dramatic Appeal!

THE CAST

Frank Keenan
Lloyd Hughes
James Neil
John Beck
Edward Burns
Marguerite De La Motte
Walter Lynch
George Read
Mattie Peters

CHARACTER OF STORY

A tale of romantic Dixie, with its blood feuds, its chivalry, with spectacular outdoor scenes and beautiful interiors; photography so vivid you can almost hear the crackle of the flames in a forest fire, with unusual lightings and gorgeous effects.

POINTS OF APPEAL

A Dixie story always attracts. It is portrayed by an exceptional cast and carries the invariable Ince punch. There's a forest fire that'll make 'em gasp. You can almost smell the smoke and hear the fire hiss, with blazing trees crashing about the heads of a man and a girl caught in the inferno.

A TASTE OF THE PLOT

A boy is taken from the Kentucky mountains and given the place of a rich man's son because the real son is a waster and spendthrift. Between the two there comes a Brotherhood of Hate, fanned to white heat when both love the same girl. This hatred reaches its height of bitterness just before a forest fire and a lynching posse spread tumult through the hills. Finally the sweetness of a girl turns the tense hate into love.

Thomas H. Ince

presents

"SCARS OF JEALOUSY"

Directed by Lambert Hillyer

FIRST NATIONAL ATTRACTIONS

A 16 Page Advertisement Concerning An ACHIEVEMENT

Famous Road Show Now a Box Office Classic

Director .....James Young
From the novel by Katherine Cecil Thurston, and the stage play by John Hunter Booth

Art Director
Wilfred Buckland

Photographer
Georges Benoit

THE CAST

Guy Bates Post
Edward Kimball
Lawson Butt
Barbara Tennant
Ruth Sinclair
Herbert Standing
Marcia Manon
Kenneth Gibson

CHARACTER OF STORY

A powerful human interest drama with smashing scenes in Parliament and English society life. Strong love interest with a dual role that is admitted the most marvelous ever put on the silver sheet. Photography so remarkable it leaves you in awe at the wonders of the camera.

RICHARD WALTON TULLY
presents
GUY BATES POST
in
"THE MASQUERADER"

POINTS OF APPEAL

A novel read by millions; a play that was road-showed in every city, town and hamlet in the country for six years, breaking box office records everywhere; Mr. Post's name known to every one from coast to coast; his remarkable portrayal of two most unusual parts in a story of exceptional strength.

A TASTE OF THE PLOT

Fast slipping as a leader of Parliament through drugs, John Chilcote meets his double in a London fog and persuades him to change identities. The wife falls in love again with the supposed husband, from whom she had been estranged, adding a strong love angle in a peculiar domestic situation to the complications of a masquerader in political life—leading to situations that will startle and grip.

It Will Rival the Stupendous Stage Success!

Director .....James Young
Art Director .....Wilfred Buckland
Photographer .....Georges Benoit

THE CAST

Guy Bates Post	Evelyn Selbie	Patsy Ruth Miller
Nigel de Brulier	Will Jim Hatton	Douglas Gerrard
Rose Diene	Virginia Brown Faire	E. M. Kimball
Maurice Flynn	Noah Beery	John Gribner
Walter Long		

CHARACTER OF STORY

A drama that catches the romance, the picturesque charm, the subtle sophistry of Omar Khayyam. Rich in the enchantment of the Orient, of the splendors of the East and with a modern touch.

POINTS OF APPEAL

The fame of Tully and Post and the tremendous success on the stage of the same drama. Added to this are artistic technical revelations and a beauty of photography seldom equalled.

A TASTE OF THE PLOT

Omar, most daring poet of ancient Persia, secretly wooed the beautiful, the forbidden Shireen, destined as the bride of the Shah. Fleeing in the night a ruthless fate tears them apart. Follow years of thrill and romance and conflict before the lovers are united in a most spectacular and smashing climax.

RICHARD WALTON TULLY
presents
GUY BATES POST
in
"OMAR THE TENTMAKER"

FIRST NATIONAL ATTRACTIONS

A 16 Page Advertisement Concerning An ACHIEVEMENT

Neilan Punch—Pathos—Fun!

Director .....Marshall Neilan and Frank Urson
Author .....George Patullo
Photographers .....David Kesson and Karl Strauss

THE CAST

Mat Moore	Josephine Crowell	Mabel Shoulters
Helen Lynch	Leatrice Joy	Tom Wilson
Richard Wayne	George Barnum	Fritzie Brunette
Raymond Griffith	George Drumgold	

CHARACTER OF STORY

A typical Neilan picture, filled with pathos, humor and thrills. Small town characters that are human, real people every one in your theatre will know.

POINTS OF APPEAL

A story known by all the readers of The Saturday Evening Post. A famous author and, best of all, a director who has made a box office picture every time he has come to bat. You know Neilan. You can bet on this one.

A TASTE OF THE PLOT

Minnie had about given up hope of getting "Her Man" when Cupid dropped him at her feet. But, by heck, she didn't know just how to grab him. If you have ever seeen a bashful couple trying to get down to serious courting, with every one trying to help and maybe a bit of villainous opposition thrown in for sauce and thrills—why, that's Marshall Neilan's latest.

MARSHALL NEILAN

presents

"MINNIE"

A Novel Read by Millions

Director .....R. A. Walsh
Author .....Peter B. Kyne
Scenario .....J. T. O'Donohoe
Photography .....Lyman Breening and Charles Vanenger
Art Director .....William Menzies

THE CAST

Miriam Cooper	Carolyn Rankin	W. J. Ferguson
Lionel Belmore	John Herdman	Pat Rooney
Bessie Waters	Ralph Graves	Bruce Guerin
	Maryland Morne	

CHARACTER OF STORY

A picture that will make your audiences cry—A breath of the great out-of-doors, the scenes being built in the logging camps of the Northwest. Rugged, primitive, red-blooded characters. Thrills and daring deeds that will make them gasp, and a love story that will touch every heart.

POINTS OF APPEAL

This story is a great audience picture. Everyone knows the writer and millions have read the story in The Saturday Evening Post and in novel form. A cast with unusually strong players. Exceptional photography. A log jam that will bring them to their feet.

A TASTE OF THE PLOT

Little Nan of the sawdust Pile sacrifices her own love and her life to make the man she loves happy, she being a poor squatter's daughter and her sweetheart the son of a lumber king, who disowns his son because of the marriage. Fate eventually relents and softens the heart of the stern old Scotch parent, who had tried to separate the lovers, and there is a touching reunion.

R. A. Walsh

presents

"KINDRED OF THE DUST"

with MIRIAM COOPER

FIRST NATIONAL ATTRACTIONS

A 16 Page Advertisement Concerning An ACHIEVEMENT

Sennett's Biggest Feature!

THE CAST

Mabel Normand	Leon Barry	Lon Pett
Evelyn Sherman	George Nichols	George Cooper
Eric Mayne	Walter McGrail	And "Minnie"
Carl Stockdale	Winifred Bryson	

CHARACTER OF STORY

One of Mack Sennett's famous comedy dramas that is bigger even than "Micky" and "Molly O." A tale of Old Southern California, with its bull fights, its romanticism and its thrillingly adventurous life.

POINTS OF APPEAL

When you have a Mack Sennett feature with Mabel Normand you have a box office attraction that cannot be beaten. Added to this is a wonderful drama, with comedy combined with thrills and love interest presented as only Mack Sennett can do it.

A TASTE OF THE PLOT

Stolen when a baby, Suzanna, daughter of a haughty Don, is brought up as a peon by her kidnapper. Wooed by the son of another wealthy Don, she loves and is beloved, but the marriage is forbidden. A sensational elopement and a chase to the mountains follows, with a thrilling battle with mountaineers on horseback and a smashing climax in which love wins.

MACK SENNETT

presents

MABEL NORMAND

in

"SUZANNA"

Directed by F. Richard Jones

Poignant, Heart Stirring Drama

Director .....John M. Stahl
Author .....Frances Irene Reels

THE CAST

Lewis S. Stone	Edward Burns	James Morrison
Edith Roberts	Ruth Clifford	Helen Lynch
Myrtle Stedman	Cleo Madison	Lincoln Stedman
Richard Tucker		

CHARACTER OF STORY

A modern and up-to-date story of married life, a domestic tangle that almost ended in tragedy, but didn't. A classic of emotional drama with an all-appealing theme, vital, living—a burning flame of the heart.

POINTS OF APPEAL

Produced in the lavish manner of the Louis B. Mayer productions and directed by John M. Stahl, who put out those box office classics, "One Clear Call" and "The Child Thou Gavest Me." And look at the cast. Exceptional photography and lightings.

A TASTE OF THE PLOT

A flirtation, a fatal kiss, and a man happily married for years turns to youth for happiness when his wife fails to respond to his love. Comes a crashing climax and an awakening flame in the hearts of the married couple and finally happiness breaking through the threatened tragedy. One of the tense realities of life that will thrill every audience.

Louis B. Mayer

presents

The John M. Stahl Production

"THE DANGEROUS AGE"

FIRST NATIONAL ATTRACTIONS

A 16 Page Advertisement Concerning An ACHIEVEMENT

Her Biggest Picture!

Director .....Tom Forman
Author .....George Kibbe Turner
Scenario .....Lois Zollner
Produced by .....Preferred Pictures, Inc.

THE CAST

Katherine MacDonald	Fred Malatesta	Richard Headrick
Tom Forman	Lillian Lawrence	Lincoln Stedman
Nigel Barry	Bryant Washburn	William De Vaull
James O. Barrows	Charles K. French	

CHARACTER OF STORY

A Southern story with the romance of Old Dixie—a game of hearts and money that grips the soul. Exquisite photography, settings and unusual lightings.

POINTS OF APPEAL

Your audiences are ready made, for 5,000,000 persons have read the story by George Kibbe Turner, the internationally famous author, in The Saturday Evening Post. The book is now one of the best sellers. The American Beauty in her best picture.

A TASTE OF THE PLOT

Thrown on the auction block of marriage by her own mother, a beautiful Southern girl jilts the man she loves and is about to wed for riches against her own will, when fate and the man she loves interfere in a most unusual way, and bring joy and happiness.

B. P. Schulberg presents

KATHERINE MacDONALD

in

"White Shoulders"

A Virile Tale of the Frozen North

Director .....Tom Forman
Author .....Violet Clark
Produced by .....Preferred Pictures, Inc.

THE CAST

Katherine MacDonald	Clarissa Selwynne	Boris Karloff
Mitchell Lewis	Bryant Washburn	Francis MacDonald
	June Elvidge	

CHARACTER OF STORY

A Tale of Adventure and a battle for love and life in the snow wastes of the Arctics.

POINTS OF APPEAL

An outdoor story with the wonderful scenery of the Far North coupled with a drama of the struggles of a man and a woman from the gentler walks of life with the primitive characters of the wilds, with terrific storm and wild beasts.

A TASTE OF THE PLOT

"You are a weakling!" was her scornful answer to the man who loved her, and whom she secretly loved. Then circumstances took both these born and bred New Yorkers of aristocratic lineage to the Northland, where the battle for life with the raging elements, ferocious beasts and treacherous men brought out her lover's real manhood and won out against desperate odds.

B. P. Schulberg presents

KATHERINE MacDONALD

in

"The Woman Conquers"

FIRST NATIONAL ATTRACTIONS

A 16 Page Advertisement Concerning An ACHIEVEMENT

The Whole World Knows and Loves It!

Director .....Maurice Tourneur
Author .....R. D. Blackmore
Scenario...Maurice Tourneur and Wyndham Gittens

THE CAST

Madge Bellamy	John Bowers
John Standing	Jack MacDonald
Donald MacDonald	Mary Giraci
Charles Hatton	Robert Chandler
Irene De Doss	Morris Johnson

CHARACTER OF STORY

A tremendous drama of the old English days, its gay courts, its knights and ladies, its robber barons and its simple country life. A story with a wonderful heart interest, love and adventure rarely equaled.

POINTS OF APPEAL

Maurice Tourneur's masterpiece, with the beautiful Madge Bellamy and John Bowes and Frank Keenan. A book that every one in the world knows and loves.

A TASTE OF THE PLOT

Lorna, while traveling in a coach on a lonely road with her mother, the Countess of Lorne, is kidnapped by robber barons. The old chief comes to love her as a daughter and protects her from the rest of the clan. Dying, he leaves her to a fate worse than death but she is rescued by John Ridd, a simple country gentleman. The revelation of her birth takes her back to court, but her love for John Ridd is stronger than the lure of wealth and she gives up all to return to him.

Maurice Tourneur

presents

LORNA DOONE

A Mystery Play with a Big Thrill!

B. P. Schulberg presents

KATHERINE MacDONALD in "Heroes and Husbands"

Director .....Chet Withey
Author.....Charles A. Logue
Produced by
Preferred Pictures, Inc.

THE CAST

Katherine MacDonald
Charles Clary
Mona Kingsley
Nigel Barrie
Charles Gerard
Ethel Kay

CHARACTER OF STORY

A drama set in society's scintillating background with the most lavish interiors and settings so rich every woman will be fascinated. Beautiful exteriors on the grounds of the nation's wealthy, and exceptional photography. A drama of heart dealers and heart stealers.

POINTS OF APPEAL

Katherine MacDonald's beauty and the exceptionally fine acting she does in this picture. Her wealth of beautiful gowns and the magnificence of the production. A story that will hold every one enthralled.

A TASTE OF THE PLOT

Bemis was shot! He was felled by a bullet in a supposedly empty gun which a woman pointed at him in a dress rehearsal in his big country estate. Who loaded the revolver? That was the question the police asked. Was it his wife, to be rid of him—to be free to love Gaylord, with whom she had carried on a flirtation? Was it Gaylord—in fear because of his own indiscretions? Or was it the beautiful Susanne, "who couldn't catch a man in the world if some other woman wanted him." Here is a mystery that will hold your patrons in the grip of deep suspense.

FIRST NATIONAL ATTRACTIONS

A 16 Page Advertisement Concerning An ACHIEVEMENT

Her Greatest Achievement!

Director .....Clarence L. Brown
Author .....William Dudley Pelley

THE CAST

Hope Hampton	Edgar Norton	E. K. Lincoln
Lon Chaney	Theresa Maxwell Conover	Charles Mussett
Dorothy Walters		Dore Davidson

CHARACTER OF STORY

A striking drama that sweeps from the Orient to America, with gorgeous scenes in the East and the bizarre atmosphere of 'Frisco's Chinatown, the crook section, the police courts—and the mansions of the wealthy.

POINTS OF APPEAL

Hope Hampton has made a bigger and better picture than "Stardust," and you know how that appealed to the public. Play up her name and the strong all-star cast, which includes such players as Lon Chaney and E. K. Lincoln. The search for the Holy Grail is a point that will interest everyone. The most remarkable photography and lightings on record.

A TASTE OF THE PLOT

A story of unusual mystery in which a beautiful girl finds herself involved in the theft of a magic cup believed to be the Holy Grail. This is picked up by an art connoisseur in the Orient and stolen by a thief in San Francisco. The chalice radiates a peculiar light and is reputed to have healing qualities. The search for the crook and the mysterious disappearance of the cup from the court room lead to a climax that is both strange and romantic. Strong in love interest.

The Hope Hampton Productions, Inc., present

HOPE HAMPTON

in

"The Light in the Dark"

One of the Year's Very Best!

Director .....Edwin Carewe
Author .....Curtiss Benton
Scenario .....Edwin Carewe and Adelaide Heilbron
Photography .....Sol Polito
Art Director .....John D. Schulze

THE CAST

James Rennie	Anders Randolf	Harry Short
Sam Hardy	Dorothy MacKaill	Jean, the Dog
	Helen Montrose	

CHARACTER OF STORY

A symphony of life in the high and low places.

POINTS OF APPEAL

A Carewe production with a strong cast and an unusual story. Exquisite photography; strong heart appeal and human interest; pathos and humor. Spectacular.

A TASTE OF THE PLOT

The story of regeneration through music in which a little blind girl plays the violin so beautifully that all who hear are strangely influenced. Young, frail, beautiful and innocent, she is the adored pal of children, the One Woman to Jimmie Harrison—and the tool of a band of robbers who wish to use her in putting across a daring robbery. But Jimmie, at the climax, turns on the robbers and saves the girl by incriminating himself. He has been regenerated by her music, and it is through his sacrifice that she regains her eyesight.

AN EDWIN CAREWE PRODUCTION

from the story

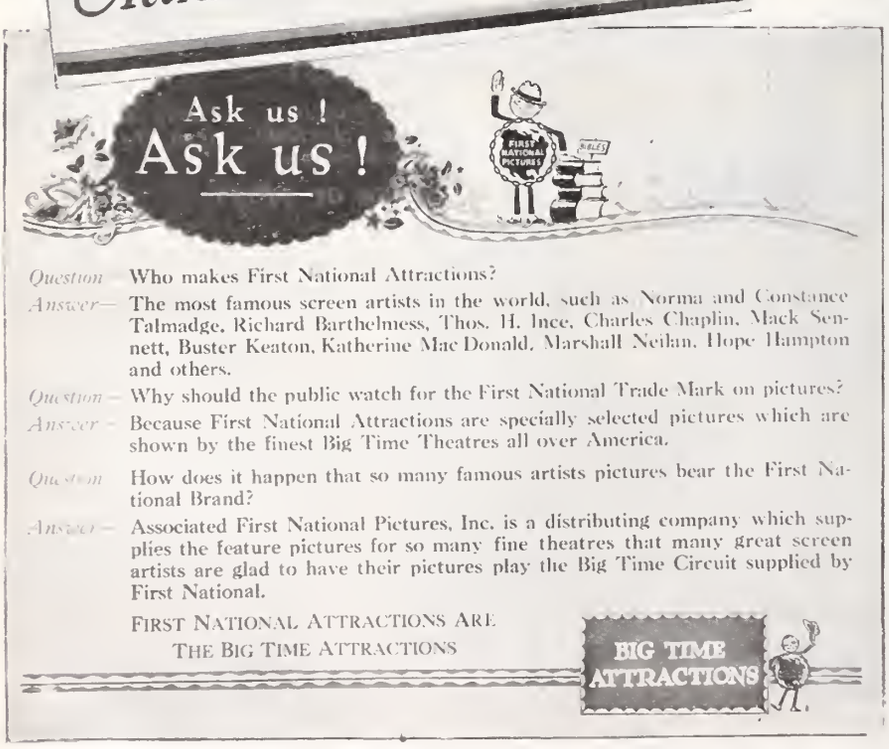
"A Symphony of Life"

(The title of the picture will be announced later)

FIRST NATIONAL ATTRACTIONS

A 16 Page Advertisement Concerning An ACHIEVEMENT

Look who's here for the whole year


Ask us !
Ask us !
Question— Who makes First National Attractions?
Answer— The most famous screen artists in the world, such as Norma and Constance Talmadge, Richard Barthelmess, Thos. H. Ince, Charles Chaplin, Mack Sennett, Buster Keaton, Katherine Mac Donald, Marshall Neilan, Hope Hampton and others.
Question— Why should the public watch for the First National Trade Mark on pictures?
Answer— Because First National Attractions are specially selected pictures which are shown by the finest Big Time Theatres all over America.
Question— How does it happen that so many famous artists pictures bear the First National Brand?
Answer— Associated First National Pictures, Inc. is a distributing company which supplies the feature pictures for so many fine theatres that many great screen artists are glad to have their pictures play the Big Time Circuit supplied by First National.
FIRST NATIONAL ATTRACTIONS ARE THE BIG TIME ATTRACTIONS
BIG TIME ATTRACTIONS

Above are two 14 by 22 colored lobby cards and a 22 by 28 colored lobby card furnished free to exhibitors to help them attract the business to their theatres which First National's Big Time attractions merit.

And now to speak editorially:

I don't care whose pictures you are showing, or what pictures you are showing.

Editorially, I have put all the strength I possess into urging exhibitors to start the new season off with a bang, to put the "show you" argument in their sales talk, to let their patrons know that the picture theatre is not an automatic seven-day clock affair, but a human institution that has striven, worked, and labored to store up good things for them.

I wish I had twice the strength of a Hercules to put that argument over.

And I welcome, with sincerity and joy, the definite, concrete contribution that First National has made. For I believe —and I'll shout—that:

The exhibitor who lets his new season get under way with all the humdrum monotony of the usual routine is not only losing money, throwing money away—

But he is missing an incalculable opportunity to tie his patrons to his house in solid bonds of common interest; to shake them from the apathetic "sell me" attitude into a deep personal interest in him and his theatre, what he is trying to do, what he is going to do, this season.

That's something you can't buy when you need it. You can get it now for the effort.

And if it is in your province to use the material that First National has placed in a real PRIZE PACKAGE — you're lucky.

If you use it to the fullest advantage — you're doubly fortunate — because it will pay.

Robert E. Welsh

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 58, No. 4
Sept. 30, 1922

Collier's Weekly

Collier's of September 16th opens with an article headed, "Why I Am Ashamed of the Movies." Written by an individual who parades his courage under the mask, "By a Producer of Motion Pictures."

After our first reading we started to write an article titled, "Why I Am Ashamed of Collier's."

And we stopped. For we believe the privilege of writing that story belongs to that departed two-fisted square-shooter, P. F. Collier. To his son, Robert Collier.

Their's is the name.

Our minds wandered back to the Collier's of yesteryear.

The Collier's of Roosevelt's day—that was, in the garb of printer's ink, a vivid, living visualization of the clean fighting Teddy.

The Collier's that routed the food poisoners. The Collier's of Norman Hapgood, of Mark Sullivan.

And down the years to the Collier's that grasps the thoroughly discredited circulation bid, "Let's throw mud at the movies."

We can't attempt to dignify "Why I Am Ashamed of the Movies" with anything in the shape of an answer.

No more than we can understand why even a blind man bereft of his cane wouldn't know that as an attempted circulation stimulator movie-muckraking has been exhausted, drained, and abandoned.

"Why I Am Ashamed of the Movies" does not deserve the recognition of an answer because it is obviously INSINCERE.

Insincere in that its logic will not stand the test on a single point.

The chief charges it levies against the picture industry are those of stupidity and greed.

The chief effect it produces on the reader is the conviction of someone's stupidity in being responsible for it.

Plus this thought:

Stupidity and greed constitute the picture industry, says this writer. And the writer is A SUCCESSFUL MOTION PICTURE PRODUCER. What made him successful? Stupidity and greed? No? Well—what happens to the charge hurled at an **entire** industry?

Out of a welter of words what does the author tell us?

First, a college professor he met turned his nose up at the mention of Griffith and the motion picture.

Second, the screen is **undermining** America. We won't see the results, he says; our grandchildren will.

Third—well, there isn't any third.

The rest is a hodge-podge of generalities that would waste breath in the answering. We might, for example, say everything that is said in the article and change the author's contemptuous "movies" to the word "fiction." It would read just as well, mean just as much—and be worth just as little.

As for the two points that are made:

We know college professors who would turn their noses up at the mention of the word "newspapers." And, maybe, at Collier's.

We know grandfathers who expected to see this generation ruined by the popular fiction of their day. And the boys who were being **undermined** then are today's bankers and railroad presidents.

But it is all to laugh.

The screen has its faults. Oh, Lord, how many! And we have no quarrel with such publications as Collier's big sister, Woman's Home Companion when they publish sincerely constructive criticisms of those faults.

But we get hot under the collar at a muckraker whose keynote is sounded by the fact that out of three illustrations the only one that attempts to mean anything is a FAKE.

A crude and amateurish one to boot.

Collier's needs a new name. For the sake of the name of Collier.

Robert E. Welsh

Editorial Personalities

Four hundred and twenty-nine individual exhibitors' names were mentioned in last week's Moving Picture World in news stories, exploitation accounts, reports on pictures and better equipment hints. That's what we mean when we say, "The COMPLETE Trade Paper: Regional in News Value; National in Service.

Cosmopolitan delivered. After all that was promised for "When Knighthood Was in Flower" the realization surpassed it according to every lay and trade reviewer.

Which is a fact we are glad to chronicle in ten-point — next to editorial position.

In all that was said before-hand about this Davies special there was a slight note of skepticism. The mere mention of a "million dollar spectacle" doesn't sweep film men off their feet any more. The stage was set with a Missouri background for "Knighthood's" opening.

And it delivered.

Now we can say an unhesitating word of praise for the ambition and courage of W. R. Hearst in spending American dollars to outstrip the most lavish effects ever achieved by German marks.

Seventy-three individual exchange managers and salesmen were mentioned in news stories in last week's Moving Picture World. That's what we mean when we say, "The COMPLETE Trade Paper: Regional in News Value; National in Service."

There's a sixteen-page insert in this week's World, in the making of which we had some part.

We made ourselves eligible for the job when we started our "Go to the Theatre in September" drive. Theatres all over the country took up that campaign; such big chains as the Kunsky houses in Detroit adapted it to their fall campaign.

Then we walked into the First National offices one day and saw the realization of a dream to provide the very smallest theatres with the means of getting their theatres off to a flying start.

We sold ourselves into the job that is a part of this insert.

And now, entirely aside from any personal considerations that may be involved, we hope that every exhibitor who reads Moving Picture World will read that insert. Then, regardless of what pictures he is showing, let him have his own GRAND SEASON'S OPENING.

We feel that way about it. First National feels that way about it. Because the idea of having a fall opening campaign means extra dollars to every exhibitor who uses it.

And anything that means extra money for any one in this industry means extra money for us all—one and all.

E. V. Richards, of Saenger. Theodore Hays, of Finkelstein and Rubin. "Doc" Horator, of Toledo's Pantheon. Names that mean something, eh? Well, they are the experts who talk sense on the dollars and cents of seats and seating problems in this week's Better Equipment Section. That's what we mean when we say, "The COMPLETE Trade Paper: Regional in News Value; National in Service."

Spitalny, of Cleveland, gave us our personal show treat of the year last week when we witnessed the presentation of "Rich Men's Wives" at the Allen in that city.

We have seen pictures that overshadowed the music; we have heard music that overshadowed the picture. But Spitalny opened our eyes to the perfect blending of the two.

You hear Spitalny's music, and travel along with it. Yet he is giving you every last possible bit of feeling in the picture.

We have heard Spitalny before and admired him. But either his genius is now realizing its fullest promise, or else "Rich Men's Wives" lends itself unusually to the musician's touch. Last Wednesday he overwhelmed us.

Spitalny isn't "playing pictures" now. He is "atmosphering" them. If we may be pardoned the word.

And the city that has Paul Whiteman would welcome Spitalny.

We thanked Harry Charnas and his Caravan for the opportunity of meeting a hundred-odd exhibitors. We thanked him for the opportunity of addressing some seven hundred exhibitors.

Now we thank him for that Spitalny night.

Sixty-six separate exploitation ideas were illustrated or described in last week's Moving Picture World. All of them selected because of their adaptability to the widest range of pictures. That's what we mean when we say: "The COMPLETE Trade Paper: Regional in News Value; National in Service."

Don't start skipping the eight-point bold face.

We may fool you and switch to the ten-point for the house ads and the eight-point for the gossip.

We are always in good humor. But we do get tired of hearing from exhibitors of how much value the trade papers—that goes for all—are to them and then having a New York executive say, "Well, you MAY be good, but I am not SOLD on trade papers."

We are going to do a little selling—or at any rate, a little shouting.

And here's a thought we had reserved for the next eight-point insert:

Eighty-four exhibitors wrote to Moving Picture World last week—letters of from one to four pages. This exclusive of subscription orders to the circulation department. And thirty-two of the letters required answers, SERVICE of one sort or another. That's what we mean when we say, "The COMPLETE——"

But you know the chorus. Sing it.

Bob Pritchard, we hear, is going to handle the field exploitation staff for Goldwyn in association with Howard Dietz. Good for Bob—and good for Goldwyn. R. E. Pritchard has a one-track mind that has been running towards Exploitationtown since his days as a New Orleans newspaper man, down through The News, the Allens, Educational, and on to Goldwyn. He'll show 'em something! We know it. He has. We have seen it.

Here's a tip to paste in your hat: "The Old Homestead."

Here's another: "To Have and To Hold."

And another, if the hat is big enough: "Under Two Flags."

The New York office executives of Paramount got their first look at the two specials heading the list this last week.

They have passed the promise stage—and the hope stage. They are walking around now with the silly grins worn by daddies when Number 1 arrives. You know how you'd feel yourself if you discovered a million dollar picture in the house.

They'll be raving about the cyclone effects in "The Old Homestead" five and ten years from now. The duel on the stairs in "To Have and To Hold"—oh, boy!

The same goes for Universal's "Under Two Flags." With this exception: More people have seen it. And more are talking about it.

United Artists has issued a neat prospectus on "Douglas Fairbanks in Robin Hood" that "sells" you through an admirable air of dignity, achievement and confidence. Nothing blatant—just smoothly written "under the skin" copy and interesting illustrations. Going forth to leaders of women's clubs, boy scouts and girl scouts, leaders of archery associations, campfire clubs, etc. And an excellent missionary.

Too Many Adjectives!

Mr. Robert E. Welsh, Editor,
Moving Picture World,
New York.

Dear Bob:

I have read with interest the letter of Mr. H. B. Watts, published on page 252 of your issue of September 23, under the headline, "Too Much Dirt."

Mr. Watts' message, directed to exhibitors, should be read with respectful attention by the advertising men in the distributing end of the industry, for it is based upon fundamental truths and sound business sense.

Mr. Watts says: "I think it is a mistake for an exhibitor to allow advertising to be run for his theatre that promises 'the greatest picture ever made,' and similar expressions, and then when his patrons come they find but an ordinary program picture."

It is widely recognized that the first principle of successful advertising is truthfulness. This is so generally accepted today that great merchants and big national advertisers insist that their copy shall make no misstatement but shall present the truth. They believe, and with reason, that any commodity worth advertising at all must have intrinsic merit and that its value can and must be described with accuracy and yet possess the true sales appeal.

That line, "the greatest picture ever made," has a familiar look. It has been seen many times in the advertising pages of the trade papers. Who ever believes it? Who is ever impressed by it? Is it not a truth that where one misstatement is recognized in any advertisement it is hard to believe any part of it? Perhaps each writer of copy who falls into this error believes that where there is so much shouting in the advertising columns of the trade papers, it is necessary for him to yell to be heard. But is it not true that always is moderation heard with more confidence than extravagance?

We have heard it said many times that "the show business is different;" with the deduction that because it is different a wider latitude is permitted in advertising. But every business is "different." I think it would be admitted by advertising agency solicitors that where they are seeking to persuade a non-advertiser to advertise, the first and most common argument they have to combat is that the particular business in question is "different." But the basic principles in humanity are the same whether the article purchased is amusement, soap, breakfast food or shoes. If money is to be spent what interests the purchaser is the question as to what the commodity will do for him; what service it will render him. Poor shows will fail in spite of extravagant advertising, since they do not render the service promised—entertainment. And it seems to be evident that the theatrical business is coming more and more to accept principles that have proven effective in other lines.

Editor's Note.—P. A. Parsons, advertising manager of Pathe Exchanges, is the first to respond to our request for opinions on the letter of H. B. Watts, published on this page last week. Mr. Parsons is not one of the industry's "ready letter writers" and when he sits down to his typewriter you may be sure that he has strong feelings on the subject. The letter published herewith takes on additional interest for that reason. In addition, it is the advertising manager's angle on a problem originally opened for discussion by an exhibitor. We want to hear from others. What do you think? Say it!

Some months ago that excellent publication, "The Better Way," published in the interests of the Cosmopolitan Magazine, in a discussion of literary style, summed up the best opinion on the subject of use of adjectives and hyperbole in a manner so good as to bear repetition; and what was written of style is equally applicable to advertising:

"Vigor, color, vivacity, earnestness are all perfectly compatible with restraint. And it is always well to remember that the voice of prejudice is loud, the voice of reason, quiet; that over-emphasis defeats itself, and that reiterated superlatives arouse skepticism. . . .

"If novelists, who are making no specific effort to induce people to act, have to be on their guard against this temptation, it is little wonder that writers of advertising—our commercial exhorters—find it necessary to be doubly on their guard. . . .

"Moderation itself becomes distinctive in an environment of superlatives. . . .

"William Matthews wrote 'Where all men are giants there are no giants; where all is emphatic in style there is no emphasis.'"

Emphasis is of the greatest value, but only where it has been conserved for the time when it is fitting and proper to use it. The advertising writer who always makes extravagant claims should not be surprised if all his claims are disbelieved. He has by over-use of superlatives and by hyperbole lost his power of emphasis.

The boy in the fable of our childhood days who amused himself by raising the cry of "Wolf! Wolf!" when there was no wolf, could get no one to come to his assistance when the wolf family came.

The ad writer who claims that every picture is a "knockout," "a marvel," "the greatest ever made," will not be believed when the time comes for him to advertise the true knockout.

Carelessness in the matter of accuracy comes very easily in this industry by reason of the nature of the product advertised. Unlike nationally advertised staples that are the same today as yesterday and will still be the same tomorrow, we have an unstandardized product. Each picture differs from any other in the advertising problems presented. Each must stand upon its own merits. With star, author, director and cast the same, one picture may be a really big financial and artistic success, while another will lack the merit sufficient to even pay production costs. It is easy, where an only fair picture follows a really fine picture with the same star and director, to endeavor to put over the inferior picture by advertising it as better than its predecessor, or as "So and So's Best." The exhibitor, often dependent upon the advertising pages of the trade papers and the campaign books furnished with the picture for his advertising hints, picks up the statement and hands it on in his own advertising. Naturally those persons who have read that advertising and because of it attend the theatre to see something as good as or better than the bigger picture that went before, have a feeling of resentment at the misrepresentation. Good will is lost, and good will is too precious and too hardly won to be risked by advertising that misrepresents. And thus the blame comes rightly back upon the distributor's own advertising.

It is very easy to write advertisements that are spotted all over with adjectives; that are based upon categorical claims supported only by superlatives. It is much more difficult to write an ad with moderation; to attempt to clearly and truthfully describe a picture without misstatement, and yet induce the desire to see it. But how sincerity shines by contrast; how the studied moderation becomes emphatic by contrast.

"Moderation itself becomes distinctive in an environment of superlatives."

P. A. PARSONS.

A.M.P.A. Election

John C. Flinn Selected President at Annual Event.

At the Annual Election of the Associated Motion Picture Advertisers, held September 14 at the Cafe Boulevard, the following ticket was chosen: President, John C. Flinn; Vice President, Victor M. Shapiro; Secretary, Thomas G. Wiley; Treasurer, Horace Judge; Board of Directors, Charles Barrell, A. M. Botsford, Arthur Brilant, Howard Dietz, Paul Lazarus, P. A. Parsons, Nat. Rothstein, Harry Reichenbach, C. L. Yearsley. Managing Editor A. M. P. A. Bulletin, J. M. Loughborough. Chancellor Chamber of Commerce, Samuel D. Palmer.

The only opposition in the ticket was for the office of vice president, Mr. Shapiro running against J. W. O'Mahoney, Mr. Shapiro being elected. Later his election made unanimous by a rising vote.

Mr. Flinn succeeds C. L. Yearsley, who retires as president to become a member of the Board of Directors. After the result of the election had been announced Paul Gulick paid tribute to the splendid work done by Mr. Yearsley and the other retiring officers of the A. M. P. A. Mr. Flinn was then called on for a speech.

Harry Wilson, a publicity man from the Coast who attended the meeting, extended greetings from the Western Association of Motion Picture Advertisers.

Gets Extension

The American Film Company has been given an extension of time, until September 22, in which to file with the Federal Trade Commission, Washington, D. C., its answer to the formal complaint issued on August 7. The company was charged by the commission with unfair methods of competition in the reissue and distribution of films formerly exhibited throughout the country under different names.

En Route to N. Y.

Mike Rosenberg, who with Irving M. Lesser, controls the activities of Western Pictures Exploitation and who with Sol Lesser is associated in the Principal Pictures Corporation, will arrive in New York this week direct from the Coast.

His stay will be brief and only matters of utmost interest pertaining to the Western Pictures Exploitation Company and Principal Pictures Corporation, will be discussed.

Changes Date

The convention of the M. P. T. O. A. of Nebraska and Iowa, which was to have been held in Omaha September 18, 19 and 20, has been postponed until the middle of October. The change in date was made so that Will H. Hays and Sidney Cohen would be able to attend. Mr. Hays suggested that the convention, instead of being solely for exhibitors, should be a regular get-together meeting of exchangemen also.

To Appoint Receiver

Justice Edward Finch, of the New York Supreme Court, has handed down a decision in the suit brought by John W. Noble against the Maritime Motion Pictures of Canada, Ltd., for an accounting and appointment of a receiver for "Clansman of the North." The decision holds sufficient evidence has been adduced to show that the venture was a joint one of the litigants, and that Noble is entitled to an accounting to date.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, regional news; T. S. da Ponte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

Copyright, 1922, by Chalmers Publishing Company.

Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

Films a Peace Picture

Hays Considers Distribution for Samuel Hill's Historical Record

A meeting of the executive board of the Motion Picture Producers and Distributors will be called soon to consider possible distribution of several reels of film of historic interest, whose "shooting" was supervised and financed by Samuel Hill, of Seattle, a railroad man and friend of the late J. J. Hill. Though the names are alike they are not related.

Samuel Hill, who financed Marshal Joffre's trip around the world, is interested in the perpetuation of the existing friendship between Canada and the United States. A little over a year ago he learned that a treaty signed in Ghent, Belgium, in 1814 made fortresses on the Canadian border "unnecessary luxuries"; so, with a camerman, he went to Ghent and filmed the treaty in the archives there. Then Mr. Hill went to England and obtained a block of wood from the Mayflower, which he took to Belgium for Cardinal Mercier's blessing and then brought to the United States for insertion in a marble "peace portal" he had erected on the border at Blaine, Wash.

These incidents, and many others of similiar interest, were duly recorded by the cameraman, and now Mr. Hill wishes to obtain distribution for the film in the interests of world peace. The film was run off this week for Will Hays in the Famous Players' projection room.

Increase Sales Force

Arthur S. Kane, president of Associated Exhibitors, announces the appointment of D. R. Davis as representative in charge of the St. Louis office, effective September 18. Mr. Davis was at one time in charge of Pathe's feature work at Chicago and later Pathe short subject salesman under Frank Harris at St. Louis.

Walter F. Haynor, formerly Goldwyn manager at Washington, D. C., has been appointed an Associated Exhibitor's representative in the Philadelphia territory. He began his duties on Monday, September 18.

Paul DeOnto, well known throughout the middle west, has been named an Associated salesman under Bert Mendelson at Kansas City.

Eskell Appointed

Clifford F. Eskell, well known motion picture man in Australasia, has been appointed as general manager for Universal's New Zealand exchanges, it is announced by J. V. Bryson, Universal's export manager. Mr. Eskell's headquarters will be in Wellington.

Sell 16 New England Theatres at "Bargain Day" Prices

Lebovitch, of Boston, Wealthy Real Estate Broker, Purchaser

MOVING picture theatres were sold at "bargain-day" prices last Tuesday, September 19, when Judge DeCourcy, of the Massachusetts Supreme Court, authorized Bank Commissioner Allen to dispose of, for $550,000, the stocks and notes the Cosmopolitan Trust Company of Boston held of the various theatre corporations known as the Empire Circuit.

This circuit, which stretches from Maine to Rhode Island, and controls sixteen moving picture houses, valued at $1,228,818, was sold for the benefit of the trust company, which was ordered closed some months ago by the bank commissioner, as the stocks and notes are a part of its assets.

The purchaser of record, who thus obtained control of very valuable property at less than one-half of its valuation, is Samuel Lebovitch, of Boston, a wealthy real estate broker and operator. It could not be learned, however, whether he intends to operate the theatre chain, or if he bought for resale. It is not known that he previously has been interested in theatrical ventures, or that he has a working knowledge of the business.

When Bank Commissioner Allen took possession of the Cosmopolitan Trust Company he found that a portion of its property consisted of motion picture theatre stock, estimated as being worth $68,126, and notes carried on the books for $1,160,692. According to the petition filed in court, seeking permission for the sale, the larger part of the stocks did not appear on the books of the bank and did not stand in the name of the Cosmopolitan, but did stand in the names of certain other people, who, it is said, acknowledged they held it for the benefit of the bank. This stock now constitutes a part of its property.

The petition, which was offered by Henry O. Cushman, liquidating agent, recites that, by reason of the intricate and numerous inter-corporate dealings among the theatre corporations, and between them and the Cosmopolitan, and with other persons and corporations, it was impossible to determine with any degree of accuracy the amount of money actually invested by the trust company in these stocks and notes.

At the time the bank commissioner took possession of the Cosmopolitan Trust Company and found that it was financially interested in motion picture houses he named Samuel C. Bennett, Daniel R. Ruggles, Henry O. Cushman, Arthur K. Hunt and Guy L. Vaughan as a board of directors to manage the theatres. This board immediately set out to dispose of the stock and notes. They received offers varying in amount, none of which, in their opinion, was sufficient or complied with the terms of the sale.

Finally one interest offered the sum of $550,000 for these stocks and notes. Fifty thousand dollars were pledged to secure the transaction, and $100,000 were to be paid when the court permitted the sale. The remainder is to be paid in four monthly installments — $50,000 each for the first three months and $250,000 the last month.

The bank commissioner stated that, under the circumstances, he had been advised that it would be absolutely impossible to obtain an exact valuation of the property because the enterprises are of an uncertain character and depend upon many fluctuating causes.

The bank held stock in the following theatres: Nickel Amusement Company, Strand Amusement Company, Fall River Consolidated Enterprises, Inc., New York and Fall River Amusement Company, Empire Theatre Realty Company, Empire Amusement Company, Strand Theatre of Maine, Inc., Amesbory Amusement Company, Newburyport Theatres, Inc., Waltham Central Square Amusement Company, Waltham Theatres, Inc., Strand Theatres, Inc., Casco Theatre Company, Inc. Newport Amusement Company, Bijou Theatre Company and the Newburyport Amusement. The value of this stock was placed at $68,126.

The notes held and the amounts for which they were made out follow:

Newport Amusement Co.....	$94,101.49
Waltham Cent. Sq. Amuse. Co.	112,528.56
Newburyport Theatres, Inc.....	122,951.36
Newburyport Amusement Co...	141,755.14
Amesbury Amusement Co.....	10,000.00
Strand Amusement Co.....	25,000.00
Nickel Amusement Co.....	20,050.00
Fall River Consolidated Enterprises, Inc.	99,368.02
Empire Amusement Co.....	75,500.00
Empire Theatre Realty Co.....	135,203.94
New York and Fall River Amusement Co.	291,500.00
Nickelodeon Amusement Co....	33,734.40
Total	$1,160,692.91

These notes covered the approximate amounts due, without interest, and, with the value of the stock, $68,126, made a total valuation of $1,228,818.91, which was sold on the bargain counter for $550,000.

A New von Stroheim

An addition has come into the family of Erich von Stroheim with the birth, Monday, of a baby boy to Mrs. von Stroheim in the West Lake Hospital, Los Angeles. Von Stroheim is the Universal director who is now making "Merry-Go-Round." The Universal force is planning a reception for von Stroheim.

Denies Connection

The "Frohman Amusement Company," which is said to have offered Miss Muriel McCormick, of Chicago, a large sum of money to appear in pictures, and thereby acquired a good deal of publicity, has no connection whatsoever with Daniel Frohman, the noted theatrical producer, or with any of the activities of the late Charles Frohman, according to a statement made by the former.

Congratulations

Mr. and Mrs. Joseph I. Schnitzer are receiving congratulations on the birth of a daughter, who arrived on Sunday, September 17. The F. B. O. vice-president brought the news to the home office on Monday morning, and there was general rejoicing throughout the big R-C building.

Little Miss Schnitzer will be called Joan.

Wants Tariff Court

The creation of a permanent, non-partisan tariff court is provided for in a bill which has been introduced in the House of Representatives, Washington, D. C., by Congressman Ansorge, of New York, which would divest Congress of its tariff-making powers.

Acord Well Again

Art Acord, who barely escaped with his life in an automobile accident three months ago, has recuperated and now is back at Universal City ready to start work on his next picture.

Acord started by auto for his Nevada ranch. He collided with a gravel truck along the route and ended up in a hospital with a broken leg, a fractured skull and cuts and bruises. Little chance was held out for his recovery. Excellent medical attention pulled him through, however.

Shauer Says Film Outlook in Europe Is Distinctly Hopeful

"The most impressive thing about conditions in Europe today, in my opinion, is the hopefulness existing in the motion picture industry and its prospects for the future," said E. E. Shauer, assistant treasurer and director of the Foreign Department of the Famous Players-Lasky Corporation, who returned with Mrs. Shauer on the Majestic on September 12, from a visit of two months to Western, Southern and Central Europe.

"While political and general conditions abroad may not be all that is desirable, there is a more distinctly hopeful outlook for the motion picture industry insofar as it applies to the distribution, exhibition and exploitation of the highest grade American films. More than ever I am convinced that American producers who are giving the highest thought and artistic endeavor to the production of the high class stories need have no fear of losing any of their world markets to foreign producers.

"Everywhere I went I found the greatest popular interest in Paramount pictures. Our business in Great Britain, France, Belgium, Italy and Spain is better than ever and the extensive preparations being made by the exhibitors in these countries for still better conditions in the industry give promise of another record-breaking year for Paramount in these countries.

"Perhaps the most hopeful sign in Great Britain is the constant shortening of the time between trade showing and the release of productions. Two years ago this period ranged from twelve to eighteen months and at the present time nine months would be a good average. Within the next year or more this time probably will be further reduced to approximately six months, which is almost as close to our American releasing schedule as is physically possible. Several large theatres are in the course of construction and many others are in contemplation.

"One of the most promising signs of the great change for the better in film conditions I found in Belgium, where the exhibitors are showing all the alertness and aggressiveness of their American brethren in the presentation of high-grade pictures. The leading houses in Brussels and Antwerp are liberal users of posters, their advertising is of the best and their lobbies are always attractively billed. Arrangements have been made for first-run presentation of 'The Sheik,' 'The Miracle Man' and 'Humoresque' at rentals which have broken all records for Belgium.

"Our branch offices in France are all open and are doing a most favorable business; in fact, far better than anyone considered possible for the first year. Prospects for the coming year were never better.

"In Scandinavia, Carl York, and W. LeMat, who signed a contract some months ago for the exclusive distribution of Paramount pictures in Sweden, Denmark and Norway, have already begun their releasing program with the most satisfactory results.

"As to Germany and Central Europe, improvement in the industry is being held back by the political and economic conditions.

"Unless all signs are abortive the film industry in Spain is on the threshold of the best business ever known. Better presentation of the best pictures and the erection of a number of splendid theatres are positive signs of the coming of a new era.

"Signs of a similar improvement in Italy are to be found in the larger cities. Leading exhibitors are beginning to turn their attention to the proper presentation of pictures, a most hopeful sign for the coming year."

Illinois and Chicago M. P. T. O. Merge

On Tuesday, September 19, the executive committees of the State and City of Chicago organizations of the M. P. T. O. met and consolidated the two organizations, and agreed upon a new committee for the new coalition organization. Ratification of the amalgamation will be voted upon by the members of both organizations on Friday, September 22, and it is a foregone conclusion that the action of the two committees will be approved.

Joseph Hopp and Sam Abrams, the vice-president of the State organization, have for months worked diligently to effect the consolidation. On September 12, the local M. T. P. O. Chicago executive committee met and indorsed the plan submitted by these two gentlemen; the following day the State executive committee took like action. On September 19 both committees met in executive session and effected the consolidation, first in separate meeting confirming their prepevious work, and then in joint session to ratify the consolidation and arrange for the vote of approval of the membership of both the organizations.

In accordance with the act of the last State convention that the executive committee shall be composed of twenty-seven members, there has been important changes in the personnel of the committee. Inactive members haveb een eliminated and on September 19 the folylowing members were given places on the State executive committee:

Joseph Hopp, Lewis Frank, who operates the Halsted and Illinois Theatres, Chicago; Aaron Saperstein, who operates the Lincoln and Palais Royal Theatres, Chicago; Morris Siegel, who operates the President Theatre, Chicago; Julius Lamm, general manager of the Brunhild & Young syndicate which operates the Shakespeare and five other theatres in Chicago; and John Silha, Crown Theatre, Chicago.

In addition to the above, the executive committee is composed of the following: L. M. Rubens, who operates all the theatres except one in Joliet; W. D. Burford, of the Aurora Theatres Company, operating all theatres except one in Aurora; Glenn Reynolds, who operates two theatres in DeKalb; Ben Berve, of Rochelle; W. W. Watts, Princess Theatre and Vaudette Theatre, Springfield; Gus Karasotas, who operates two theatres at Springfield; Charles Lamb, Palm Theatre, Rockford; Dee Robinson, who operates five theatres at Peoria; William Pearl, Pearl Theatre, Highland Park; George Law, who operates two theatres at Pena; John Miller, who operates a theatre at Woodstock; Ed Tabor, Belvedere; George Hopkinson, Hamlin Thetre, Chicago; Vernon Langeon, who operates three theatres in Chicago; Emil Stern, general manager of Lubliner & Trinz Theatres in Chicago; William Cadoret, who operates two theatres at Kankakee; Henry Goldson, who operates three theatres in Chicago; Ludwig Siegel, Princess Theatre, Chicago; Sidney Selig, Gem Theatre, Chicago; Adam Dernbach, who operates a theatre at Wheaton, and Sam Abrams. James Dibelka, one of the most active members of the organization, has been made secretary.

429

¶ Individual exhibitors were mentioned in last week's issue of Moving Picture World.

¶ As many—or more—this week.

¶ That's what we mean when we say:

¶ The COMPLETE Trade Paper: REGIONAL in News Value; NATIONAL in Service.

¶ Keep your eye on the Moving Picture World.

Fourth Annual Meet

"The Fighting Parson" to Speak to Kansas Exhibitors

The Motion Picture Theatre Onwers of Kansas will hold their fourth semi-annual convention at the Hotel Broadview, Wichita, Kans., Monday, September 25, 1922. The most important thing to come before the convention will be the Legislative Program, to be laid out for the protection of the business. The prominent entertainment of the convention will be the big banquet which will be given by the film exchanges.

The speakers at the banquet will be prominent men of Kansas. W. Y. Morgan, of Hutchinson; C. B. Griffith, of Ft. Scott; R. J. Hopkins, of Garden City, and Rev. Earl A. Blackman are to be some of the speakers. Rev. Blackman is known throughout the country as "The Fighting Parson" and is National Chaplain of the American Legion.

On Way to Coast

Pola Negri to Start Work on "Bella Donna"

Pola Negri, after what she calls the busiest week of her life, during which she had been seeing reporters, posing for photographers, attending luncheons and dinners and, incidentally, seeing New York, left Thursday on the Twentieth Century Limited for Hollywood, where she will soon start work under George Fitzmaurice's direction in "Bella Donna," her first American picture for Paramount.

Miss Negri was accompanied by John C. Flinn, who will act in the capacity of personal representative en route. The schedule called for a two days' stop-over in Chicago.

POLA NEGRI

Charnas as Host

The series of banquets and screenings conducted by Harry Charnas continued after our last issue went to press. Those who attended these functions were:

AT THE DETROIT DINNER WERE

Daniel Siegel, Iris, Detroit; Fred R. Rumler, Warren, Detroit; W. A. Haynes, Harmony, Detroit; Louis Wisper, Royale, Detroit; Edwin Reeves, Idle Hour, Paw Paw; E. J. Cole, Idle Hour, Rochester; E. V. McGrath, Knickerbocker, Detroit; C. E. Edwards, Oakman Blvd., Detroit; E. Kirchner, Family, Detroit; W. Guensche, Fine Arts, Detroit; W. Kramer, Kramer, Detroit; L. H. Gardner, J. H. Kunsky, Detroit; M. Teitel, Warfield, Detroit; Hiram Lapham, Universal, Detroit; A. Ruttenberg, New Home, Detroit; Joe Cosco, Stratford, Detroit; A. Lane, Alhambra, Detroit; A. Tzeanis, Greenwood, Detroit; E. H. Beck, Strand, Detroit; F. A. Wagner, Family, Richmond; Glenn A. Watkins, East End, Detroit; Herb L. Weil, Desmond, Port Huron; Frank Wetsman, Hippodrome, Detroit; Harold White, Beechwood, Detroit; Geo. Wilbur, Oakland, Pontiac; Ted Williams, Ferndale, Detroit; J. F. Wuerth, Wuerth, Ann Arbor; R. B. Yorke, Lincoln, Clawson; John Tates, Davison, Detroit; M. Swidler, Wayne, Detroit; E. G. Sullivan, Maxine, Detroit; Jacob Smith, Mich. Film Review, Detroit; L. Kimmel, Royal, Royal Oak; H. M. Richey, M. P. T. O. of M., Detroit; W. E. Wilkinson, Secty. Film Club, P. Ray Norton, Community Church, Marysville; Chas. D. Straight, Editor, Mt. Clemens; W. McGrath, Det. Times, Detroit; Julius Kleist, Kleist Amuse, Pontiac; Geo. Sampson, Cinderella, Detroit; Duke Richards, Rosedale, Detroit; H. E. Koppin, Woodward Th Co., Detroit; Wm. Slocum, Library, Detroit; Lester Potter, Police Censor, Detroit; Lionel Woolson, Detroit; Wesley Schram, Bijou, Detroit; W. S. McLaren, Capitol, Jackson; Joe Denniston, Family, Monroe; Helmar George; Reaper, Monroe; Geo. Willer, Beechers, Inc., Gd. Rapids.

AT THE CLEVELAND PARTY WERE

(All Cleveland except where otherwise noted)

Paul Apple, Cameraphone; J. C. Anderson; T. B. Alexander, Put-in-Bay, Ohio; Samuel Bark, Marquet Sq.; H. J. Burch, Knickerbocker; B. I. Brody, Homestead; M. W. Bruml, City; L. A. Bruening, Union Trust; Arthur H. Braun, Union Trust; H. A. Beckerman, City; Sam Bradley, Bradley Prod. Co.; Al Baum, Mrs. David Blum, Standard Film; M. Berkovitz, Waldorf; M. P. Brown, Lorain; J. D. Bentley; Maurice Bolasny, Temple; M. D. Briggs, Cleve. Topics; E. E. Creswell, Union Trust; Tom Carroll, Dayton; Mr. Craig, Lorain Herald; C. C. Deardourff, Loew's Ohio Th.; Sam Deutch, Sun; Richard Deutch, Bradley Prod.; Albert Deutch, Standard-Lorain; David Dietz, The Press; Fred Desberg, Loew's Ohio Th.; Glen Deming, Stillman; F. A. Denol, Allen; G. R. Davis, Press; Mrs. Elmer Derr; Cleve. Cinema Club; Mae M. Epstein, Washington Circuit; P. E. Essick, Rialto; R. W. Essick; Rialto; Max M. Federhar, Regent; H. H. Felsman; Nat Fryer, Ohio Amusement Co.; Meyer Fine, Ohio Amusement Co.; Al Freedman, Loew's Ohio Th.; Mr. Feldman, York, Pa.; C. H. Graham, Wash.-Croshby; Paul Gusdanovic, Strand; Mrs. P. Gusdanovic, Norwood; H. Greenberger, Keystone; I. Greenstein; Jos. E. Goldston, Milo; J. M. Gibbons, Union Trust; Mischa Gutson, Loew's Park; Frank Gross, Grand; J. M. Greenbaum, O. H. Mansfield; M. Greenbaum, Alhambra; Mr. Greenwald, Windemere; H. W. Hill; Hill Ptg. Co.; B. Haber; Ohio Amusement; M. B. Horowitz, Fountain; U. A. Hartford, Union Trust; H. E. Hills, Union Trust; H. M. Harmon, Union Trust; Louis Israel, Haltnorth; Gus Ilg, Wonderland-Lorain; Samuel Kramer, City; G. Kliner, Carlyon; Louis B. Kramer, Greenstein & Co.; Harry Kaplan, Alpha; Henry Kaplan, Deucan; A. Kramer, Ohio Amusement; A. Keller, Ohio Amusement; Simon Kramer, Ohio Amusement; Louis Kaplan, Park National; S. M. Kasse, Empress, Akron; Geo. Kohlmaier, Loew's Ohio Th.; Milton Korach, Flint Mich.; Jack Kuhn, Loew's Ohio Th.; Mr. Kleinshmitt, Parkview; Jos. Kornfeld, Avenue; Mr. Kauffman, Victory Strand; S. N. Lichter, Angella; B. Z. Levine, Erie; J. Leavitt, King; Sam Lustig, Waldorf; Billy Leyser, Cleve. News; Max Lefkowitz, Gayiety; Henry H. Lustig, Waldorf; Lester Lipton, Avenue; H. J. Mandelbaum, Virginia; Mrs. Manheim, Priscilla; Samuel Mandelbaum, Waldorf; George Moore, Lion Bellevue; Mr. Mahue, Lucier; Mr. Moellman; Mr. Morgan; Wm. M. McCabe, Hill Ptg.; Wm. S. Nyerges. Majestic; Herbert J. Ochs, Sole Pun Co.; Jean Ochs, Allen; Jack Pavny, Heights Sq.; F. Porzyski, New Victory; J. Palji, O. H. Kent, Ohio; Frank W. Phillips, Strand; Steve Piotrovsosky, Vandora; Jean Pierce; Miss Reiff, Ridge; Howard Reiff, Stork; B. Raful, Rialto, Kenmore; Kenneth A. Reid, Loew's State; Philip Spitalny, Allen; J. E. Scoville, Ezella; O. Stotter, Alvin; David L. Schuman, Ohio Amusement; M. Schenker, Family; S. Silverman, Windemere; E. Schwartz, Milo; Isaac Silverman, Strand, Altoona, Pa.; Jacob Silverman, Strand, Altoona, Pa.; R. C. Steuve, Orpheum, Canton; Ed. Schwartz, Ohio Amusement Co.; Mort Schreiber, City; Ralph H. Sharp, Union Trust; J. Stein, New Palace; S. Stein, Columbia; Wm. F. Seitz, Star, Sandusky; Maurice Spitalny, City; Mr. Tracy Sharp, Gordon Sq.; Sid Seidman, Ohio Amusement; Jess Seidman, Ohio Amusement; Mrs. B. Todd, Liberty, Geneva; Dr. Irwin Under, City; James Vondrak, Clark Nat'l.; S. Vermes, Eclair; A. Wiener, Alhambra, Guy Falls; Louis H. Wieber, Cleve. News; B. Warner, Warner, Niles; H. Weber, Avenue; I. Weintraub, Peerless; J. Warner.

HERBERT E. HANCOCK

Still Making Good

Hancock Finishes One Job and Starts Another Toward Success

This is about Herbert E. Hancock. He was the man William Fox and his General Manager Winfield R. Sheehan picked out to head the Fox News Reel when it was started in 1919. How well he has done his job is attested by the Reel's popularity, Fox says.

Having, with the aid of the Fox organization backing put the News Reel in its present enviable position, Hancock turned the service over to his brother, Don, and a few months ago became director-in-chief of the educational and industrial division of the Fox Film Corporation. That he already has put that new short subject feature of the moving picture business in the forefront of reels of its kind is readily seen from the favorable reviews which it received at its first showing recently.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Better Prospects in Texas; Minimum Daily Loss of $500

While Dallas now has thirty-two theatres and prospects look a little brighter for fall, things have been none too roseate for the local exhibitor during the summer just passed. This in face of the fact, too, that other lines of business have enjoyed "near prosperity." Building operations have broken all records, population is increasing by leaps and bounds and it would seem that the exhibitor surely must be in line for a little of the vaunted prosperity here.

An insight on conditions is given, perhaps, by a statement by E. H. Hulsey, the best known exhibitor in the Southwest, now occupying a high executive office with Southern Enterprises. Mr. Hulsey recently appeared before the Dallas Board of Commissioners and, in opposing a raise asked by union operators, declared: "This is no time for raises. I venture to say that the combined loss in the picture business in Dallas amounts to from $500 to $1,000 a day. I am willing to prove to an impartial committee that the loss of the corporation I represent alone runs into the hundreds of dollars every day."

Incidentally, Mr. Hulsey appealed to the Board of Commissioners for the repeal of an existing ordinance forcing all operators to pass a written examination before they are allowed a license to operate in Dallas. Mr. Hulsey said the union has Dallas sewed up under that arrangement and is in a position to dictate terms to the managers. He informed the commissioners that the theatre men are determined to close up their shows and suffer a loss of $3,000 a day rather than accede to the raises demanded, which are from $41.25 a week for chief operators and $36 for assistant operators, with $1.25 an hour for overtime, to $41.25 for chief operators, $40 for assistant operators, and $2.50 an hour for overtime on Sundays. Mr. Hulsey asked also the abolishment of the ordinance creating a board of examiners. (It has been the contention of some exhibitors that the board of examiners discriminated in favor of the union operators, and that open shop operators were unable to obtain a license.)

Following Mr. Hulsey's address, the ordinance on operators' examinations was amended to give the operator the right to operate a machine under license for sixty days in case of an emergency, provided the exhibitors furnish a $5.000 bond against any accident while the man is operating the machine. The temporary license, however, does not relieve the operator from an examination for a permanent license, which must be taken later on.

Events then followed rapidly. Boiled down, they are as follows: The mayor of the city "fired" the old examining board, named a new one, and said that he was not interested in whether the operator was a union or open shop man, so long as he was competent to handle a machine. The matter ended with an agreement between the operators and the theatre men which was described as a victory for neither side, although the theatre men at a meeting went on record for the open shop.

Fort Worth, sister city to Dallas, also has been having its troubles. The Majestic, an Interstate house, did not open for the winter season until Sunday, September 17, although the opening was scheduled for middle August. This was on account of trouble with the Musicians' Union, which was patched up satisfactorily, with no details of the agreement being made public. The Majestic, incidentally, has a policy to conform with the Majestic in Dallas, another Interstate house, and opened with five acts of vaudeville and a feature picture, on a three-a-day basis, with admission prices cut from $1.10 to 55 cents.

Dr. W. F. Box, familiar as a film man along Dallas Film Row, is planning the erection of a new theatre at Kosse, where a record strike of oil has been made. The Doctor has invested in lots fronting on North street in the newest boom city, and his new theatre will occupy one of these lots. "Doc" Box has made "ten strikes" in boom cities, also a few "bloomers," it is true, but he bobs serenely on the surface wherever there is action. Dr. Box is interested in a number of theatres over the state and has followed booms at Breckenridge, San Antonio, Mexia, Cisco, Eastland and other Texas cities.

J. A. Lemke, an exhibitor of Waco, operating the Crystal Theatre, has filed an application for injunction against the City of Waco and the censor of commercial amusements, to restrain the enforcement of the censor ordinance. The constitutionality of the measure is attacked.

There have been several shifts and changes in the El Paso, Texas, field. S. Vance Fulkerson, for years owner of the Bijou, has closed the show. The Rialto, which for some time was under the management of a company composed of El Paso residents, and was later taken over by Lewis and Andreas, has been shifted to the former owner, William Winch, who has changed its name to the Wigwam Theatre.

Following the oil boom at Colorado, Texas, a tent theatre which is a permanent proposition, opened up, playing an all-Paramount policy. This is the first opposition that Charles Taylor at the Best Theatre has had in some months.

S. T. Hodge, who operates theatres in Abilene, Winters, Stamford and other West Texas cities, has opened up a new house in Abilene, several doors west of his Gem Theatre.

W. B. Palmer, of Ranger, has reopened the old Majestic Theatre in that city, under the name of the New Liberty. This gives the city two theatres under his management, the other being the Lamb Theatre.

Johnny Jones, of San Angelo, has purchased the Lyric Theatre in that city from the Southern Enterprises, which gives him both theatres in the town with no opposition.

W. T. McElroy has repurchased the Majestic Theatre from the R. and R. Enterprises in Lubbock.

The Strand Theatre, in Fort Worth, closed, has recently reopened with Carr Scott, of the Mammoth Theatre, Dallas, at the helm.

An airdome has opened in Slaton, Texas, in opposition to the Wilselma Theatre.

Robert J. Littlefield, Jr., owner and director of the Rex and Happyland Theatres in Dallas, has obtained a lease on the Hippodrome in that city, closed for some time, and will, early in the fall, utilize the house for a dramatic stock company he is bringing from New York, to be under the direction of Carl C. Peters as local manager.

The Majestic Theatre in Dallas, a part of the Interstate vaudeville circuit, opened in early August with a new policy embracing multi-reel films as part of the program. The scale of prices has been considerably reduced from last year.

The Victory Theatre Company, of San Augustine, has been formed, with a capital stock of $6 800. The incorporators are W. L. Moore, B. P. Cartwright and M. K. Moore.

Following the securing of a charter at Austin, the Royal Amusement Company, of Waco, took over the Royal Theatre in that city. Three brothers, J. Leslie, C. E., and Dr. Guy F. Witt, are the incorporators.

The Floresville Amusement Company has been chartered at Floresville for the purpose of building a picture theatre, by V. Lichnovsky, E. Miculka and R. J. Goesch.

A $15,000 pipe organ has been installed by the Majestic Theatre, Fort Worth. About $2,500 will be spent on improvements.

Oklahoma Re-Elects Talbot

Officers of the Oklahoma Theatre Owners' and Managers' Association for the next year, elected at the close of the annual meeting here, are as follows: Ralph Talbot, Tulsa, president (re-election); Morris Lowenstein, Oklahoma City, vice-president; Josh Billings, Norman, secretary; Harry Britton, Norman, treasurer.

The next meeting will be held in Oklahoma City in April or May of 1923. Many topics, including Sunday closing, legislation and prices charged by the exchanges for film, were discussed.

The Oklahoma convention is an annual event that attracts as nearly 100 per cent. representation from over the State as is possible. The present meeting proved no exception. Oklahoma, recognized as one of the best show States in the Union, has just about the livest bunch of exhibitors anywhere.

Starting Week on Saturday Tried Out in San Francisco

Herbert L. Rothschild Entertainments has adopted a new policy for opening its pictures at the California, Granada, Imperial and Portola theatres. Instead of the first showings being on Sundays, as in the past, they are now starting on Saturdays. This change will give the theatres the advantage of the Saturday and Sunday crowds to carry the news of the excellence of the entertainment and will also permit house managers to get their prologues and special productions in running shape for the rush of Sunday business. This policy has also been adopted by the management of the Strand and is being considered by the heads of other local houses.

George Mooser, formerly of San Francisco, who went to the Orient several months ago in the interests of the United Artists' Corporation, has won a signal victory in Japan as to the rights of authors and producers in their pictures and it is believed in California film circles that a death blow has been dealt to the practice of pirating successful pictures in that field by selling duplicates broadcast. Mr. Mooser lived for several years in the Orient and it was his knowledge of the ways of the peoples there which led to his selection for this important work.

The specific action which brought about the favorable decision of the court was directed against Hanjiro Sudo, who exhibited a spurious copy of "Way Down East" in Asakusa Park, Tokyo, on May 4. The legal foundation for the suit and the decision which resulted, was the treaty regarding the protection of copyrights concluded between the United States and Japan in 1905. California film interests have been especially interested in the case, since considerable film has been stolen in this state and shipped to the Orient and ringleaders in smuggling plots have operated here extensively.

The Rosmor Film Company has been incorporated with a capital stock of $100,000, by E. F. Whiteway, Alexander Moroff and W. A. Howell.

The Rialto Theatre on upper Market Street, has been taken over by Ferris Hartman and Paul Steindorff and will be remodeled and redecorated. When it is opened in October it will be known as the Rivoli and will be operated largely as a home of musical comedy, although feature pictures may be shown from time to time.

The amusement firm of Douglass & Egan, at Merced, has been dissolved and Francis Egan has purchased the Liberty Theatre at Lemoore. Charles Douglass is planning to make a trip to Honolulu and upon his return will visit New York in the interests of an improved system of projection.

Weir Casady, manager of the Century Theatre, Oakland, has left for Salt Lake City, Utah, where he will become manager of the State Theatre for Ackerman & Harris. He was at one time with the Coliseum Theatre at San Francisco, and during the war period built and operated two picture houses at Camp Lewis, Wash.

The Warfield Theatre will inaugurate its new policy of showing moving pictures exclusively with an engagement of "The Prisoner of Zenda." George Lipschultz, a violinist, who has led orchestras for several years at Milwaukee, has been engaged to lead the new orchestra at the Warfield.

The Casino Theatre, for some time the home of musical comedy, is to be devoted to the presentation of moving pictures, commencing early in September, the first offering to be "Queen of the Moulin Rouge."

Loew's Warfield Theatre went on a straight picture basis commencing August 27, with the "Prisoner of Zenda" as the opening attraction. William C. Dowlan, production manager for this theatre and the State Theatre at Los Angeles, arranged a remarkable prologue.

The Hayward Theatre, at Hayward, is to be remodeled and a gallery added.

The City Council of Oakland, has passed to print an ordinance designed to ultimately eliminate frame theatre buildings. The ordinance prohibits the erection of frame theatres and provides that in case any such theatre now in use shall cease operations for thirty days it shall no longer be used as a theatre. The ordi- has been approved by organized theatre owners and building interests.

The Northern California Photo Plays Company has been incorporated here with a capital stock of $25,000, by J. S. Joffre, H. H. Harvey and J. E. Bennett.

The police play, "In the Name of the Law," is to be presented shortly at the Strand Theatre at a benefit matinee for Police Detective Ernest Gable, recently shot and seriously injured in a desperate gun battle with a thug. The benefit is being arranged by a committee which includes F. R. Newman, manager of the Strand; Monte Rice, exploitation manager for Robertson-Cole, and C. B. Beale, local exchange manager.

James Pilling, at one time manager of the old Empress Theatre, and well known in the theatrical field on the Pacific Coast, has been appointed manager of the Century Theatre at Oakland.

E. M. Masterson, of the Orpheum Theatre, Lovelock, Nev., visited San Francisco early in September to arrange his bookings for the winter season.

A sweeping change in policy has been made at the Oakland State Theatre of Ackerman & Harris, and a return has been made to the split-week plan, with a change of shows on Sundays and Wednesdays. Lester J. Fauntain, formerly manager of the State Theatre at Long Beach, has been appointed house manager.

Louisville Theatres Packed When Mercury Takes a Drop

With the closing of outdoor amusements, withdrawal of the river excursion boats, etc., business is coming back to the theatre, and even the roosts are being well patronized. On Sunday, September 17, even standing room was at a premium by 8 o'clock in the evening at the Alamo for "A Fool There Was," even though that theatre has had the courage of its convictions and has boosted prices to 40 cents a throw.

At the Rialto, even the top tier of seats near the roof was full, as Wallace Reid and Bebe Daniels in "Nice People" sounded good to the talent. The Majestic, with Nazimova in "A Doll's House," also drew big. Fourth street was a busy street on Sunday night, and the writer is willing to swear to that, as he was looking for a theatre with seating room and finally had to take three flights up. Cooler weather is making for a much better business all around.

The Alamo Theatre, after several weeks of work on the interior, has been transformed into one of the handsomest picture houses in the country. The interior has been redecorated throughout, a small stage for the presentation of novelties and prologues has been constructed, and the theatre as a whole, presents an entirely new appearance inside. About $20,000 was spent on improvements.

Moving pictures will be presented on a scale and style never before known in Louisville, according to Fred Dolle, manager.

A new orchestra, the Alamo Symphony Ensemble, has been organized by Walter J. Rudolph, a pianist of note who has been a member of the Chicago Musical College.

Outside theatrical chains are reported to be negotiating for the unfinished Cadick Theatre at the corner of Third and Sycamore streets, Evansville, Ind. The theatre was begun more than a year ago, but the company is now in the hands of a receiver and construction has stopped. One report has it that the Shubert interests may close a deal for the building.

The Broadway Amusement Company, operating the Alamo and Walnut theatres downtown, will begin construction immediately on a new theatre in the section of the city known as the Highlands and will have it operating in three months, according to an announcement by Fred Dolle, president of the company. The new theatre will seat 1,000 and cost approximately $50,000, according to Mr. Dolle. It will be built on the site of the present open-air theatre of the Baxter Theatre, on Baxter avenue. It was not stated what would be done with the Baxter Theatre when the new house is completed. The lot for the new house has a sixty-foot frontage and a depth of 200 feet. The structure will be modern in every respect and will be an addition to the Highlands.

A Fox Release

"MONTE CRISTO" USHERS SEATED PATRONS

Putting the girls into French court dress was one of the schemes which helped the Strand Theatre, Cleveland, make a lot of money out of the new Fox super special. The world is theirs for the asking.

Berinstein May Quit Albany to Make Home in New York

William Berinstein, owner of the Colonial Theatre and who also owns and controls two or three picture houses in Elmira, is planning to make his future home in New York City. Mr. Berinstein has been a popular figure in motion picture circles in Albany for several years, and was prominently identified with the committee on arrangements at last winter's annual meeting of the New York State exhibitors in Albany.

The Majestic Theatre in Albany, which has been running a mixed program of vaudeville and pictures for several years, has just gone over to burlesque and serves to take the place of the Empire Theatre, now being demolished.

Clarence and Gertrude Taylor, running a picture theatre in Port Leyden, have just sold the house to John Castle of Norwood, who will take possession at once.

Courtesy goes a long ways and is a mighty pleasant thing to meet. All of which is by way of stating that the Lincoln Theatre, which has just opened in Troy, is fortunate in having secured Edward H. Crawford, of New York, as its manager. First, last and always, Mr. Crawford wants his patrons to feel at home.

Virgil N. Lappeus, who for the past year and a half has been assistant manager of Proctor's Fourth Street Theatre in Troy, has just been named to succeed John G. Wallace as manager of Proctor's Harmanus Bleecker Hall in Albany. Mr. Wallace has gone with the city engineer.

The Strand Theatre, which is being erected in Schenectady, was scheduled to open about October 15 and will be known as "The State." In the neighboring city of Troy the Max Spiegel interests are also erecting a theatre which will be known as "The Troy," and which is due to open in December. The two houses represent an investment of more than $500,000.

Fred Elliott, owner of the Clinton Square Theatre here, has been running double features all through the summer and, incidentally, reports excellent business since last June. Mr. Elliott is rather undecided as to whether or not he will continue double features through the winter.

Carter DeHaven, stage and screen star, was host at a luncheon at the Hotel Ten Eyck here to thirty guests one day this week. The majority of guests are well known in local film circles. Others, however, included County Judge Isadore Bookstein and Roy S. Smith, secretary of the Albany Chamber of Commerce.

Hughie Mack, who has been acting as stage manager at the Palace Theatre in Watertown, has quit and in his place Harry Horne has been transferred from the Robbins' Theatre in Utica.

Albany, Troy and Schenectady picture houses can hardly muster more than a ton of coal between them, but the managers are not worrying, believing that there will be sufficient coal to go round before cold weather sets in.

The Hudson and Colonial theatres here have just reopened, spic and span, and continuing under the management of George Roberts.

There is nothing in sight to warrant the assumption that Albany will have any new picture theatres for at least a year to come. In Schenectady there is a $350,000 house going up, while in Troy the Lincoln has just opened, a big Strand is being built and a smaller house is in course of erection.

Watertown, N. Y., is agog these days because the Roamax Film Company of Fort Lee has just sent about twenty people there and is shooting scenes in connection with the picture to be known as "The Little Mothers."

No talk is heard around Albany these days in regard to changing admission prices. With the settlement of the railroad strike better business is in sight in Albany, Schenectady, Troy and Mechanicsville.

St. Louis Theatre Changes to Cost About $2,000,000

The film industry is to add $2,000,000 in improvements to Grand boulevard in the vicinity of Washington boulevard within the next few months. Upon his return from New York a few days ago, Nathan Frank, new president of the Famous Players Missouri Corporation, announced that plans had been completed for the completion of the large office building originally planned as part of the Missouri Theatre structure. He said more than $1,000,000 will be spent on the building and an additional $50,000 has been appropriated for additional improvements.

Charles H. Thimmig, owner of the Midway Theatre, is said to have closed negotiations for the erection of a $1,000,000 theatre and office building on the site of the Midway, Grand and Washington boulevards, a block from the Missouri. The plans call for a 3,000-seat theatre.

The office building part of the Missouri Theatre structure has been held up two years because of city zoning ordinance restrictions and the high cost of labor and building materials.

The Exhibitors Film Company has arranged to distribute the pictures controlled by the Fine Arts Picture Corporation, in Eastern Missouri and Southern Illinois.

Joe Mogler, owner of the Mogler, Bremen and Excello Theatres, has been re-elected a member of the Missouri State Republican Committee. He has held the honor several years. Mogler is president of the local exhibitors.' association.

George M. Khoury has organized a company in Clayton, Mo., to finance a theatre and commercial building to be erected at Forsythe boulevard and St. Louis avenue, right on the Clayton Court House Square. It is estimated the structure will cost $50,000. Three stores, with offices above, and a 500 seat picture theatre would be included. St. Louis contractors have been invited to submit bids. Khoury has been operating an airdome in Clayton and is confident that a first-class picture house there would prove a winner.

Harry Earl, newspaper worker, is the new manager of the Rialto Theatre, which opened its season Sunday, August 27. It plays pictures and Orpheum vaudeville, changing its program twice a week.

Charles La Pee, Lyric Theatre, Sullivan, Mo., came to St. Louis last week to consult an eye specialist. A cinder lodged in La Pee's right eye and home talent were unable to remove it. He spent three days in St. Louis under the specialist's care, but was looking O. K. as he took train for home. He promised to keep his eye out of the path of cinders in the future.

J. Kollo opened his new theatre at Willisville, Ill., on August 28. It seats 350. The equipment, which includes two Power's machines and a Daylite screen.

W. Baumann has opened a small picture house at Ballwin, Mo. He will give three shows a week.

Jefferson City, Mo., is to have a new picture theatre, it is reported locally. J. Horsefeldt, one of the owners of the St. Clair Theatre, St. Clair, Mo., is said to have under consideration plans for a modern theatre for the capital city. Horsefeldt has been very successful in the grain and cattle business.

Fred L. Cornwell has let contracts for a new $120,000 theatre and store building at Moline, Ill. The theatre will seat approximately 2,000 persons on the first floor and balcony. The house, which will be thoroughly fireproof, may be ready for the winter season.

A new theatre will be opened at Frankford, Mo., by W. H. Donovan, a local business man. Donovan formerly held the Ford agency in Frankford.

Out-of-town exhibitors who were in recently were: J. R. Dennison, Ohio Theatre, Evansville, Ind.; B. Taylor, Orpheum Theatre, Paducah, Ky.; Tom Reed, Yenn, Hayes Circuit, Duquoin, Ill., and N. C. Norwein, Norwein Amusement Company, Bonne Terre, Mo.

Entertaining the Inner Man

Manager W. Deering is serving tea and cake each afternoon to the patrons of the Rialto Theatre, Winnipeg. The price of admission has remained stationary at 15 cents. The house is reported as highly successful.

A Paramount Release

HERE'S PROOF HARRY SWIFT IS IN AGAIN.

He's back at work for Paramount and he grabbed a window in Cincinnati to tell that no bird in Her Gilded Cage could sing as sweetly as a Victor phonograph. Right in the heart of the town, too.

Kansas Exhibitor Meeting in Wichita September 25

The Motion Picture Theatre Owners of Kansas are to have their biggest convention at the Broadview Hotel in Wichita, Kans., September 25. It will be a record-breaker in point of business done, and the attendance is expected to be more than at any other meeting of the organization. There will be a number of important speakers, among them the Rev. Earl A. Blackman, national chaplain of the American Legion. His subject will be "Jesus and the Movies."

D. Filizola of the Theatrette at Ft. Scott, Kans., and H. L. Gess, who owns the Rex and Mystic theatres at Mulberry, Kans., were in town last week.

C. P. Rogers, who has the Whiteway and Iris theatres at Concordia, Kans., was a visitor at some of the exchanges last week.

W. J. Gable of the Grand Theatre, Beloit, Kans., was in town recently.

The Kansas City Film Exchange's baseball team has a game scheduled soon with the ball players of Merriam, Kans. Merriam is only a few miles from Kansas City.

Howard E. Jameyson, formerly advertising manager for the Liberty and Doric Theatres in Kansas City, and more recently advertising manager for the Butterfly Theatre at Milwaukee, has become exploitation manager for the local office of Universal. He is filling the vacancy left by Louis Kramer, who left this week for Chicago, where he will take charge of the exploitation in the Chicago territory for the Film Booking Office.

Mr. and Mrs. R. Ross Riley announce the birth, August 23, of a son, R. R., Jr., Mr. Riley is owner of the Wigwam Theatre at Oberlin, Kas.

T. A. Davis has purchased the Odeon Theatre, Cottonwood Falls, Kas., and the Lyric Theatre at Strong City, Kas., from C. W. Hermes.

When trains stopped running, C. H. Hunt of the Rex Theatre at Higginsville, Mo., brought his film back to the exchanges by automobile.

Chris Manfre, directing manager of the Superior Film Co., was married recently to Miss Frances Genova.

Shoolman Gives Boston Kids Excellent Lesson in Thrift

Max Shoolman, vice president and treasurer of the Olympic Theatres, Inc., gave an excellent lesson in thrift recently when he presented a bank book showing a savings desposit of $5 to each of the 104 boys and fifty-four girls who are inmates of the Jewish Children's Home on Canterbury street, Boston. The children were the guests of Mr. and Mrs. Shoolman, at the summer estate of the latter at Bedford, Mass., where they were given a day of pleasure and entertained with all sorts of delightful events. The presentation of the bank deposits came as a surprise feature of the day.

The Fenway Theatre, in Boston, celebrated the opening of the fall season on Labor Day by the dedication of a new organ, the installation of which has just been completed. Lloyd Del Castillo, a musician of national reputation, has been engaged as organist.

The news of a settlement of the coal strike and the prospect of a flow of fuel to their bins within due course, has been received with much satisfaction by many of the smaller theatres throughout the greater Boston district, as in several cases the supply on hand is barely sufficient to carry them through December, and in some cases not even so long. They still worry, however, from the fact that the chairman of the Emergency Fuel Commission has decided that theatres are not on any priority list and cannot receive anthracite coal until the supply is much more plentiful than at present.

For the most part, however, the larger houses are not worrying. Many of these are equipped with oil-burning heat systems, while in other instances their heat is supplied from outside sources, such as the Edison Electric Light Company, which is on the preferred list and would have no real difficulty in obtaining coal, even if its present large supply was exhausted.

A Universal Release

ELECTRICAL EFFECTS HELPED DISPLAY

The lobby arch decoration for Ascher's Merrill Theatre, Milwaukee, was made very effective through the employment of electrical devices to simulate lighting and carry out a vivid suggestion of "The Storm."

Pittsburgh Exhibitors Add to Their Theatre Holdings

The Harris Amusement Company, of Pittsburgh, has taken over the Strand Theatre at Youngstown, Ohio, and opened the same on September 2. The Strand is located in the heart of the city, and has a seating capacity of 850 persons.

M. Rosenberg, of the Rialto Theatre, 1600 Fifth avenue, has taken over the American Theatre on Fifth avenue, just a square distant from the Rialto. Mr. Rosenberg states that the American will be closed till the end of the month, and that he will make several improvements on the same. Dorfman and Cohen were former owners of this place.

A. G. Phillips has purchased the interest of his partner, E. A. Zeitler, in the Academy Theatre, Meadville, Pa., and is now sole owner.

A permit has been issued to the Kanawha Amusement Company at Charleston, W. Va., operating the Virginia Theatre on State street, to repair and remodel this picture house. The new theatre will be two stories high, and is to be constructed of brick, steel and concrete. The estimated cost is $100,000.

Lewis Lieb, proprietor of the Diamond Theatre at Cresson, Pa., has suffered an attack of blood poisoning, the result from a cut on his thumb off a broken pop bottle. He is recovering at the present writing.

Ike Silverman, of the Silverman Brothers, owners of the Strand Theatre, Altoona, Pa., is on a motoring trip through New York and Michigan. His brother Jake has recently returned from a trip to the West Coast, and displays a snapshot he had taken while standing with Douglas Fairbanks.

For a while all the film boys here were buying Hupmobiles. Now they are sporting Durant cars. The reason can probably be traced to the fact that Max Engelberg, owner of the Strand Theatre, McKees Rocks, is selling Durants when he isn't theatre managing.

A balcony has been installed in the Grand Theatre, Nanty Glo, Pa., and the capacity has been increased by 149 chairs.

The coal mines in the vicinity of Vintondale, Pa., are working full blast, and prospects for better business in that section are very encouraging.

William Bittner, of the Cambria and Park Theatres, Johnstown, Pa., in company with his wife, is spending a vacation at Asbury Park, N. J. The trip was made by motor.

The Smoot Brothers, controlling four theatres in Parkersburg, W. Va., were recent visitors among Pittsburgh's film exchanges.

With the removal of the Lyric Theatre to Summers street, Charleston, W. Va., that thoroughfare promises to be the Broadway of Charleston. The Strand, at the corner of Summers and State; the Capitol, right in the rear of the Federal building; the New Virginian, which is now under construction at the southeast corner of Summers and State streets, and the New Kearse Theatre, several doors from the Capitol, are the houses.

The Kearse is rapidly nearing completion. The exterior work has been finished and all that remains to be done is to finish the interior. This house will present legitimate attractions.

The New Virginian promises to be one of the most complete and finest picture houses in the state.

With the completion of the new building for the Lyric, the finishing of the Kearse and Virginian building, five theatres will be located in Summers street within the one square.

Elmer E. Rutter, publicity manager for the Manos Theatres at Greensburg, Pa., spent a few days in town recently circulating among the film exchanges.

Labor Day marked the reopening of H. R. Barney's Liberty Theatre at McKeesport, Pa. This house was destroyed by fire last March, and had since been entirely rebuilt. To use Barney's own words, "It is the biggest and finest in McKeesport," and its appearance proves that Barney has a right to boast.

The Eagle Theatre, located on Penn avenue, near Butler street, was re-opened on Labor Day. The Eagle has been closed for several months, owing to poor business.

Mabel Ballin

In Hugo Ballin Productions. Released by W. W. Hodkinson

William Russell
in
"THE CRUSADER"
A Fox Picture

John Barrymore in "SHERLOCK HOLMES." A Goldwyn Picture

Mary Alden
in
"A WOMAN'S WOMAN"

An Allied Picture

"MAKIN' MOVIES," Johnny Jones's Latest Comedy for Pathe

William Farnum

in

"MOONSHINE VALLEY"

A Fox Picture

"SKIN DEEP"

An Ince Picture for First National

In the Cast are

Florence Vidor, Milton Sills, Charles Clary,
Frank Campeau and Marcia Manon

Goldwyn's
"HUNGRY HEARTS"
with
Bryant Washburn,
Helen Ferguson,
George Seigmann,
Otto Lederer,
E. A. Warren
and Rose Rosanova

"Snub" Pollard

Two Reel Comedies

THE one reel Hal Roach comedies starring Pollard have had a wider distribution than any series of one reel comedies ever made.

The new two reel Pollard comedies have a sparkle, a finish and a brilliance superior even to those splendid one reel comedies.

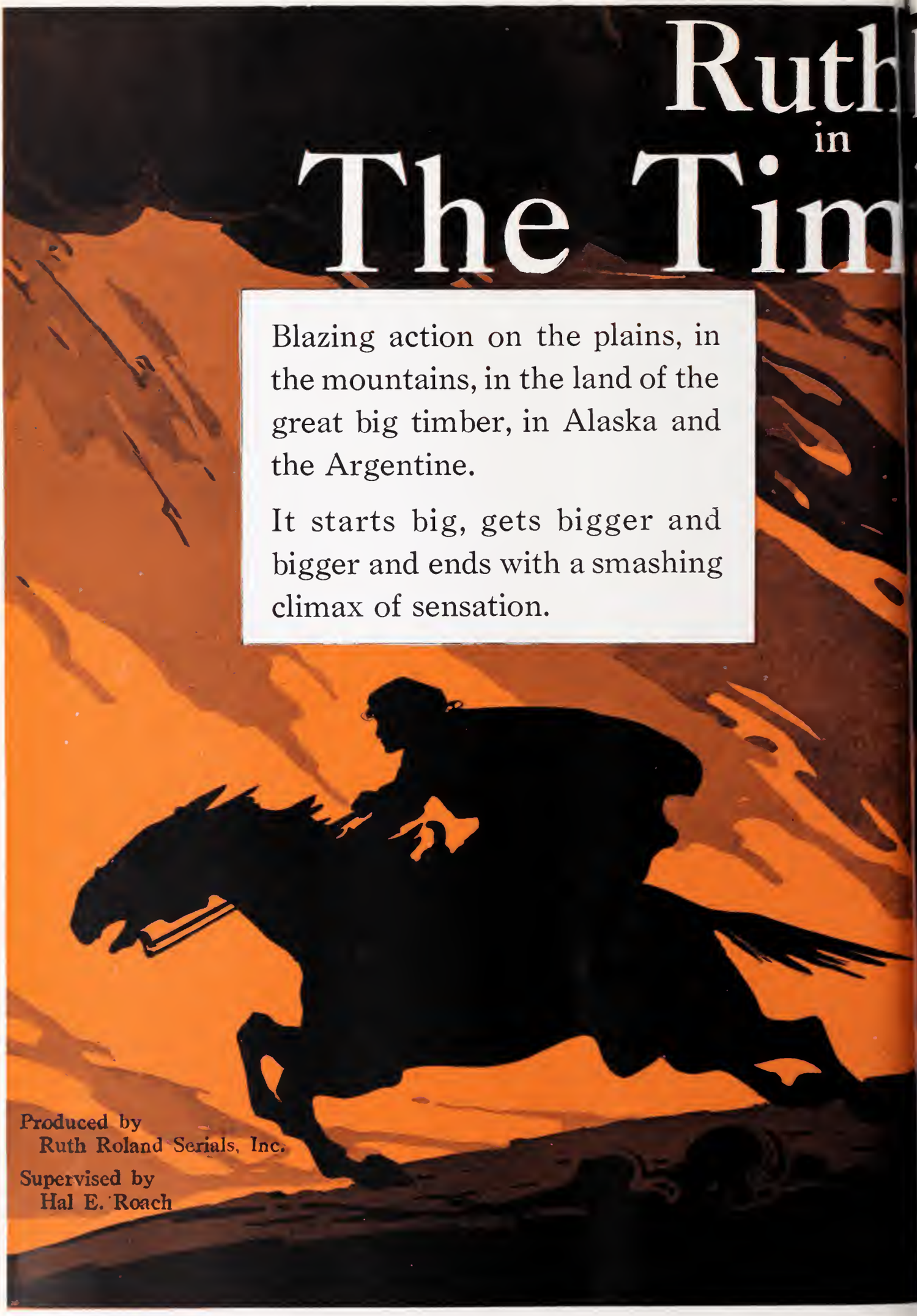
They are business getters first, last and all the time.

"More laughs, longer laughs, longer comedies."

Produced by HAL ROACH

Pathécomedy

TRADE MARK


Ruth
in
The Tim
Blazing action on the plains, in the mountains, in the land of the great big timber, in Alaska and the Argentine.
It starts big, gets bigger and bigger and ends with a smashing climax of sensation.
Produced by
Ruth Roland Serials, Inc.
Supervised by
Hal E. Roach

Roland
ber Queen
Ruth Roland's greatest serial.
See the electrifying forest fire; the jump from plane to plane in mid-air; the dog team chase; the burning of the ship out at sea; the amazing adventures in the Argentine.
The perfect serial; a perfect business getter.
Pathéserial

Johnny Jones Comedies

Two Reels

Rarely has a new series of two reel comedies been so well received by the big houses and newspapers alike as the Johnny Jones Comedies.

They are original, breezy, snappy, delightful. The stories are real stories, the Kids act like real Kids.

To give freshness and novelty to your program, put on the Johnny Jones Comedies.

Pathépicture
TRADE MARK

G. K. McDonald
Productions, Inc.

New England Showmen Benefit by Distributor Competition

As a result of competition among various distributing concerns, all seeking first run engagements, New England exhibitors this year are not wanting for big pictures. This situation is having a wonderful effect on theatregoers who today are finding their way into New England theatres in seemingly greater numbers than ever before. The first run showings of Fox's specials, Metro's "Broadway Rose," which is being elaborately exploited; Universal's "The Storm," "Human Hearts," and "Under Two Flags," Paramount's "Blood and Sand," Goldwyn's "Remembrance" and other equally big pictures, are prompting competing exhibitors to hand out the greatest bills ever arranged in New England.

Despite the presence of strikes of various sorts in spots, all over the five New England states, the fact remains that the picture business in New England has returned with a bang, with every territory profiting accordingly. First run houses are using considerably more newspaper advertising space and advertise productions from six to eight months in advance. This renewed activity, together with the presence of much more exploitation than ever was done in that section, has had the tendency of jamming the theatres, even in the face of the heat.

Bill Canning is managing the Palace Theatre in Manchester, N. H., and through clever exploitation has succeeded in building a great clientele for his theatre, which utilizes a combination policy.

Charles Lovenberg, owner of the Bijou, Pawtucket, R. I.; Victory, Providence, R. I., and Bijou, Woonsocket, R. I., is rapidly recovering from an illness that has confined him to his bed for several months.

Martin Tuohey, manager of the Emery Theatre, Providence, experimented with his first Saturday morning children's performance. It was so successful that the performance will now be given regularly at the same time. Fox's "Just Tony" was the first attraction and it drew a capacity audience at 10 cents. Manager Tuohey has also solved the "supper show" problem by giving a special performance between 4.30 and 6.30 p. m. for school children, at special prices.

Competition in Providence was never as bitter as it is today. Bill Mahoney at the Rialto is showing Universal, Metro and Fox specials at 35 cents top, while the Modern and Strand are dividing the Paramount and First National product between them. Ed Fay is charging 15 cents at his Fay's Theatre for a first run showing of Goldwyn pictures and six acts of vaudeville, using a ten-piece orchestra. The Emery is showing six acts of vaudeville and second run pictures at 25 cents top during the afternoon and 50 cents top at night.

Sol Braunig is booking the new Capitol Theatre in Providence. This house opened several weeks ago and at 15 cents top with a three-time-change-a-week policy is making a success of the venture. This house was considered a "hoodoo." It is out of the theatre and shopping district, at the top of a hill, and has played everything from stock company to grand opera.

William T. Hart is touring New England, staging special "local movie contests" at various theatres. He was at the Bijou in Pawtucket, R. I., last week, the stunt helping business at that house considerably.

Payne Brothers will shortly open a 2,500-seat house in Pawtucket. This house will be known as the Le Roy, in honor of the son of one of the owners who was killed during the world war. The house is located directly opposite the Imperial, operated and owned by Senator Hartford, and nearby is Famous Players' Strand Theatre, the house that Alfred S. Black built.

Just what the coming season will bring in Pawtucket is problematical, but, nevertheless, the future is the concern of exhibitors there in general. It is generally admitted that the city already is considerably over-seated, and with the opening of the Le Roy shortly, the situation will be even more complicated.

A slight break in the weather, in favor of theatre patronage, helped business all along the line in Boston. The downtown houses reaped a harvest last week, this being particularly true of the Modern, Park, Olympic and State theatres.

Virtually 85 per cent. of the total number of theatres in Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island are now opening. The remaining 15 per cent. will probably open within the next few weeks.

Fred Lovett, of the Royal Theatre, Olneyville, R. I.; Bill Mahoney, of the Rialto; Martin Tuohey, of the Emery; Fred Read, of the Strand; Sol Braunig, of the Modern and Capitol, and Matt Rielly, of the Victory, all of Providence, are making two trips weekly to Boston's Film Row, Tuesday and Thursday. These boys book after showings.

Reports that have been returned to Bill Gray's offices from his house managers indicate a healthy increase in business.

Harry Crull, formerly of Brooklyn, N. Y., has taken over the managerial reins of the Edward F. Albee Theatre, with Bill Westgate in charge at the other Povenberg house, the Empire.

B. S. Moss, the New York theatrical magnate, was a visitor to Boston last week.

Two magnificent new theatres, one at Brockton, Mass., the other at New Bedford, Mass., were opened on Monday of last week by the Olympia Theatres, Inc., of Boston, adding two more links in the Gordon chain of picture houses which are fast spreading all over New England. All are under the personal supervision of Nathan Gordon, founder of the Olympia chain of amusement houses, and one of the most prominent and successful theatrical men in the country.

Both of the new houses were opened under the most auspicious circumstances, with the mayor and city government present in each instance to give grace to the occasion, and the initial ceremonies were both elaborate and appropriate.

Is It Generally True?

Are film rentals generally lower than they were a year ago at this time? That holds true in Missouri, according to a survey made by the M. P. T. O. of that state, which announces a 40 per cent. decrease. The cause ascribed is that the past business depression has led exhibitors to be more careful in their buying.

What is the situation in your territory?

S. S.

Buffalo Exchangemen Turns Exhibitor; Olympic Altered

Tom Joy, formerly a member of the Buffalo Metro staff and now manager of the Hippodrome in Carthage, opened that theatre Friday evening, September 1, with "Turn to the Right." The house has been completely overhauled.

The Olympic, Buffalo, remodeled and redecorated, re-opened Labor Day with "The Storm." William McKenna is manager. Preston Sellers, Jr., and Joseph A. Rasjeya are organists. Eric Hurdler is conducting the orchestra and Samuel A. Geddis is in charge of projection. A $35,000 organ has been installed.

Arthur L. Skinner gave his patrons a triple feature bill when he opened his fall season at the Victoria, one of Buffalo's leading neighborhood theatres. Mr. Skinner also brought back the Victoria Concert orchestra.

Herman Lawrence the past week celebrated First Anniversary Week at the Bellevue Theatre, Niagara Falls, with an "All Fun Bill," Harold Lloyd in "Grandma's Boy" was the feature.

Shea's Theatre, Jamestown, has added vaudeville to its program. Now its Keith vaudeville and high class pictures. The new policy started Labor Day.

Harris Lumberg, proprietor of the Lumberg Theatre in Niagara Falls, has gone on a two week's fishing trip in the wilds of Canada. Harris is splitting the Paramount program with the new Strand in the Cataract City.

Nicholas Dipson, of Batavia, well-known Western New York exhibitor, is having a great time in Italy, according to postcards.

C. J. Carlson, manager of the Grand Theatre, Westfield, died suddenly last week.

A First National Release

A NEW IDEA IN LOBBY BANNER WORK

The front stand does not interfere with the arch banner at the rear and brings Jackie Coogan and "Trouble" right down to the sidewalk. From H. B. Clark, of the Strand Theatre, Memphis.

Michigan Theatres Reopen; Ushering in Autumn Season

The Savoy Theatre, Chene and Catherine streets, Detroit, was re-opened on September 2, by its original owner, Mr. Halstead. The house was one of the first in Detroit and has been remodeled into a very cozy place.

The Regent Theatre, Battle Creek, after being closed for two months, re-opened on September 9. The house has been entirely redecorated and remodelled, until it is now entirely different from its previous appearance. The opening attraction was "Sonny," featuring Lick Barthelmess.

The Gladmer Theatre, Lansing, was re-opened September 5 after having been completely renovated and redecorated. Manager Claude Cady has spent over $25,000 in decorations and alterations.

The New Harper Theatre opened September 1 and enjoyed a great patronage. It is very tastefully decorated and one that Korbell and Korbell, proprietors, may well be proud of. William Clark, well- nown among the men in the film industry, is in charge of bookings and management.

Harry Abramson and Louis Wesper have taken over the Ludeway Theatre on Michigan avenue and are renaming it the Theatre Royale. They plan a number of important changes to the house in the way of needed improvements. Mr. Abramson formerly managed the Olympic Theatre.

E. M. Crawford, formerly manager of the Fieber and Shea house in Akron, has been appointed manager of the Regent in Flint, Mich., for W. S. Butterfield.

"Dad" Whitman has purchased the interest of Charles Meade in the firm of Meade and Whitman and will continue in the State rights field hereafter under the name of Rex Film Company.

Charles Seaman, of the Consolidated Theatres, Grand Rapids, has contracted for 100 per cent. Educational for his Majestic Theatre and Strand.

Larry Hayes, of the Dawn Theatre, Hillsdale, created a lot of talk by an exploitation stunt he used in connection with "The Black Bag," which played his house a week ago. He offered $5 in gold to the person who could detect or ascertain the man who was on the streets of the town carrying a black bag. As a result, he did a big business on the picture.

Colored Woman Brings Suit Against Indiana Exhibitor

Alleging that she was denied the privileges allowed white persons at the Hippodrome Theatre in Fort Wayne, Ind., Olla Jones, a negress, has filed suit in the superior court at Fort Wayne against Tony H. Nelleson, proprietor. She says in the suit that she was admitted to the theatre but was denied full and equal enjoyment of accommodations, advantages and facilities because she is of African descent.

The Goldwyn Distributing Corporation has filed suit in the circuit court in St. Joseph county for $12,830 against the Blackstone Theatre Corporation, operating the Blac stone Theatre at South Bend, on a claim for film rentals. The Goldwyn concern alleges that films leased to the theatre during the last three years incurred an obligation of $20,000, part of which was paid. Interest from January 1, 1922, also is asked in the suit.

Burglars worked the combination on the Standard Realty and Theatre Company's theatre at Clinton on Tuesday night, September 5, and escaped with between $1,300 and $1,400. The money represented the receipts for the Saturday, Sunday and Monday's business. An investigation disclosed that the robbers apparently had concealed themselves in the building during one of the shows and then opened the safe after the employes had left.

Iowa Exhibitor's Coolness Averts Serious Fire Panic

Heavy damage which is covered fully by insurance was caused by fire at the Star Theatre, Colfax, Iowa. The flames started in the projection booth and quickly got beyond control. Quick wittedness on the part of Manager De Baggio averted a near panic. The theatre is to be rebuilt. It was recently remodeled and redecorated.

Shepard & Lamb, Storm Lake, Iowa, exhibitors, whose house was destroyed by fire early this year, have been presenting shows in a tent at Storm Lake.

On September 15 the new Hippodrome Theatre, Keokuk, Iowa, recently constructed by Baker & Dodge, opened. The new house seats 1,300.

L. B. Seymour, who formerly operated the Rex Theatre at Glenwood, opened a house at Tabor, Iowa, September 1.

The Strand Theatre, Sherburn, Iowa, has been reopened. It recently was purchased by W. A. Gilfillan from A. D. Roloff.

Harry Pace has taken over the operation of the Rialto Theatre, Pocahontas, Iowa. Pace formerly operated houses at Orange City and Traer.

Wilart Baltimore Plant to Cost $200,000, Employ 300

Plans for the plant to be built by the Wilart Cinema Industries, Inc., organized in New Rochelle, N. Y., nearly four years ago, have been drawn by E. G. Blanke, an architect of Baltimore, and it will be built in that city on the Reisterstown road near Park Circle.

The cost of the structure will be approximately $200,000. A lot measuring 300 by 144 feet has been purchased by Matthews & Peters, investment bankers, representing the Wilart company in Baltimore, from B. Glasscock and B. Howard Richards. The cost for the property was $35,000, it is said.

Three hundred persons will be employed at the plant, which is to be constructed in a "U" shape, and projection machines and moving picture cameras are to be manufactured.

Glazed tile and stucco will be the material used for the exterior, and the California mission style of architecture will be used. There will be a sunken garden, two stories and a basement and a roof garden. The building will be fireproof throughout; there will be concrete vaults for the storage of films; located right back of the offices which will take up the entire right wing on the first floor. Over the offices will be the laboratory and in the left wing the assembly rooms will be located.

The New Gem Theatre 617 Duncan place, re-opened to the public under the management of Joseph Robbins, on August 25. Mr. Robbins managed the Comedy Theatre, 412 East Baltimore street, for six years.

The Gayety Theatre, long known as a burlesque house in Baltimore, which introduced moving pictures as part of its program during the latter part of last season, has been sold by the Baltimore Theatre Company, representing the Columbia Amusement Corporation, to Jacob I. Hamburger and Louis Applefeld. The assessment on the property is $235,000, but the purchase price was not given.

Nebraska Theatre Reduces Prices to 10 and 15 Cents

With prices reduced to 10 and 15 cents, the Lyric Theatre, Norfolk, Neb., which was closed last fall, reopened September 2. The Norfolk Amusement Company, which owns the Grand Theatre, will also operate the Lyric. The theatre has been completely remodeled and redecorated. Robert Ballantyne is manager of the Lyric.

The Schmidt Theatre, Stapleton, Neb., opened recently. William H. Schmidt is owner of the house.

Blaine Cook, proprietor of the Rialto Theatre, Beatrice, Neb., has purchased the Gilbert Theatre from George Monroe. The latter is to manage a house at Clinton, Iowa.

Work on the erection of the new theatre at Verdel, Neb., sponsored by L. H. Black, has begun.

Thomas & Bush have purchased the Strand Theatre, Hastings, Neb., from J. E. McQuiston.

Under the management of W. C. Dolan and Harry Brisbee of Indianola, the Opera House, Holbrook, Neb., has opened.

Verne Haycraft of Lewisville has purchased the Star Theatre, Madelia, Minn., from W. W. Woltz.

A Paramount Release

A SIMPLE WINDOW DRESS FOR "LOVES OF PHARAOH"

This was planned by Frank J. Miller, manager of theatres in Augusta, Ga., for the big Lubitsch picture. The color scheme prevents good photography, but you can get an idea of the construction from this reproduction.

In the Independent Field

By ROGER FERRI

Newsy Bits

Millarde Johnson, of Australasian Film, Ltd., has purchased the Australasian and New Zealand rights to the initial B. P. Schulberg production, "Rich Men's Wives" that Al Lichtman Corporation is distributing.

Arthur Lee, of Lee-Bradford Corporation, who have redoubled their distribution activities in the independent field, returned to New York this week from Boston where he closed several important deals.

Sam Jaffe, business manager of Preferred Pictures, Inc., has left New York for the Coast after spending a brief vacation in the metropolis. Jaffe announced that work on the third B. P. Schulberg picture, "Are You a Failure?", on September 25.

Niagara Pictures Corporation of Buffalo has acquired the distribution in western New York of "Uncle Tom's Cabin". Manager Harry Marsey is now arranging for a road show to accompany the picture on tour.

The newly announced Rialto Exchanges, Inc., stated this week through one of its officials that it will shortly open headquarters in Los Angeles, for the purpose of cooperating with producers.

Twenty-four sheets will be posted extensively in many sections of the Western Pennsylvania territory to advertise the latest C. B. C. Film Sales Corporation special and incidently the first release of the "Big Six" series, "More To Be Pitied Than Scorned".

J. Charles Davis, 2nd, exploitation director for Arrow Film Corporation, is in Toledo, O., doing advance exploitation on that firm's latest special, "Night Life In Hollywood" which opens next Monday at Doc Horater's Alhambra Theatre.

Equity Films, Inc., has acquired the American rights to the Einstein film. Edwin M. Dadman is in charge of the distribution. This concern has quarters in the Selwyn Theatre Building, New York.

Mike Rosenberg, who is associated with Sol and Irving Lesser in independent production activities on the Coast arrived in New York late this week and joined his partners who are preparing for the road showing of "Oliver Twist", the Jackie Coogan special.

Atlas Film Exchange of New York has purchased the metropolitan rights to the new feature, "Why Do Men Marry?"

That Charles C. Burr, producer of the Johnny Hines features, "Torchy" comedies and associated with Whitman Bennett in the production of "Secrets of Paris", will further extend his business interests is evident from reports that have come to this office. C. C. Burr has a vitally important deal under way, which can not be disclosed until finally completed, probably early next month.

First-run showings of independent pictures are common these days and, if current bookings are any criterion, the better State rights pictures will not want for good dates.

Matt Radin, owner of the Capital Film Exchange of New York has developed into a legitimate producer, for he is interested with the Minsky Brothers in the new stock burlesque project at the Park Theatre in New York.

The Week In Review

CANADIAN producers have hit upon a plan that will certainly help the industry in the Dominion They have decided to retain the same distribution rights on their product as American producers enjoy on theirs in the United States. Ernest Shipman, who is considerably interested in Canadian production of independent pictures, was consulted by this department, and he agreed that the move is one that will inspire increased production activity in the Dominion, which has made meteoric progress in picture making during the past four years. Mr. Shipman is included among the prominent Canadians involved in the new plan.

ARE exhibitors in the market for independent pictures? Announcements of first run showings of independent pictures prove they most assuredly are. Beginning with the next issue in our independent territorial news section of this department will be published a list of important first run showings in every territory. That will tell the story and at the same time give readers an authentic idea of just what kind of pictures are in demand.

THE anxiety of Broadway theatres to book independent pictures on an equitable basis is perhaps the best and surest sign of progress in the market that this writer can think of at this time. Heretofore, it has been the policy of Broadway managers to demand a flat guarantee that the picture will attract a specified gross. This gross has been anywhere from $15,000 to $25,000 weekly. In addition to that the independent distributor has been imposed upon to the extent that he had to meet all advertising bills. In other words, the independents gained nothing, other than the distinction of having had their pictures played on Broadway, while the showman has pocketed an excessive profit.

BUT with the independent market truly independent to the extent that their splendid box office pictures are that big that they justify asking a reasonable rental for their product, this unfair method of booking has been eliminated. And today Broadway managers are paying as big prices for independent productions as they are for the other kind. It is a fact only too well known in the show business that the B. F. Keith, Moss and Loew circuits in the Metropolitan section have secured their biggest profits from independent pictures. This statement is made with rentals and grosses in mind and the two compared proportionately to the rentals and grosses recorded on the other films.

EXHIBITORS want money-making pictures and they don't care who has or makes them, so long as they are entertaining, satisfying and can be turned into money. That is all the exhibitor asks. So long as independents turn out pictures with box office value just so long will they enjoy the patronage of exhibitors. Of that we are now convinced. Warner Brothers, Arrow, Al Lichtman, Equity, Charles Burr, Whitman Bennett and a number of others are convinced of the same thing. Give the exhibitor what he wants and you will have no cause for complaint for lack of patronage.

EVERY producer and distributor in this business owes a vote of thanks to Harry Charnas. If the entire country could be covered as Mr. Charnas covered his territories there is no doubt in the mind of the writer that independent pictures would be shown 100 per cent. It was a master stroke. It accomplished good for the entire field. In dollars and cents it will, eventually, prove the greatest and best investment Mr. Charnas ever made. As for Mr. Lichtman he has endeared himself to thousands of exhibitors. He delivered messages that were an inspiration. He spoke from the heart—and opened the eyes of thousands of theatre owners to the possibilities of the independent market. In other words, it was a big enterprise—the greatest venture undertaken by any branch of the independent field. And it was a huge success.

NOT until this week did this writer fully appreciate the great quantity of junk that cheap exchanges have securely tucked away on their shelves, ready to shoot out whenever the opportune time presents itself. A careful list of these junk shops is being compiled by this department and at the proper time it will be published for the information of the trade and exhibitors in general. Fact is that most of these junk dealers make no effort to hide their plans.

Thinking of "angels," seems as if quite a few of our more notable stars are falling in line with this class of backers. Two of the biggest State rights productions of the past season were made possible through the financial aid of these stars.

Trade Notes

Joe Lefko, the popular manager of the Federated Film Exchange of Pittsburgh, is planning a drive that should create quite a stir among exhibitors in that territory.

Fourteen thousand people paid admission to the Stone Theatre in Brooklyn last week at a test showing of the Houdini special, "The Man From Beyond." This is a new record for the house. This picture will be road showed.

A new film building will shortly be opened in Boston. Several independent concerns in that city already have leased quarters. The building is expected to open the first of October.

Dr. W. E. Shallenberger, President of Arrow Film Corporation, left on Saturday of this week for Boston. When he returns early next week some very important information is expected.

Harry G. Kosch, counsel for the Independent Producers & Distributors, Inc., and counsel for Arrow, left Thursday for Pittsburgh. He will return ate in the week and expects to spend several days in Washington.

Ernest Shipman, who has entered the picture production field on an elaborate scale, will move into new and larger quarters on October 1st at Fifth avenue and West 46th street.

This department has been besieged with letters and telegrams from independent exchangemen, congratulating Moving Picture World on its campaign to aid in the elimination of the unjust five per cent. tax, which would throw many concerns out of business.

Certified Pictures Corporation of New York this week announced four pictures. They are: "The Snitching Hour," featuring Arthur Housman; Nita Naldi and Gladys Leslie, "The Thoroughbred," "Her Half Brother," and "Are The Children To Blame?"

Ricord Gradwell, President of Producers' Security Corporation, is planning a busy season and elsewhere in this section appears an announcement of a series of pictures he already has acquired for State rights distribution.

Lightning Photoplay Corporation of Boston will move into the new Film Building that will open Oct. 1. The name of this concern will be changed to Progress Exchange.

Nathan Hirsch, of Aywon Pictures Corporation, stated to a representative of this department last week that he will announce his complete 1922-23 output next week. He already has issued several announcements concerning some of his features, but with the consummation of several deals his plans for the new season have been finally perfected.

Whether or not Federated Film Exchanges will handle any features remains to be decided upon the return of Managing Director Joe Brandt, who is completing a nation-wide tour of the exchange centres.

Lou Berman of the Independent Film Exchange of Philadelphia is planning the addition of several salesmen to his Philadelphia and Washington exchanges.

There is a rumor in Boston that Alex Ekelberg, who together with several others has been handling several State rights pictures in that section, will retire from the business.

Will Hays Joins Independents In Fight Against 5 Per Cent. Tax

Producers, Distributors and Exchangemen Fall in Line; H. G. Kosch Very Hopeful

Due to the discovery that several of the national companies are involved in the five per cent. sales tax situation because of their distribution system, it became known this week that Will Hays had taken up the problem. Disclosures made known last week in Moving Picture World prompted action in every corner. Harry G. Kosch, counsel for Arrow Film Corporation, and who acted for the Independent Producers' and Distributors' Association, left on Thursday for Pittsburgh, but before going he made the statement to this department that he expects to receive some definite word from Washington within a few days.

The activities of agents of the internal revenue department in New York this week prompted many distributors to call in their counsel. Moving Picture World, following publication last week of the request made by independents that it call a meeting of independent producers and distributors for the purpose of discussing the situation, received twenty-four letters from distributors, exchangemen and producers, all anxious to be on hand.

A very important development in the situation is expected within the next few days. The Washington correspondent of Moving Picture World has been very active collecting data, and it is hoped that by the time the meeting is called some very important information will be available. During the past week seven agents of the Treasury Department visited the Godfrey Building, 729 Seventh avenue, New York, for the purpose of collecting the tax.

The interpretation placed on the tax by the Treasury Department is said to strike several program companies, and because of this development the Motion Picture Producers and Distributors of America, through Will Hays, have decided to take action. Jack Connolly, the Washington representative of Will Hays, is collecting data.

Mr. Kosch, on behalf of the I. P. D. A., has already filed a brief with the Washington authorities, but no decision has as yet been received.

The date of the Astor Hotel meeting will be announced next week in this department and by letter to those who have expressed their intentions of being on hand. These include exchangemen from Boston, New York, Philadelphia, Chicago, Cleveland, Buffalo and Pittsburgh. A committee to take the matter in charge is being organized, and will be announced next week.

Skirboll Buys "Secrets of Paris"

The possibilities of the latest Charles C. Burr-Whitman Bennett production, "Secrets of Paris," with an all star cast, have prompted several sales on that production, which, according to statements sent to this department, will be elaborately exploited. Joe Skirboll of Pittsburgh already has begun his exploitation on this production, which includes in its cast the following: Lew Cody, Montagu Love, Gladys Hulette, Walter James, Effie Shannon, Delores Cassinelli, J. Barney Sherry, William (Buster) Collier, Jr., Harry Sothern, Rose Coghlan and others. The production is said to be replete with elaborate settings.

Brandt's Feature Gets Good Start

Joe Brandt's initial "Big Six" production, "More To Be Pitied Than Scorned," which is being distributed through the enterprising C. B. C. Film Sales Corporation, showed to one of the greatest and biggest weeks recorded at B. S. Moss' Broadway Theatre in New York City this week. The Monday opening was the biggest ever experienced by that house in many, many weeks, the attendance holding up all through the week. Many big dates have been booked on this excellent feature.

Export-Import Gets Two Big Features

A radiogram received by Louis Auerbach, of Export & Import Film Company, this week from Ben Blumenthal, president of that company, and Hamilton Theatrical Corporation, revealed the fact that the latter has purchased the rights to the Biblical spectacle, "Sodom and Gemorrha," which, according to the German trade paper, "Filmshau," represents the finest example of continental cinematographic art. It is said that eighteen months were consumed in making the spectacle, which was begun April, 1921, and completed in July, 1922. It is in ten reels, the story having been prepared by Ladisaus Vajda and adapted by Michael Kertess.

Export & Import Film Company this week announced the acquisition of the latest Pola Negri feature, "Sappho", a modern version of the famous story. This picture, released at a time when the attention of the fans is focussed on the doings of Pola Negri, who arrived here last week, will have especial significance in the distribution plans now being arranged. No definite news as to the method of distribution was available this week, although it is stated three national distributing companies are dickering for the picture.

Talking pictures are said to have been finally perfected in Germany, and, judging from reports coming from that country, Germans are manifesting a great interest in these films. The synchronization is said to be perfect, but the reproduction of sound, especially the human voice, is reported in later dispatches to American newspaper to be direly in need of improvement.

Construction on the British plant of Rothacker, the laboratory magnate, is well under way in London, says a report from the other side.

"This Freedom", the new book written by A. S. M. Hutchinson, author of "If Winter Comes", will be produced in England by Ideal Films, Ltd., which this week purchased the screen rights to that story.

A late dispatch from the other side brings word to the effect that T. E. Davies, J. P., has taken over the H. Winik interests in the Western Import and Pearl Distributing Company of London.

Harry J. Cohen resigned as foreign manager of Metro last week. Arthur Loew is expected to succeed him in that position.

Producers Security Is Booming

Pursuant to its announcement policy of giving the independent market big exploitable pictures, Producers Security Corporation is negotiating for a number of special features. Several of these deals are expected to be closed within the next week. Among the productions that Producers' Security Corporation is now handling, according to Ricord Gradwell's announcement, are Dorothy Gish in "The Country Flapper"; Richard Barthelmess in "Just A Song At Twilight"; "The Right Way," "Squire Phin," "Welcome To Our City," "Mr. Potter of Texas," "Mr. Bingle," "Diane of Sleepy Hollow," and "Madame Sans Gene."

Many Dates on Graphic Film

Simultaneous with the announcement that Frank Zambreno of Progress Pictures Exchange of Chicago, had already started his exploitation on the initial Graphic production, "Wildness of the Youth," produced by Ivan Abramson, came word this week that many important first run dates had already been secured on the picture. The metropolitan bookings are reported as being particularly heavy.

Get Dick Barthelmess Feature

Producers' Security Corporation has acquired for independent distribution a new Richard Barthelmess special production, that will be released in the State rights market as "Just A Song At Twilight." While no detailed announcement was available, officials of Producers' Security Corporation verified the report. The cast is said to be an all-star one. Additional information is expected some time next week.

Unity Starts New Production

Unity Productions, Inc., will shortly start production on "A Woman's Story," which will be available on the State rights market. This picture will follow "Why Marry?" starring Edy Darclea. Many territories already have been sold on the latter picture. The picture was enthusiastically praised by every reviewer last week.

Warners' "Rags to Riches" Capitol Date Sign Showmen Seek Big Films

America's most representative picture houses are clamoring for exploitable independent pictures with the result that distributors of this type of features are being besieged with inquiries from showmen. Heretofore, independent producers have found it next to impossible to secure a Broadway showing without being forced to guarantee the management an almost prohibitive gross. This procedure has, fortunately, been radically altered, for the competition in all film centers is so keen that showmen are inclined to grab pictures with box office merit regardless of who has them. And what is more they are paying real money for these pictures.

Warner Brothers' initial special, "Rags To Riches" starring Wesley Barry, has been booked into the Capitol Theatre in New York for a world premier showing during the week of September 24. This booking is a forerunner of an unusual number of other equally big first run showings being arranged by exchanges throughout the country. That the demand for such pictures is great was further proved by the booking of the entire Warner series of seven features by Maurice Fitzer of the Empire Theatre, Syracuse, N. Y.

Further evidence of the readiness of exhibitors to book big pictures regardless of who has them is furnished in the bookings on the initial Al Lichtman special, "Rich Men's Wives," which is being shown generally in representative first run houses.

To aid the Capitol Theatre in putting over the picture, the Warner Brothers' huge float is being utilized to tour the entire city of New York. In addition to this moving 24-sheet, a big billboard, newspaper and ballyhoo campaign has been evolved. Sam Rothafel is said to have arranged an unusual presentation for the future, which includes in its cast, beside Wesley Barry, Niles Welch, Ruth Renick, Richard Tucker, Russell Simpson, Minna B. Redman and Eulalie Jensen. This is a Harry Rapf production, directed by Wallace Worsley, the story having been written by Will Nigh and Walter De Leon.

The opening of Arrow's "Night Life in Hollywood," at Doc Horater's Alhambra Theatre in Toledo, O., on Monday, September 18, is reported having been greater than that of "Ten Nights In a Barroom". There were a total of 250 admissions more than that paid at the premier of the other picture.

Al Lichtman's B. P. Schulberg production, "Rich Men's Wives", is making a spectacular showing at its first run dates, according to data received from showmen who have booked the picture.

"The Country Flapper," Producer Security's Dorothy Gish feature, and "Life's Greatest Question", distributed by C. B. C. Film Sales Corporation, held up the bill at the Victory in Providence, R. I., and, as the result of clever exploitation devised by Manager Matt Reilly, the engagement opened with a bang.

J. H. Soloman, of the Bijou Theatre, Clarksburg, Virginia, did a great business on "When Dawn Came", according to his own report.

First run showings were numerously reported this week. The independent field's product was well represented on Broadway this week by "More To Be Pitied Than Scorned", the C. B. C. Film Sales Corporation feature, which topped the bill at B. S. Moss' Broadway Theatre, and Equity's feature, "What's Wrong With the Women?" at the Cameo.

Harry Lande, of the Quality Film Exchange in Pittsburgh, reports heavy bookings on "More To Be Pitied Than Scorned" in that territory. The release of this picture in Ohio and Michigan is being held up a month, pending negotiations for first run showings.

Negotiations were this week said to have started for a Broadway showing of the second Al Lichtman picture, "Ching Ching Chinaman," which is reported as having been completed and a print already in New York. It is believed that Joe Plunkett will book this picture at the New York Strand.

Fred Mitchell, of the Loew office in New York, is overlooking no bets and sees all independent pictures, with the result that 100 per cent of the good product is shown throughout the Loew metropolitan theatres.

Several road shows of "Uncle Tom's Cabin" pictures are making their appearances in various parts of the country. Up in New England two versions of the famous play are said to have been sent out.

Equity Special Gets Important Showings

"What's Wrong With the Women?" Daniel Carson Goodman's production for release on the independent market through Equity Pictures, had its premiere in two key cities simultaneously this week. In Philadelphia the picture is now playing the Palace and Arcadia Theatres, two of the leading Stanley houses in that city. It will run a week in each house. This day and date engagement in the Palace-Arcadia is considered a unique tribute to the picture. The Stanley Company has seldom given such a booking to any independent picture. "What's Wrong With the Women?" is being distributed through the Masterpiece Film Attractions of 1329 Vine street, Philadelphia, and the booking was arranged by Ben Amsterdam, president of Masterpiece.

In New York, where it is being distributed through Commonwealth Film Corporation, of which Sam Zierler is president, the picture opened last Sunday at the Cameo Theatre, a Broadway first-run house, where it will play an entire week. Following this booking the picture will start over the entire Keith Circuit.

Mr. Goodman's production is enacted by an all-star cast, including Montagu Love, Rod LaRocque, Constance Bennett, Wilton Lackaye, Barbara Castleton, Julia Swayne Gordon, Huntley Gordon, Hedda Hopper and Mrs. Oscar Hammerstein.

Blazed Trail Production Ready About November 1st; Eastern Studio Activities

Word received by the State Rights Department of Moving Picture World indicates that the new Blazed Trails Production, Inc., special, "Lost in a Big City," which Arrow will distribute, will be ready for release about the first of November. According to a letter received from producer and star, John Russell, who turned out "Ten Nights in a Barroom," work on the picture is well under way at the Gloversville, N. Y. studio. In the cast appear: John Lowell as Harry Farley, Charles Boyer as Sidney Heaton, Charles Mackay as Maberly, Jane Thomas as Helen Farley; Evangeline, Marbely's daughter; Jimmy Phillips as Dick Watson, Ann Brody as Mrs. Leary, Charles Robbins as "Raisin" Jackson, Whitney Haley as Guboni, and Edgar Keller as Salvatore. L. Case Russell, adapter of "Ten Nights," furnished the scenario. George Irving is directing. The technical staff includes Herbert Fajans, technical director, and Joe Settle, cameraman.

Mr. Russell, in part, writes:

"We had quite an unusual set on Labor Day, when we used six of the N. Y. State Troopers, Captain Toby, who is in charge of G Co. at Troy, bringing five men to appear in a scene. The story, as revamped by Mrs. Russell, is up-to-date, bootleggers and State Troopers providing excitement for the climax. Mrs. Russell went to Albany and arranged with Major Chandler, head of the organization, to use enough of his men to give us a genuine thrill at the end of the picture. We are building a bootleggers' hang-out on one of the lakes near here, and will stage quite an unusual battle between the bootleggers and Troopers.

"One of the actors is cast as a Trooper, and he has been furnished full equipment by the organization: in fact, they are co-operating in every way. Major Chandler's son, who has been with the Fox organization, came up last week to be with us. He is acting as Mr. Irving's assistant for the present. We have arranged to have a regular Trooper on every scene where Edward Phillips, who plays Ned Livingston, the Trooper, appears, to prevent technical errors."

Production this week started on "The Shylock of Wall Street", which Burton King is directing. It is expected that the company will be "shooting" in and around New York for the next seven weeks. The cast is headed by Dore Davidson, who plays the titular role, a part which, it is said, will give him every opportunity to prove his right to stardom; Gene Burnell, star of "Determination," and Zena Keefe, who last appeared in "Broken Silence".

The task of finally cutting and titling Will Nigh's latest production, "Notoriety", which Bobby North and Larry Weber will State right through Apollo Pictures, Inc., was completed this week. The picture, it is said, will be ready for showing within a few weeks.

John Wenger, production director at the Rivoli and Rialto Theatres, and Matt Radin, of Capital Film Exchange, New York, will shortly start work on the production of a novelty short subject series that will be released in the independent market.

Eddie Polo, who made "Cap'n Kidd", a serial, for the independent market, and who has been abroad making a special, is expected to resume work in the metropolitan district within the next two months.

There is some talk current in film circles in New York that, Nathan Hirsch, head of Aywon Pictures Corporation, will finance the production of a new picture for distribution through his company.

Will Nigh expects to start production on his next picture for Apollo release some time early next month. He will use the Tiffany studio in West 44th street, New York City.

"Othello" Is Nearly Ready

The work of cutting and editing the continental Shakespearian photoplay, "Othello," which Export & Import and David P. Howells have acquired for the American market is rapidly nearing completion. It is expected that a private showing of the film will be given early next week for a few of the screen and dramatic critics who first saw the film in its original form.

Lou Berman Repeats History

The premiere presentation, in the Philadelphia district, of Warner Brothers' production, "Your Best Friend," featuring Vera Gordon, was held recently at the Bijou Theatre, Atlantic City, under the auspices of Lou Berman, Independent Film Corporation.

The feature is being held for an indefinite run. A strange coincidence is recorded by this opening in that a year ago almost to the day and date, Berman held the premiere of "Why Girls Leave Home" at the same theatre. Frank Walters, of the exploitation department of the Independent Film Corporation, put over a very effective campaign.

Canadian Producers Reserve Dominion Releasing Rights

OTTAWA, ONT. (Special).—At a conference, held here September 16, of delegates representing the active and proposed Canadian producing units it was decided to reserve for Canadian management the distribution of all productions made with Canadian capital on Canadian soil. By the adoption of this policy Canada does not establish a new precedent, but merely elects to exercise the same rights enjoyed by the United States, Great Britain, Italy and France in connection with the marketing of their product.

The paramount factor in determining this move on the part of Canadian producers is the preferential tariffs and special commercial treaties in force between the Dominion and a majority of the foreign countries. Under these treaties, it is pointed out, Canada will be enabled to save for the buyers of foreign rights to her productions vast sums in duty that, in the case of exportation from the United States, would be exacted by the importing governments, but from which Canada is in some cases partially and in others wholly exempt.

As far as concerns the American market the production movement in Canada is expected to be reciprocal in its scope. The Dominion occupies the status of a customer in the film markets of the United States to the extent of approximately $4,000,000 annually. Now, however, with the advent of the industry in the Dominion and its establishment on a permanent and nation-wide basis it is freely predicted that the future will see this amount increased to $5,000,000 and possibly $6,000,000.

The making of pictures in Canada has, throughout the current year, assumed tremendous proportions and a healthy and continued growth is promised for it by the following prominent men:

The Honorable William Pugsley, Lieutenant-Governor of New Brunswick; The Honorable W. E. Foster, premier of the same province; Senator E. L. Girroir, K. C., president Ottawa Film Productions, Ltd., and other members of Parliament; W. H. McWilliams, president Winnipeg Productions, Ltd., president Canadian Elevator Co., and a director of the Royal Bank of Canada; Major P. B. Wilson, president Sault Ste. Marie Films Ltd., and vice-president Spanish River Pulp and Paper Company; W. C. Franz, president Algoma Steel Corporation; The Honorable Tasker H. Cook, Mayor of St. John's Newfoundland, and others, forming in each separate provincial unit a board of about twelve directors representative of the financial, civic and political life of Canada. The general upward trend of pictures in Canada these men aver will mean increased patronage, which, in turn, will enlarge Canada's demand.

Those in attendance at today's meeting included representatives of Canadian Photoplays, Ltd., Northern Pictures Corporation, Ltd. Winnipeg Productions, Ltd. Sault Ste. Marie Films, Ltd., Prince Edward Island Films, Ltd., New Brunswick Films Ltd., Halifax Films, Ltd., and Newfoundland Films, Ltd.—each operating under a provincial charter—and Ottawa Film Productions, Ltd., which has just completed "The Man From Glengarry" and "Glengarry School Days." Ernest Shipman of New York also is involved.

Harry Cohn Signs Great Cast Names

Word comes from the New York offices of the C, B. C. Film Sales Corporation that Producer Harry Cohn, in charge of West Coast production centre, has completed the signing of an all-star company.

Following the success which met "More to Be Pitied" everywhere, this company announced that it would continue its policy of all-star production, featuring no one player above the others, but selecting the entire cast for the fitness of its various members to portray the roles. This has been done for "Only a Shopgirl." Edward Le Saint will direct.

Included in the company are Estelle Taylor, well-known for many splendid characterizations, most recent of them the creation of the leading roles in Fox's "While New York Sleeps" and "Monte Cristo;" Mae Busch, who won wide favor in "Foolish Wives" and "The Devil's Passkey" for Universay, and Goldwyn's "The Christian;" Richard Dix, popular young leading man in "The Sin Flood," "Dangerous Curve Ahead," "Yellow Men and Gold" and "The Wall Flower" for Goldwyn; Wallace Beery, who has appeared in "The Four Horsemen" and "Tale of Two Worlds;" Claire Dubre, of Paramount's "To Have and to Hold;" Tully Marshall, in Paramount's "Is Matrimony a Failure?" and Warner's "Beautiful and Damned;" Willard Louis, in Paramount's "Man Unconquerable," "Too Much Married," and most recently with Douglas Fairbanks in "Robin Hood;" Baby Josephine Adair and Billy Scotte, of "Alias Julius Caesar," and Goldwyn's "Voice in the Dark."

Pioneer May Resume; News of the Courts

Plans are underway for the resumption of business by Pioneer Film Corporation, provided those plans are acceptable to a majority of creditors. A. E. Lefcourt, President of Pioneer, has proposed a waival of $135,000 of his $450,000 claim. According to statements made this week, it is intended to give all creditors their total claims. The receivers are Jacob Schechter and Thomas H. Matters, Jr.

United States Moving Picture Corporation has filed an answer in the New York Court to the suit of James K. Polk, former President of the company. It admits that notes given to Polk and James W. Martin for $12,500 and $30,000 have not been paid, but claims that the notes were given for no value, further alleging that Polk, who controlled the directors, caused the notes to be executed for $42,500 in excess of the purchase price of certain property bought for the defendant by Martin. A counterclaim for $13,800 is made on the ground that Polk purchased territorial rights to "Determination" and "Flesh and Spirit" and failed to pay.

Patrick A. Powers has filed a suit in the New York Supreme Court against Clark Cornelius Corporation seeking to recover $15,000 on a note made out for ninety days. The note was issued June 3 of this year.

Edward A. Leopold has sued Alexander Film Corporation in the Supreme Court, New York seeking to recover a balance which he alleges is due for posters printed by the Otis Lithographing Company. The defendant has filed an answer denying the charge.

A summons has been filed in the New York Supreme Court against the H. C. Witwer Stories Productions, Inc., by Fidelity Pictures, Inc. No amount is mentioned.

Buys Series

H. C. Simeral Company, of Pittsburgh, Pa., have contracted with Arrow Film Corporation for the new series of William Fairbanks' pictures which Arrow will release. H. C. Simeral, who heads the company bearing his name, is most enthusiastic concerning his recent purchase for a number of different reasons.

"Madame Sans Gene" Will Soon Be Ready

Despite the reported controversy over the story of "Madame Sans Gene," Aubrey Kennedy is speeding up plans for immediate release of the feature. He has placed the releasing arrangements in the hands of the Producers' Security Corporation.

When Mr. Kennedy, who has been quietly working on the picture for several months, announced the feature ready for the market, Miss Kathryn Kidder hastened through her attorneys to inform Mr. Kennedy that all film rights to "Madame Sans Gene" belonged to her.

Immediately Mr. Kennedy took issue with her contending that his picture is adapted from a famous incident in history and is based strictly upon the story of "Madame Sans Gene," the washerwoman who became a Dutchess, and which is familiar to everyone. Kathryn Kidder appeared in a stage production of the same name.

Meanwhile, the releasing preparations are said to be going merrily on with the public as well as exhibitors and distributors as the picture is promised for a September release.

Von Tilzer Back

Jack Von Tilzer, general sales manager of East Coast Productions, has returned from the Middle West, where he closed territories on the J. B. Warner series of Westerns.

Will Nigh Will Title All Feature Pictures

After one month of cutting the 100,000 feet of film shot on Will Nigh's coming special, "Notoriety," the independent director has begun titling. The captions will be written by Nigh himself, who wrote the original script. Some of the titles, taken from the scenario, are said to be very effective. As in his former productions, Nigh will make it a point to be brief and juicy. The plot of "Notoriety" allows a fine opportunity for variety in the wording of the titles. The tenement life element will give the titler the popular twist on which to work with, while the society part of "Notoriety" will have the class in the captions.

All titles will be colored, and artists have already been engaged for the purpose. It is stated that the art work will represent the finest color titling and hand painted decoration ever introduced in a production. No expense will be spared in embellishment. A departue from the usual color titling will be made. Instead of photographing a scene from the picture and coloring it for the sub-title illustration, Will Nigh will have original paintings in colors. The scenes will not be taken from the film, but will be allegorical of the title of the picture.

Boom "Arrow Month" South

Big Feature Rights Corporation, of Louisville, is assisting materially in putting "Arrow Month" across in a big way. They have made a special drive on the various Arrow subjects which they control in Kentucky and Tennessee and the results have been highly gratifying.

Immediate Play Dates On Lichtman's Initial Feature

At a time when play dates are being sought by sales managers of all of the large distributing companies, contracts received at the Al Lichtman offices indicate that exhibitors throughout the country are arranging to show "Rich Men's Wives" at once rather than put off the actual date of exhibition to some indefinite time in the future.

The financial stringency through which many companies in the business have gone through in past months resulted in widespread orders being issued to all members of the sales forces to concentrate their energies on immediate play dates rather than the signing of contracts in bulk without any immediate prospect of bolstering up hard hit treasuries with ready cash.

For that reason, officials of the Lichtman Corporation feel that the reception accorded "Rich Men's Wives," which was made by B. P. Schulberg, of Preferred Pictures, as the initial release through the Lichtman exchanges is somewhat out of the ordinary.

Mrs. A. B. Maescher to Make Series of Ten Productions; Rapf and Warners in Action

LOS ANGELES (Special).—Mrs. A. B. Maescher, producer of "Night Life in Hollywood," has organized a new motion picture producing company, the De Luxe Film Company of Los Angeles, which will make pictures for release by Arrow Film Corporation. Under the present arrangement ten super-productions will be created. J. Frank Glendon will be starred. Diana Alden is also in the cast of the first picture.

Mrs. Maescher has built up a strong organization, and is surrounding herself with many of the most capable experts in the field. Eugene Evans, a well-known newspaper man, will be general manager of the new company; while Mr. Jack Pratt will be its director-general, in charge of production. The scenario department will be headed by J. Grubb Alexander, favorably known as one of the leading literary lights of the present day. Among his best known stories are "The Thunderbolt" and "The Beauty Market," for Katherine MacDonald; "The Bleeder," "The Undertow" and "The Brand of Lopez," for Sessue Hayakawa, and "The Innocent Cheat," a Ben Wilson production, in which Roy Stewart starred.

Levinson Gets New Foreign Spectacle

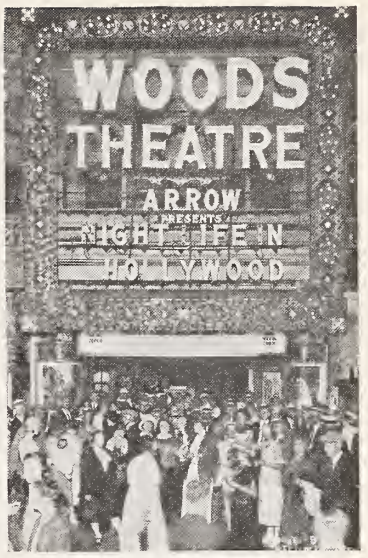
Jesse A. Levinson has acquired for distribution throughout the United States and Canada, "The Plaything of an Emperor," a costume picture based on the celebrated affair between Napoleon Bonaparte and Countess Marie Walewska.

Their famous liaison, which occurred in 1807 and resulted in Napoleon's changing his military plans in order to be near the Countess, is well-known to all students of history. It has been made the theme of numerous novels and plays in many languages, and is extensively treated in all biographies of Napoleon.

The photoplay, which is six reels in length, is said to contain many elaborate settings and scenes, including such high lights as the royal ball in Napoleon's honor and the grand banquet at his headquarters. Against this background of splendor a human and touching love story is developed by Rodolph Lettinger, as Napoleon, and Marjorie Verlaine, as the Countess. The direction of Arthur Rippert, who made the picture, establishes him as one of the leaders in his field.

Realizing that only the most faithful costumes and settings could re-create the atmosphere of this brilliant historical period, the producers devoted a great deal of pains to historical research.

First scenes of two forthcoming Warner Brothers pictures were filmed last week at the Warner coast studios, according to an announcement. Harry Rapf, who recently completed the second Wesley Barry picture "Little Heroes of the Street", began filming "Brass", the Charles G. Norris novel of marriage and divorce, and Sam and Jack Warner started work on "The Beautiful and Damned", F. Scott Fitzgerald's novel dealing with the modern flapper.



SOME OPENING!

Glimpse of Crowd that Jammed Into Woods Theatre, Atlantic City To See Opening of Arrow's "Night Life In Hollywood'

Players have been engaged for "The Beautiful and Damned", which will feature Marie Prevost. The complete cast includes Kenneth Harlan, Tully Marshall, Louise Fazenda, Harry Myers, Cleo Ridgeley, Kathleen Key, Parker McConnell, Walter Long, George Kuwa, and Charles McHugh. The picture is being directed by William Seiter, and the story was adapted for the screen by Olga Printzlau. Sidney Franklin, who directed Norma Talmadge in "Smilin' Through", will direct the Rapf production of "Brass".

Francis Ford, who has been producing pictures that Anchor Film Corporation has been distributing in the independent market, will shortly launch a producing enterprise of his own. He is negotiating with Peggy O'Day as the star for forthcoming releases.

The services of Peggy O'Day, who has been starring in Western features, is in big demand locally. During the past week she has received several good offers. This versatile star not only appeared in the last Francis Ford feature, but also aided in the editing and cutting of that picture.

Lichtman-Saenger In Big Southern Deal

NEW ORLEANS, LA.—(Special)—Under the terms of an agreement entered upon by E. V. Richards, general manager of the Saenger Amusement Company, of New Orleans, and Al Lichtman, covering distribution of B. P. Schulberg's Preferred Pictures in the tier of 11 Southern states, the Al Lichtman Southern Exchanges have been formed.

The arrangement provides for the formation of three subsidiary companies to operate under the direct supervision of Richards, who makes his headquarters in New Orleans. Distribution will be effected from exchanges in Atlanta, New Orleans, Oklahoma City and Dallas. One company will be known as the Al Lichtman Exchange of New Orleans; a second, the Al Lichtman Exchange of Dallas, and the third, the Al Litchman Exchange of Atlanta. Subsequently, a branch will be established at Oklahoma City to handle distribution in the State of Oklahoma.

The New Orleans office will handle sales in Louisiana and Mississippi. Dallas will take care of Texas, Oklahoma and Arkansas and Atlanta, all of North and South Carolina, Tennessee, Georgia, Florida and Alabama.

Messrs. Richards and Lichtman are equal partners in the transaction. For the Lichtman Corporation, the deal swings behind it the full support of the powerful Saenger circuit of theatres in Louisiana and Mississippi by virtue of Mr. Richards' connection with that circuit as vice president and general manager.

Chicago

Edward H. Hayden is making the Rothacker laboratory his headquarters in Chicago while he is in that city taking scenes for the Irving Cummings production, "Chicago Sal," an original story by Harvey Gates, who wrote "Hurricane's Gal." Milton Sills, Alice Lake and little Richard Hedrick are in the cast.

Bill Steiner of William Steiner Productions, Inc., stopped off in Chicago on route to the Coast and paid a brief visit to the Windy City film alley. While in Chicago he was the guest of Frank Zambreno, the alert manager of the Unity Pictures Exchange.

Frank Zambreno of Unity is not complaining over any scarcity of booking dates. He is one of the most popular exchangemen in the Middle West, and knows exhibitors by their first name.

Something of an important nature is brewing at the Chicago offices of Celebrated Film Players Corporation, of which Joe Friedman is president. Mr. Friedman has been away for several days on a hard-earned vacation, but he is expected to get back into harness this week. His brother, Henry, was in charge during his absence.

Charles Bigelow, assistant superintendent of the Chicago Rothacker laboratory, has been transferred to the Rothacker-Aller plant at Hollywood, Cal. He was tendered a farewell dinner by his friends in Chicago just prior to his departure.

The opening of the new Astor Theatre in the Loop district has been a source of considerable interest among independent distributors here, who will be given a strong representation in that busy theatrical section.

Warner Brothers' first 1922-23 release, "Rags to Riches," starring Wesley Barry, will be given its Chicago premier at the Chicago Theatre early in October, according to the present plans of Balaban & Katz, which new independent firm is handling the Warner product here through the First National Exchange, which it controls.

Insofar as this department's Chicago correspondent knows, "More to Be Pitied Than Scorned," which played one week at the Randolph Theatre in that city, has not yet been disposed of to any local exchange.

Frank Zambreno of Unity Pictures, Inc., has released "Ten Nights in a Barroom" generally in this section. He showed that Arrow special last Spring at Barbee's Loop theatre where it played two weeks, but he withheld general distribution until this Fall.

REPUTABLE CONCERN

wishes to handle first class program pictures on a percentage basis. Will give ample bond and will arrange in a satisfactory way for protection of all moneys due owner. Box 278, care of M. P. World.

Atlanta

Arthur Bromberg of the Bromberg Exchanges of Atlanta, Charlotte and New Orleans, has returned to Atlanta following a trip to New York via the automobile route.

C. B. Whitehead has joined the sales force of the Eltrabran Film Exchange of Atlanta. He will cover Tennessee and Alabama.

The Enterprise Distributing Corporation of Atlanta and Dallas is concentrating on "Flesh and Blood" and "I Am the Law." The latter picture already has been showing generally in the 16 States wherein the firm operates, and the exploitation forces at all three exchanges owned by this company are now working on the newly acquired feature, starring Lon Chaney.

"The Fatal Wedding," a reissue starring Wallace Reid and Lillian Gish, did a land office business at the Criterion Theatre in Atlanta. The showing was a complete surprise to film folks in general, for many of them passed the picture up when offered to them and regretted that action when the crowds jammed into the Criterion.

A new sales policy that is particularly beneficial to exhibitors has been put into effect by the Enterprise Distributing Corporation. W. K. Jenkins, general manager, has returned from a trip to Dallas and other branches operated by Enterprise, where he explained the new policy to his sales staff.

Elsewhere in this section is published in detail the new road-show plan put into operation by Fred Cubberly, in charge of the F. & R. Exchange in Minneapolis. This is the plan to which this department made reference several weeks ago and promised to reveal when it was perfected. This promise is now being fulfilled.

MACLYN ARBUCKLE
Star Whose Latest Feature Is "Mr. Bingle" Which Producers' Security Corporation Is Handling

Len S. Brown has joined the sales force of the new F. & R. Exchange in Minneapolis. He will be in charge of one of the new road shows that that exchange will send out under its new plan. Mr. Brown came to the F. & R. Exchange from Los Angeles.

The recent visit to Minneapolis of Will Hays is still the object of conversation among exhibitors and exchangemen.

Ben Friedman has completed his plans for the new season, but no definite announcement as to the identity of the new production and method of distribution has as yet been made.

New England

Herman Rifkin of the Eastern Film Exchange in Boston has started the new season with a bang if first run bookings are any criterion.

There is some talk hereabouts relative to the possibility of the establishment of a new exchange to be financed by New York interests.

George Fecke of Motion Picture Distributing Corporation is planning several big first run showings of "Yankee Doodle, Jr.," in several New England cities.

Sam Grand's Federated Exchange in Boston is working overtime in anticipation of a big season. Several of Grand's bigger pictures already have been booked for important showings.

Al Lichtman's "Rich Men's Wives" is being given its premier showings in Boston first run houses this week. William Mahoney of the Rialto, Providence, R. I., also has booked this feature.

While it is generally known in this territory that Harry Seigal of Pioneer Exchange, Boston, has been dickering with the promoters of the new co-operative exchange project, nothing of any definite nature has materialized.

Matt Bielly of Keith's Victory Theatre in Providence, R. I. has booked the following pictures for first run showings at that house: Equity's "What's Wrong with the Women?" from Federated Exchange, week of October; Lesser's "Man From Hell's River" from Federated Exchange, week of October 23; "More to Be Pitied Than Scorned" from Federated, week of October 30; "Insinuation" with Margery Wilson appearing in person, week of October 16; "The Country Flapper" from Eastern Film Exchange, and "Life's Greatest Question" from Film Booking Office, week of September 18. Next week will feature "Flesh and Blood."

The Poli Circuit of Connecticut and Massachusetts are seeking good independent pictures for their houses with the Boston state righters coming in for a more equitable share of business.

New York City

Sam Zierler of Commonwealth Pictures Corporation of New York has tied up his newest Equity feature, "What's Wrong With the Women," with the B. S. Moss and B. F. Keith circuits, with Loew to follow.

Berkowitz and Mills, who operate the Elk Photoplay Exchange in New York, have opened a branch office in Buffalo.

Matt Radin of Capital Film Exchange has acquired the metropolitan rights to "Deserted At the Altar," Phil Goldstone's new feature.

Nathan Hirsch of Aywon Exchange is distributing the Anchor Film Corporation product, the first release being "The American Toreador."

Morris Schlank, of Anchor Film Distributers Company, of Los Angeles, left last week on his return trip to the Coast. He intends making all the exchange centers on the southern route, his first stop being Atlanta.

Charley Getz of Warner Exchange is a happy film man. Despite the fact that only two of the series of new Harry Rapf productions have been completed he obtained a contract from the Empire Theatre, Syracuse, for the entire output.

Herman Garfield is planning to make a series of "Buster Brown" comedies of two-reelers for distribution in the State rights market.

Quite a commotion was started among independent exchanges in New York this week when representatives of the Internal Revenue office visited them on a mission to collect the five per cent. tax sales.

This was a big week for independents at Broadway houses. C. B. C. Film Sales Corporation's "More to Be Pitied Than Scorned," which Bobby North's Apollo Exchange is distributing in the New York territory, played at B. S. Moss' Broadway Theatre, while Equity's "What's Wrong With the Women?" held the top berth at the Cameo bill, with Warner's premier showing of "Rags to Riches" to follow at the Capitol Theatre next week.

Kansas City

Al Kahn, who operates exchanges in Kansas City and Omaha, has finally taken over the entire Warner Brothers' 1922-23 output. The pictures included are "Rags to Riches," "Main Street," "Broadway After Dark," "Brass," "A Dangerous Adventure," "Little Heroes of the Street," "Your Best Friend," "The Beautiful and Damned" and "Little Church Around the Corner."

The Standard Film Company of Kansas City is organizing an outdoor club among school children in every city and town that have booked the 40 new westerns being distributed by that exchange. C. F. Foye has been appointed to take charge of this work; he is a well known lecturer and is already meeting with much success in this new enterprise.

John F. Paine of Superior Pictures, Kansas City, is back at his desk after a motor trip to New York, where he looked over future releases for which he is angling for this territory.

Jack Von Tilzer of East Coast Productions, Inc., of New York, is touring the Southwest and made a stop here. He visited film row to dispose of the local rights to the J. B. Warner series of six five-reelers.

Enterprise Distributing Corporation of Kansas City has purchased the Missouri rights to the Western Pictures Exploitation Company feature, "Flesh and Blood," and already has procured a number of good first run dates.

Cubberly Explains New S. R. System

MINNEAPOLIS — (Special)—J. Fred Cubberly, manager of the Finkelstein & Rubin exchange here, this week put into effect his road-show license plan, which is something virtually new in the way of independent distribution. The experiment, which is new, is attracting much attention among exhibitors and exchangemen throughout the country in general.

The plan, as explained by Manager Cubberly, is as follows:

"The exhibitors in towns of 5,000 population or less will be offered a contract for 24 full and complete programs, to be played at the rate of two programs per month. Definite play dates for the year to be agreed upon at the time of signing contract. As a protection to the exhibitor, a one picture cancellation clause is provided in the contract. Each program will consist of a feature and such short subjects as best suit the needs of the theatre. Each program will be played on a percentage, the exhibitor agreeing to do a certain amount of newspaper advertising, and the F. & R. Film Co. agreeing to supply a certain amount of accessories at no cost to the exhibitor.

"In each town the F. & R. Co. will appoint a local treasurer who will check up all shows and make reports to the company and lend such help to the exhibitor as may be possible. The exhibitor pays no money for his programs or advertising until after it has been taken in at the box office. The F. & R. Film Co. will organize the biggest publicity department of any exchange in the United States and devote its entire time to helping exhibitors who are playing F. & R. Road Show Attractions get business at the box office."

Northwest

The growing strength of the independent pictures is demonstrated by the fact that the week of September 30th will see two state right features booked into leading downtown theatres for full week runs in Seattle. At the Coliseum, "Rich Men's Wives," the first Al Lichtman release, goes on, while "Flesh and Blood" will be shown at the Liberty. Both of these pictures are released through De Luxe Feature Film Co., in the northwest.

Neal Hart, Mrs. Hart and Master Hart are vacationing in the Pacific Northwest, and were in Seattle this week. Hart is the star of the Neal Hart Westerns, Wm. Steiner Productions. From Seattle he will go to Vancouver, Victoria and other Canadian points. He is studying conditions, characteristics, etc.; absorbing "local color" across the border. He will spend some time in the Port Angeles and Hoods Canal country while in Washington. Hart headquartered on Film Row, at the offices of Greater Features, Inc., who distribute the Hart Features from their exchange in Seattle, Butte, Denver and Salt Lake.

Greater Features, Inc., has leased the unoccupied portion of the building occupied by their Butte exchange, at 107-109 North Montana Street, to the Parker-Rand Company, a heating and ventilating concern, who will use the offices for a high class salesroom.

Philadelphia

Tony Luchose and Oscar Neufield are planning an expansion of their business interests, according to information received by the Philadelphia correspondent of the State rights department of Moving Picture World, it is rumored here that they shortly will open a new exchange in another territory.

Lou Berman of Independent Film Corporation, distributing Warner Brothers' pictures in this territory and in West Virginia, Virginia, Maryland, District of Columbia and Delaware, has already signed most of the big first run theatres on "Your Best Friend," which was given a splendid premier showing in Atlantic City last week.

Bill Haggerty is back on the job as exploitation director for De Luxe Film Exchange.

Tony Luchose has purchased the eastern Pensylvania and southern New Jersey rights to Arrow's newest special, "Night Life in Hollywood."

Whether or not Dave Starkman will continue with his proposed State rights producing project has not been definitely decided, for he is now successfully operating Woods Theatre in Atlantic City, N. J.

The deal whereby Sherman and Starkman were to become partners in the operation of the Graphic franchise in this territory has fallen through, according to reliable reports current here.

Ben Amsterdam of Masterpiece Attractions, Inc., has no complaint to make on the first run situation, which is perhaps the most serious to be found anywhere. The fact is that Ben's co-operative plan has proved so attractive that even the Stanley has lined up his product for its houses.

Detroit

While the exclusive announcement published in Moving Picture World last week to the effect that the Skirboll Brothers had acquired control of Warner Brothers exchange here created much discussion, no definite announcement relative to the personnel of that organization has been made. Neither is the future status of Dave Warner been made known.

The visit to Detroit of the trade paper editors and Al Lichtman as guests of Harry Charnas of the Standard Film Service Exchange here last week is still the talk here. The enterprise is one that is certain to add prestige to the progressive exchange. Incidentally, the special showing of Lichtman's "Rich Men's Wives" secured many fat contracts for Standard.

Jess Fishman, manager of Standard Exchange, Detroit, is shortly to make a personal tour of his territory, which is rapidly improving. Michigan was hard hit by the industrial depression and is recovering only slowly.

The Minter-United Exchange of Detroit is featuring its new Fall program with "When Dawn Came," "The Unconquered Woman" and "Thundering Hoofs."

The Warner specials are in big demand here, but owing to the uncertain state of the Warner exchange these contracts have been held up. However, important announcements concerning first runs are expected to emanate from there within the next few weeks.

Favorite Film Exchange of Detroit has taken over the new series of Jack Hoxie pictures. The first three pictures are reported as having been already delivered.

Arrow Closes Canada Deal

Another important sale announced by Arrow for the week just past, is one to Canadian Exhibitors Exchanges, Ltd., of Toronto, who have aequired the fourteen Broadway and twelve Mirthquake comedies for Canada.

Harry Segal Buys Bradford-Lee Film

On his return to New York this week, Arthur Lee, of Bradford-Lee, distributors of "Determination," announced that he had finally closed a deal with Harry Segal, of Pioneer Film Exchange of Boston, whereby that live exchangeman will handle that special in New England. The deal has been under way for several months, this fact having been exclusively published in Moving Picture World when negotiations were first opened.

"Determination" will be routed as a road show by many exchanges that have purchased rights to the feature. In most cases some members of the cast will be booked along with the showings. Misses Gene Burnell and Irene Tams have been making personal appearances. The success encountered by the former has brought a big demand for her services. She is now working on a new special, "The Shylock of Wall Street," in which also appear Dore Davidson and Zena Keefe.

Harry Segal, confident that the forthcoming season will be a stellar one for independents, has acquired a splendid line-up of pictures and will move to his new and larger exchange on the first of the coming month. According to Mr. Lee, "Determination" will be first fall release.

Schlesinger Invades Europe for Warners

Gus B. Schlesinger, general manager of the Warner Brothers foreign department, left last week for England to negotiate for the distribution of the forthcoming series of Warner pictures.

Mr. Schlesinger will remain in Europe for three months, and during this time he expects to not only successfully dispose of the Warner productions, but also to make a first hand study of foreign conditions. His study of the foreign market will center on the production advance of European producers, and what is in most demand by exhibitors and buyers in general.

The productions to be disposed of by Mr. Schlesinger include "Rags to Riches" and "Little Heroes of the Street," both featuring Wesley Barry; "The Beautiful and Damned," featuring Marie Prevost; "Brass," also with Miss Prevost; "Main Street," the Sinclair Lewis novel, and "Little Church Around the Corner," written by Marion Russell.

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.
BOOK AT EDUCATIONAL EXCHANGES

News from the Producers

Conducted by T. S. da Ponte

JACKIE COOGAN
In the role of "Oliver Twist" in the Dickens Screen Version.

Starts Exploitation Department

In accord with its policy of giving every possible support to the twenty Goldwyn super-specials to be released this season, Goldwyn Pictures Corporation is engaging a full exploitation force to assist exhibitors in putting the picture over with the public.

The personnel of the staff and the exchanges to which its members are assigned will be announced soon.

The department will be under the direction of Howard Dietz, director of advertising and publicity for Goldwyn, with R. E. Pritchard as exploitation manager.

Announces Cast for New Feature

Arthur S. Kane, president of Associated Exhibitors, Inc., has just been advised by Arthur F. Beck, who is producing Leah Baird attractions, that the fourth picture featuring this popular screen actress is well under way.

It is being directed by Wallace Worsley, who also directed Miss Baird's recent success, "When Husbands Deceive." Dorian Neve wrote the story, which at present bears the title, "All Mine."

Additions to Cast

Two noteworthy additions have been made to the cast of Elsie Ferguson's new Paramount picture, "Outcast," which Victor Fleming is now directing at the Long Island studio. They are John Davidson and William David.

Fox News to Have Third Anniversary

October 4 will be the third anniversary of the organization of Fox News. The history of the numerous successes achieved in that brief interval and the many promising possibilities for the future which are under exploitation at present are well formulated in a statement issued by Don Hancock, director-in-chief of the news reels, which follows in part:

Fox News enters into the fourth year of its existence; it seems to me appropriate that a survey of its rise to the leading position in the field today, with an outline of the plans that have been made and the prospective pictures that are now being planned, is in order.

Facing competitors strong in the field, in October, 1919, after a three months' period of organization, Fox News became part of the program of the hundreds of theatres that have housed the exceptional Fox Film Corporation feature productions in the past.

Starting with a complete list of staff cameramen, and a goodly number of field representatives, Fox News conducted several campaigns for the increase of its service, with the result that today our camera representatives number 1,008.

The success of Fox News is due greatly to the excellent system devised at its inauguration, all editors having previously been newspaper men.

During the past four years, Fox News can rightfully take credit for giving to the public more exclusive scoops of big events that really mean something than any other news reel in existence.

Plenty of Action in "One Week of Love"

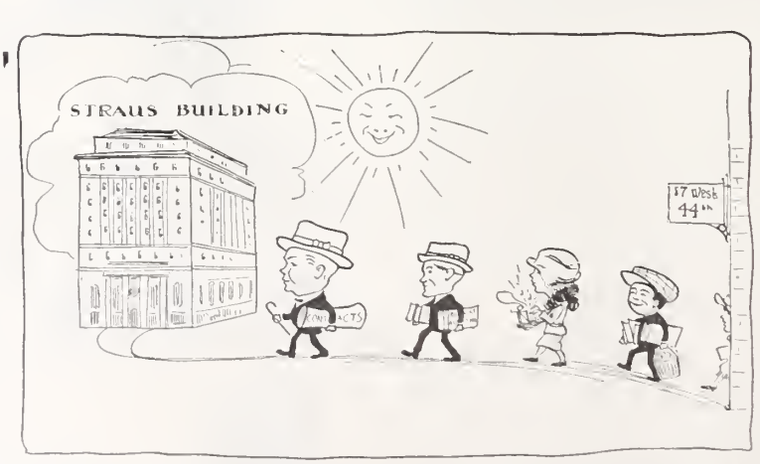
With the last shots being made on "One Week of Love," first of the sixteen super specials scheduled for production by the Selznick company during the season 1922-23 being made on the Pacific Coast, there is arriving daily a mass of information which seems to indicate that this big photoplay is destined to start the Selznick season off with a bang.

The story has remarkable scope, dealing with "high society" life, the customs and manners of the more commonplace people, and, in addition, with exciting incidents in the borderlands of the United States and Mexico where the law of might is about the only "convention" which is recognized.

Some of the big situations have to do with the extremely hazardous business of driving aeroplanes over the lofty western mountains. There is a particularly thrilling aeroplane crash. Another big situation shows the wreck of a train as it is crossing a torrential mountain stream. The stills prove that all of this thrilling action has been caught for the picture.

Elaine Hammerstein and Conway Tearle are co-starred.

OCTOBER 1 "ERNIE" SHIPMAN'S MOVING DAY



From 17 West 44th Street to the Strauss Building, 565 Fifth Avenue.

Bara Popular

The announcement recently made by Myron Selznick, president of Selznick Picture Corporation, that he had signed Theda Bara for one of the sixteen big Selznick super-specials for the season 1922-23 to mark her return to the screen after an absence of two years, gave rise to considerable speculation as to just how badly the general public wanted Miss Bara back. The Selznick company thought they knew after having made careful investigation of the matter but happenings of the past ten days have proved the public interest in a manner far beyond anything that was anticipated.

Comes to New York with Film

Richard Walton Tully arrived in New York recently from Los Angeles, bringing with him the completed film of Guy Bates Post in "Omar the Tentmaker," his second motion picture production. As in the case of the recently released presentation of Mr. Post in "The Masquerader," "Omar the Tentmaker" will be distributed by Associated First National Pictures, Inc.

Mr. Tully, accompanied by Mrs. Tully and their daughter, will sail shortly for England, where he will produce "The Masquerader" on the London stage, as well as superintend the London premier of "The Masquerader" in picture form.

Playgoers Film for September 24

"The Man She Brought Back," a Charles Miller attraction, is announced for release by Playgoers Pictures September 24. The cast includes Earle Fox, Doris Miller, Frank Losee, Charles Mackay, Donald Russ, Harry Lee and Frederick Burton. It is in five reels, from the story by Jasper Ewing Brady and directed by Charles Miller.

This release follows the Playgoers' attraction, "Face to Face," a romantic mystery drama featuring Marguerite Marsh and Coit Albertson, which was released September 17.

Engages Auditor

E. D. Leishman, formerly connected with Warwick Mitchell & Company, public accountants, has been engaged by Universal as a travelling auditor. He has left New York for Pittsburgh, where he will begin work.

Natchez Premier

The national premier review of Oliver Morosco's production of "Slippery McGee' will be held in the city where the picture was filmed—Natchez, Miss. So great has been the interest in the Morosco feature in the Mississippi city that George R. Bentel, vice-president and general manager of the Morosco Holding Company, is preparing to send a special print there that the Natchez citizens who so graciously co-operated in the production may have the first view of the film.

Luncheon Given by Goldwyn Distributing Corporation to the Theatre Owners' Chamber of Commerce at Astor Hotel, New York, followed by a Private Screening of the new Rupert Hughes picture "Remembrance"

Ballin Casting for "Vanity Fair"

Hugo Ballin is to produce "Vanity Fair," and it is announced that he will start casting for this picture the first of next week.

Sometime ago the Ballin's stated that they would make no more "program pictures," so-called, but would devote their time to specials. The success of such special productions as "Jane Eyre" and "East Lynne" prompted this idea. Accordingly, the Ballin's asked the public, sometime ago, to select the next subject. Thousands of letters were received. The final result was the selection of Thackeray's masterpiece.

"Vanity Fair," which Thackeray, himself, styled "a novel without a hero," will make, it is believed, one of the most unusual films ever screened.

Mabel Ballin will portray the role of "Becky Sharp." The players for the parts of "Joe Sedley," "Sir Pitt Crawley" and the many other important characters will be selected in the very near future. It is probable that the picture will be made in the East.

In Coming Picture

Master Joseph Depew, ten-year-old veteran of the screen and stage, has been re-engaged by Director Dell Henderson, in whose production, "The Broken Silence," for Arrow, Joe played an important role. This time, Joe will complete work which was started in the spring on "Jacqueline." It is said he recently scored a big hit in "Timothy's Quest."

Fox Buys Novels

Wiliam Fox has purchased "Gentle Julia," by Booth Tarkington. In addition the film producer has closed negotiations which have been pending and now owns the moving picture rights to "The Shadow of the East." This sensational novel is a sequel to the famous "Sheik" by the same author, E. M. Hull, and bids fair to eclipse its noted forerunner.

"If I Were Queen" An Early Release

The second week of October will see the release of the long-heralded "If I Were Queen," Ethel Clayton's first production for release through the Film Booking Offices of America. Every effort has been made to introduce Miss Clayton as an F. B. O. star with the best picture of her career, and it is stated that "If I Were Queen" is the most artistic and elaborate photoplay which has ever been made at the R-C studios.

To assure Miss Clayton capable direction Wesley Ruggles was engaged to handle the megaphone for the first Ethel Clayton F. B. O. release. His work in "If I Were Queen" is one of the outstanding features of the production.

According to F. B. O. officials Miss Clayton has never had such an opportunity to allow her personality full play as in "If I Were Queen." A great part of the story is laid in a mythical Balkan principality, with the star cast as an American girl cast into the vortex of its intrigue and enmeshed in a royal romance.

These scenes allowed Mr. Ruggles to present elaborate interior scenes as well as permitting Miss Clayton to wear regal gowns and coronation robes with beautiful effect.

Warner Baxter, one of the screen's most popular leading men, is cast in the leading male role, and Victory Bateman furnished comedy relief.

A number of physical thrills are incorporated in the picture; a train wreck is presented in the early reels and the breaking of a dam and flooding of the valley follows closely. These scenes are laid in the mountainous little kingdom and Mr. Ruggles has secured perfect types of the Central Europe peasants to contrast with the rich court scenes which follow.

"If I Were Queen" will be issued with a high-class line of advertising accessories and

ics
miere
ghthood
ong the

Change of Policy by Big The

s reviews,
onsible for
er' is Rob-
lm and he

The success of D. W. Griffith's production of "Orphans of the Storm," on the occasion of the initial showing in Toronto, Canada, of this United Artists release, has resulted in one more big theatre being added to the list of motion picture palaces of that city. The Griffith film was shown at Shea's Hippodrome, formerly devoted exclusively to vaudeville. So great was the success of the engagement that Michael Shea has abandoned his policy of vaudeville and will, hereafter, display only the larger feature pictures in this house.

Mr. Griffith's picture adaptation of the old play, "The Two Orphans," and including events of the French Revolution, broke all attendance records for the Canadian

belongs to
and direc-
and he has

it is said. More than
paid their way to see
first week and an alm
ber packed the hou
week.

ho directed
the ranks of
orld and do

In connection with
Mr. Shea wrote the
to Hiram Abrams,

mps him as

United Artists Corpo

reatest film
s in Flower'
ion picture

"It is a pleasure to
greatly I am pleased
vellous receipts we ar
'Orphans of the Storm
ronto theatre (Shea's
It is double the busin
by any former picture
Toronto. Thanks, too
splendid co-operation."

mn to two
picture and
ignola had

To Open House with "Oliver Twist"

Colonel Fred Levy, franchise holder of Associated First National Pictures in Kentucky and Tennessee, announces that his new Kentucky Theatre in Lexington will open early in October with Jackie Coogan's recently completed super-feature, "Oliver Twist."

"I have been anxious to book a big production for the new theatre," said the Colonel, "and really did not know what I would select until Sol Lesser gave me a peep at Jackie's beautiful production. Immediately after viewing this Dickens' classic, my troubles were over insofar as the opening program was concerned."

The new Kentucky Theatre is said to be one of the finest houses in the entire South.

Paramount Cl... El...

Th... Title Selected

The Tom Mix picture that was originally given the title of "A Kiss in the Dark" and then changed to "Blood Will Tell" has again been given a different name and will be released under the title of "Do and Dare."

You never saw anything like it!

THE MIRROR

A single reel revelation!

Big Houses and Circuits Book Fox This Season

That the foremost exhibitors have contracted for the program of Fox attractions for the season of 1922-23 was contained in a statement issued this week by the contract department of Fox Film Corporation. The fact that these theatre owners have evidenced marked eagerness in negotiating such early bookings is ample proof of the showmanship which has been instilled into the production of the Fox features.

The 1922-23 schedule is headed by a list of fourteen specials, of which the following have already been announced: "The Fast Mail," with Charles Jones; "Silver Wings," with Mary Carr; "Monte Cristo," with John Gilbert; "A Fool There Was," "Nero," "Lights of New York," "A Little Child Shall Lead Them" and "My Friend the Devil."

In Philadelphia and Eastern Pennsylvania, the Fox product has been sold to the Stanley Company of America. In Philadelphia "The Fast Mail" has already completed an engagement at the Victoria Theatre and the New Aldine has completed a successful run of "A Fool There Was." "Monte Cristo" is now in the third week of an advertised indefinite showing at the Stanton Theatre.

Equally notable is the Fox line-up in the South, where the Lynch Circuit, which dominates all Dixieland, has contracted for the Fox product 100 per cent. This will bring the William Fox attractions, including "Nero," "Monte Cristo," "Silver Wings" and the other specials to the best houses in the Lynch territory.

Across the Gulf the Fox output [illegible] 100 per cent. to the direction of [illegible] ent Com- director of advertising [illegible] neral licity for Goldwyn, with Pritchard as exploitation man- ager.

Announces Cast for New Feature

Arthur S. Kane, president of Associated Exhibitors, Inc., has just been advised by Arthur F. Beck, who is producing Leah Baird attractions, that the fourth picture featuring this popular screen actress is well under way.

It is being directed by Wallace Worsley, who also directed Miss Baird's recent success, "When Husbands Deceive." Dorian Neve wrote the story, which at present bears the title, "All Mine."

Additions to Cast

Two noteworthy additions have been made to the cast of Elsie Ferguson's new Paramount picture, "Outcast," which Victor Fleming is now directing at the Long Island studio. They are John Davidson and William David.

astically regarding the high calibre productions which he previewed at the Fox Film Corporation offices, New York.

In the Central West, the announcement states, Fox has sold a large portion of his season's line-up to the Skouras Brothers Circuit in St. Louis, including more than seventeen theatres in St. Louis, among which are the New Grand, Central, the West End Lyric and the Pageant Theatres. In Boston and the New England territory Fox is strongly entrenched.

Out of the Pittsburgh exchange the entire product has been sold again to the Rowland & Clark Theatres. In Wheeling, W. Va., Fox productions have been bought by the Plaza Theatre.

The Fox specials, "The Fast Mail," "A Fool There Was," "Lights of New York," "Nero" and "My Friend the Devil" will be presented first to the Bostonians in the theatres controlled by Jacob H. Lourie, whose Park, Modern and Beacon Theatres will house these attractions.

Buffalo will be well represented with the Fox product for the coming season. Mike Shea, of the Hippodrome, Court Street and North Park Theatres will show the William Fox special productions, including "Nero," "Monte Cristo," "A Little Child Shall Lead Them" and "Silver Wings." Loew's State Theatre recognized the superior merit of the attractions featuring Charles Jones, Tom Mix and Shirley Mason, and accordingly have already scheduled all of the releases for each of these stars for the current season.

At Rochester, the Regorson Corporation, which is working in conjunction with the New Eastman Theatre, have purchased the Fox product for their Regent, Picadilly and Eastman Theatres. [illegible]ong the Northern New th[illegible]owns we find Jack Math, and, [illegible]Plattsburg Opera House; incident[illegible]l McMeihan, of the [illegible]nd Grand Theatres, [illegible]w York, and Gold- [illegible]ating the Palace [illegible]atoga Springs, all [illegible]ox accounts.

[illegible] Fox goes 100 per [illegible]bson, who will play [illegible]ys at the Palace, [illegible]ut and Family

[illegible]Charles Gross has [illegible] the entire Fox [illegible]e played at the [illegible]eatres, contracts [illegible]with the Hyman [illegible]nit, of West Vir- [illegible]all their important [illegible]ely, Huntington, [illegible]luefield and other

From 17 [illegible]d in the northern [illegible]country, which are [illegible]f the Seattle ex- [illegible]eattle, Spokane and [illegible]e theatres are the [illegible]in each of these [illegible]control of John

From the Cleveland territory contracts have been negotiated with the Pantheon Theatre, and in Youngstown, Feiber & Shea, and in Akron, with J. B. Dunlevy. In Canton the Mozart Theatre has purchased the entire product.

In Dallas, the entire product goes to the Rialto Theatre, owned by Joe Phillips, and to the Washington Theatre, operated by Mr. Wm. Neville. In Galveston, the Dixie Theatre, which Mr. A. Martini owns, has booked Fox solidly. In San Antonio, the Rialto, and in Waco, the Royal Theatre, both owned by Mr. L. Santikos, have been lined-up. The Strand Theatre, Wichita Falls, Mr. R. Douglas, owner, has contracted also.

"Under Two Flags" at the Strand

"Under Two Flags," Priscilla Dean's latest Universal-Jewell production, and which is a screen adaptation of Quida's celebrated novel and stage play, has been booked into the Strand Theatre, Broadway, for the week of September 24, and perhaps longer, for its New York premiere. "Under Two Flags" is said to be Universal's greatest fall release.

James Kirkwood plays opposite Miss Dean. Stuart Holmes has the villian role. Others principal in the cast are John Davidson, Ethel Grey Terry, Robert Mack, Burton Law and Albert Pollett.

"Under Two Flags" was adapted to screen form by Edward T. Lowe, Jr., adapter of many screen successes.

Universal Engages Colleen Moore

Colleen Moore has been engaged by Universal. Officials at 1600 Broadway announce she has been selected to head an all-star cast which will present "Forsaking All Others," as a Universal-Jewell production. Cullen Landis, popular leading juvenile, has been signed by Universal to support Miss Moore in this picture.

Hartford to Direct "Blue Water"

David M. Hartford has completed the filming of "The Rapids" for Sault Ste Marie Films, Ltd., and has moved his producing organization from the Canadian "Soo" to St. John, New Brunswick, where "Biue Water," by Captain Frederick William Wallace will be placed into production. This is the fourth Canadian picture to be directed by Mr. Hartford—"Back to God's Country" being his first.

New Brunswick Films, Ltd., of St. John, are sponsoring this production.

Ernest Shipman, who is organizing these Canadian producing units, has secured the film rights to "Viking Blood" and others of the Frederick William Wallace stories, which are strong in all the welter of wind and spume, torn canvas, striving men, winsome women, and the lure of the Bay of Fundy fisher folk.

Demand Increases

As evidence of the increasing appreciation of the value of the Paramount press sheets on the part of exhibitors, the company states that the sale of the four-column newspaper ad mats and cuts during the past year has increased over 100 per cent., while the demand for the so-called supplementary mats and cuts is approximately four times what it was a year ago. Proportionate increase in the demand for all the other advertising accessories is reported.

"Tailor Made Man" Highly Praised

Charles Ray's "A Tailor Made Man" was highly praised by the critics for the Cleveland, Ohio, Press and the Cleveland News when this United Artists production was shown in that city recently.

Opens Chicago Office

National Screen Service announces the opening of its new offices in Chicago at 732 South Wabash avenue, which will furnish service direct to exhibitors throughout Illinois, Indiana, Wisconsin, Missouri and Iowa. H. C. Young is in charge of the branch.

COMMERCIAL FIBRE CO. OF AMERICA, Inc.

Phone: Madison Square 4430 15 East 26th Street, N. Y. C.

Sole Agents for

Fabbrica Italiana Lamine Milano

"F. I. L. M."

Positive Raw Film Manufactured in Italy

Ask for Samples and Prices.

Finishes Film

D. W. Griffith has finished the production upon which he has been working for the last five months. It will be presented in New York in the manner Mr. Griffith aways follows in showing his work.

His plans for the future are complicated by the present coal shortage. It has been Mr. Griffith's intention to make at least one or more pictures in this country before taking up his plans for the productions he intends to make abroad.

With the coal shortage altering his plans, Mr. Griffith has arranged a conference with a committee of Engish representatives next week, when a definite decision may be made about his next production.

Gripping Scenes in Paramount Film

Suspense, that wonderful weapon of the playwright and scenarist is said to be employed to marvelous effect in "On the High Seas," a new Paramount picture in which Dorothy Dalton and Jack Holt are featured, supported by Mitchell Lewis. It is an Irvin Willat production.

The suspense in the scenes where the liner is on fire and Miss Dalton refuses to be hurried, waiting to dress until her way of escape is almost barred by flames, is almost unbearable, Paramount states, and her final rescue brings about a situation that is almost unparalleled, it is said.

Miss Dalton, in the role of a carefully reared girl of luxury-loving disposition, is in a leaky open boat with two stokers, one a low type of brute, the other a gentleman. Later, when a terrible fight ensues between the two men, the villainous stoker is killed, and they wallow helplessly in the storm until a war vessel picks them up.

Hobart Bosworth in Neilan Picture

Marshall Neilan has finished the photography on his first production made in association with Goldwyn, "The Strangers' Banquet," adapted from Donn Byrne's novel. He is now engaged in editing and titling it.

"The Strangers' Banquet" is the biggest production of Mr. Neilan's career, it is stated. Hobart Bosworth is appearing in one of the leading roles.

Did Good Business

The productions of United Artists Corporation and the subsidiary organization, Allied Producers and Distributors Corporation, were well represented in various theatres of Philadelphia last week. The productions which played to good business were "The Three Must-Get-Theres" and "A Tailor Made Man."

Universal Lists Prosperity Nine

Universal's new series of feature attractions, to be called "The Prosperity Nine," and to be released this fall, is nearing completion at Universal City. One of the nine already has been received in the East, and others are expected next week.

The Prosperity Nine is composed of nine Universal Attractions of unusual merit, made by such stars as Frank Mayo, Lois Wilson, Jack Mulhall, Herbert Rawlinson, Gladys Walton, Hoot Gibson, Colleen Moore, Ralph Graves and Cullen Landis.

Universal's best corps of directors has been engaged in turning out these special productions, and Universal officials assert the pictures promise to be the greatest group of box-office winners ever put out under the Universal banner. Carl Laemmle has named the group the Prosperity Nine because he believes the pictures will arrive on the screen simultaneously with a wave of better times.

The pictures, to be released one each week beginning October 23, are "Wolf Law," starring Frank Mayo, directed by Stuart Paton; "Broad Daylight," featuring Lois Wilson and Jack Mulhall, directed by Irving Cummings; "Another Man's Shoes," starring Herbert Rawlinson, directed by Jack Conway; "The Lavender Bath Lady," a new Gladys Walton feature; Hoot Gibson in "Ridin' Wild"; "The Jilt," an all star production directed by Irving Cummings; "The Altar Stairs," starring Frank Mayo; Colleen Moore and Cullen Landis in "Forsaking All Others," directed by Emile Chautard, and "One Wonderful Night," another Herbert Rawlinson feature.

The Prosperity Nine will follow closely on the heels of the Winning Nine, Universal's first group of 1922-1923 releases, which now are meeting with extraordinary success in every locality.

The first four pictures of the Winning Nine already have been released generally. They are "Don't Shoot," with Herbert Rawlinson; "Paid Back," with an all-star cast; "Top o' the Morning," with Gladys Walton, and "The Galloping Kid," with Hoot Gibson. Four others in the first fall group have been received in the East and many are enjoying pre-release showings.

"Broad Daylight," one of the first of the Prosperity Nine, already has been received in the East. It is a strong mystery and underworld drama. Lois Wilson and Jack Mulhall are the featured players. Other well-known actors in the cast are Ralph Lewis, Wilton Taylor, Robert M. Walker, Kenneth Gibson and Ben Hewlett. The story was written by Harvey Gates.

Goes to Europe to Film Story

Cosmopolitan Productions sent a specially selected company to Europe Saturday on the President Harding, to film Blasco Ibanez's story, "The Enemies of Women," amidst the scenes where the author located his latest, and as many consider his greatest romance.

The members of the cast who sailed are Lionel Barrymore, Alma Rubens, Pedro de Cordoba, Gareth Hughes, W. H. Thompson, William Collier, Jr., and Gladys Hulette. Alan Crosland, will direct the picture.

Critics Acclaim Vignola

One of the greatest tributes ever accorded a motion picture director was paid to Robert G. Vignola this week by the critics of the New York newspapers who, after viewing the premiere of Mr. Vignola's Cosmopolitan production, "When Knighthood Was in Flower," unanimously declared him to be among the most out-standing figures in the directorial ranks.

The New York Times, generally conservative in its reviews, said, in part: "More than anyone else the man responsible for the genuine merit of 'When Knighthood Was in Flower' is Robert G. Vignola. It is, first of all, Mr. Vignola's film and he should be proud of it."

The New York Daily News said: "The triumph belongs to Robert G. Vignola. In the field of artistic production and direction he has hung up a mark for others to shoot at and he has hung it high."

The New York Mail said: "Robert G. Vignola, who directed this picture, has by this picture elevated himself to the ranks of those who can do the biggest things in the film world and do them splendidly."

Zit's Weekly said: "The direction by Vignola stamps him as the greatest director in the country today."

The Evening Telegram said: "It is one of the greatest film epics ever made in America. 'When Knighthood Was in Flower' establishes a new standard of magnificence for motion picture plays."

All the New York papers devoted from a half column to two columns each in reviewing this magnificent motion picture and the consensus of the critical opinion was that Mr. Vignola had produced a classic in screen art seldom equalled.

Big Picture Here

Something new in the way of transportation of motion picture film was put into effect by Douglas Fairbanks when Harry D. Buckley left Los Angeles to personally conduct the first print of "Douglas Fairbanks in Robin Hood" into New York.

The film, which is said to be insured for half a million dollars, reposed in a can in the express car, but because of unsettled conditions on the railroads due to the strike situation, Mr. Buckley, who is the Fairbanks' road show manager, chaperoned the film through the "trouble zone" in Chicago and conducted it safely into New York, where arrangements will be made for showing it at a premiere in one of the "legitimate" theatres on Broadway.

Rapid Booking of "Remembrance"

Goldwyn's production of "Remembrance," its new Rupert Hughes picture, and the first release under the new policy of but twenty productions a year, all of them big super-features, is being booked rapidly in first run theatres, says a statement from Goldwyn Distributing Corporation.

The national release date for "Remembrance" is October 8. In a few instances there will be pre-release showings, notably at the Capitol Theatre, New York, on October 1 and at the California Theatre, Los Angeles, on September 24. The film has already been booked in a number of prominent theatres for October screening. November bookings are also being received rapidly.

Title Selected

The Tom Mix picture that was originally given the title of "A Kiss in the Dark" and then changed to "Blood Will Tell" has again been given a different name and will be released under the title of "Do and Dare."

You never saw anything like it!

THE MIRROR

A single reel revelation!

First National Plans to Give Free Advertising to Exhibitors

First National is announcing the distribution of a complete line of fall announcement advertising, without charge, to franchise holders and exhibitors playing First National attractions, with particular emphasis upon service to the smaller theatres.

Behind this innovation which sets a precedent that it is predicted will become an annual custom in the industry, are two motives: First, to give exhibitors in the small towns an equal opportunity with those in the large cities to put on handsome advertising displays. Secondly, to make it possible for exhibitors to cash in on their ideas of a big opening splurge for the new season.

This innovation is in response to the repeated demands of exhibitors in the smaller towns who have wanted to feature a fall opening with effective publicity, advertising and exploitation fanfare, but who have been unable to obtain the advertising material for it.

It is to encourage such fall opening announcements and stimulate exhibitor interest in selling the public on attractions for the opening year that First National decided to give away the fall announcement advertising.

Great Help to Showmen

With adequate advertising material at hand the exhibitor will be able to place his product before the public in an annual display that will have the same prestige and spectacular effect that have marked the fashion displays of clothing stores, the automobile shows of motor agencies and the food exhibits of wholesale provision houses.

With the proper advertising at hand the exhibitor will be able to give a fall opening and sell the idea, to his patrons, of the many good things to come.

In the free distribution of this advertising a special eye has been turned upon the smaller theatres. From the standpoint of exhibitors this national and simultaneous fanfare of attractions for the coming year offers a great opportunity for enlisting increased patronage, and definitely establishes a standard of the year's worth while attractions before the theatre going public.

The following material comprises the fall announcement package: A two-color campaign press sheet, containing brief concise news stories of First National attractions and stars for the coming year that can be used in newspapers as a program announcement by theatres that will play the First National schedule.

Five rotogravure sheets in subdued handsome colors. There is one each on Mack Sennett's "Suzanna," Richard Walton Tully's "The Masquerader," starring Guy Bates Post; R. A. Walsh's "Kindred of the Dust" and Thomas H. Ince's "The Hottentot." A fifth one is a composite of big scenes from many of the forthcoming attractions.

Colored Star Portraits

A five-colored announcement sheet with a film strip of First National stars and featured players, and a list of attractions to be released through First National. Sixteen 11x14 finely lithographed colored star portraits, including the following favorites: Norma Talmadge, Constance Talmadge, John Barrymore, Richard Barthelmess, Guy Bates Post, Katherine MacDonald, Jackie Coogan, Charlie Chaplin, Hope Hampton, Mabel Normand, Dorothy Phillips, Miriam Cooper, Buster Keaton, Anita Stewart, Claire Windsor and Strongheart, the wonder dog.

A slide enabling exhibitors to make a screen announcement of the coming annual opening display. A postcard to request cuts and mats reproduced in the press sheet from the First National exchange. The cuts and mats in this press sheet will be supplied without charge.

Miscellaneous material, consisting of program suggestions, samples of miniature star photographs to be given away at small cost, lobby strips with the pert and pertinent slogans from the First National symbol: "Standing Room Only. A First National Attraction today" and "Look who's here for the whole year," the latter being especially appropriate for exhibitors featuring First National attractions and who wish to sell their patrons on this standard of entertainment.

Equally valuable with the element of timeliness for a fall display are the all-year advertising and exploitation possibilities that the announcement package offers. Some of the rotogravure sheets feature special attractions; but the composite one can be used throughout the year as well. In the case of the star portraits these are adaptable as long as the theatre contemplates using any attractions with these stars.

Exploitation For All

Second only to the precedent established in a big fall opening is the exploitation aid that these accessories offer. For the first time in the history of the industry, First National says, the smaller exhibitors are placed on an equal level with the big city exhibitors in availability and use of artistic paper and attractive tie-up lithographs.

Obstacles of time, money and lack of equipment have been bridged in the precedent which, in addition to paving the way to a spectacular display in the theatre, will also open a path to effective and compelling co-operative exploitation campaigns with retail merchants.

Luncheon Given by Carter De Haven to New York Exhibitors and Trade Paper Representatives at the Hotel Astor

"Curse of Drink" Will Be Given Big Boosting

The "Curse of Drink," the Blaney melodrama, starring Harry T. Morey, Marguerite Clayton, Edmund Breese, George Fawcett and Miriam Batistta, which is being distributed on the independent market by L. Lawrence Weber and Bobby North, will be elaborately exploited throughout the country. The six-reel thriller is just beginning its career in the picture houses of the Eastern States and according to reports from exchanges who are distributing it locally, the campaign of propaganda on the feature will bring record box-office receipts.

Steiner Has Three Studios

William Steiner will maintain the Neal Hart unit in Hollywood for several productions. The Hart Company's recently made a trip to the Far North to secure shots for "South of Northern Lights." Steiner will make a flying trip to the coast next month, and is looking for good Western and semi-Western stories for the Hart unit. Arrangements are under way for a studio in Hollywood, which will give the Steiner Productions three studios, Cliffside, N. J.; Hot Wells, Texas, and Hollywood, Cal.

De Haven Is Host to N. Y. Showmen

One hundred and twenty-five leading exhibitors, representatives of the daily and the motion picture trade press greeted Carter DeHaven, whose two-reel comedies are now being released through the Film Booking Offices of America, at an informal luncheon at the Hotel Astor in New York on Monday, September 18. Mr. DeHaven was the host of the afternoon.

The F. B. O. comedy star is making a Coast to Coast tour and in every city is renewing acquaintances with old friends and making a host of new ones. At the Hotel Astor on last Monday he kept his audiences laughing during the entire luncheon with a running fire of stories and "gags." The entire gathering was strictly informal and not a serious note was sounded.

The only reference to the motion picture business made at this genial gathering was uttered by Mr. DeHaven in closing, when he explained the purpose of the luncheon. He stated that it was against his policy to show any of his pictures at such a luncheon, as he wished to make it purely a social and not a business meeting.

He explained that he has already finished six of his comedies for F. B. O. release and that he would shortly be back at the R-C studio starting on the seventh. His contract with the F. B. O., said Mr. DeHaven, stated that his comedies were to be sold individually and not as a series, so that the exhibitor would not be forced to book a number of pictures in order to secure one which particularly pleased him.

Many Bookings

Reports coming in from territorial distributors of the Selig wild animal serial, "The Jungle Goddess," show many first-runs being given the Export & Import release.

It's new—
It's different—
It's unique—

THE MIRROR

A single reel revelation!

Power Necessary

Enough electricity to illuminate 500 homes was used to light one of the huge sets used in the screening of "Peg O My Heart," Laurette Taylor's photoplay. King Vidor is directing the picture at the Metro studio. This is a screen version of the international stage success by J. Hartley Manners.

With the total amount 850,000 watts of electricity, not only could 500 homes be illuminated, but there would remain current enough to operate in each the phonograph and player piano, the doorbell and cooking range, to charge the wireless battery, manufacture ice in the refrigerator, heat the curling irons, percolator, toaster, and cook the waffles, to do the ironing, make the ice cream and do the family washing.

McGregor to Enact Leading Role

Malcolm McGregor is to have the leading role in "Cold Courage," the Metro production of "All the Brothers Were Valiant," Ben Ames Williams' sea story. Irvin V. Willat is to direct.

It was less than a year ago that Mr. McGregor, formerly a Yale swimmer, was selected by Rex Ingram for a prominent part in "The Prisoner of Zenda." His work in this production won him a long-term contract with Metro. Soon after this Alan Holubar chose him for the principal role in "Broken Chains," the Chicago News $10,000 prize-winning scenario. Upon the completion of this part he was immediately assigned to play in "Cold Courage."

In this sea story Mr. McGregor will enact the part of Joel Shore, an apparently cowardly sailor who develops into a real man.

REX INGRAM
Director of Many Big Metro Pictures

To Produce "Coronation" on the Coast and Abroad

Mae Murray, Robert Z. Leonard, her director, and a technical staff left New York recently for Hollywood, where the Metro star's next picture, "Coronation," will be made. Announcement of this was made the other day by William E. Atkinson, general manager of Metro Pictures Corporation, distributors of Miss Murray's photoplays.

Need of studio room more ample than that provided by any eastern motion picture plant is one determining reason for the transference of Mae Murray's production activities to the west coast, according to Mr. Atkinson. He said, regarding the move

"This new Mae Murray picture is to be the most lavish of any she has attempted. It was at first thought impossible to present her most recently completed screen play, 'Broadway Rose,' within the New York studios, but by the exercise of considerable ingenuity in erecting settings, it was accomplished. In the case of 'Coronation,' however, the task is manifestly impossible.

"This picture will be made partly in California, and partly in Europe. In fact, it is but the first of the coming series of Tiffany Productions which will call for locations both in this country and abroad. There is a tendency of some stability now to seek foreign backgrounds in foreign countries. The insistence upon absolute realism by Mr. Leonard has prompted him to the decision to make the European episodes of 'Coronation' in the country where the story calls for their occurence.

"Exhibitors have come to expect, from past performances, that photoplays starring Mae Murray and presented by Robert Z. Leonard represent the highest mark in artistry and lavishness."

Coincident with his announcement of the departure of Miss Murray and her husband for Hollywood, Mr. Atkinson made public the purchase for this star of the recent Broadway success, "The French Doll," presented for a long and prosperous run in New York by Ray Goetz. Like "Coronation," parts of "The French Doll" call for foreign backgrounds; and or this Miss Murray will make a second trip to Europe.

The itinerary of the Mae Murray company will be to Hollywood for some of the episodes, thence to Europe for the remainder, before returning to New York for cutting and titling of the production. When time comes for the making of "The French Doll," Mr. Leonard will take his staff to Florida for the Palm Beach scenes and thence to France for the Parisian, according to M. H. Hoffman, vice-president and general manager of Tiffany Productions.

The photography of "Coronation" will be done by Oliver T. Marsh, who was cameraman of "Peacock Alley," "Fascination," and "Broadway Rose." The story was written by Edmund Goulding. The producing company is Tiffany Productions; the distributor, Metro Pictures Corporation.

Metro Will Start Making "Passion Vine" in Miami

Rex Ingram will begin the making of his forthcoming production for Metro release, "The Passion Vine," at Miami, Florida, next week.

Locations have been finally chosen, technical facilities arranged satisfactorily and such settings as are required in the outdoor scenes erected. The next few days will be consumed in going over every detail of plan in order to reduce to a minimum the time necessary for minor re-arrangements after actual beginning of the filming.

With Mr. Ingram is John Russell, author of the story, who will serve in an advisory capacity. "The Passion Vine" is a colorful romance of the South Seas, one of the famous volume of short stories by Mr. Russell, published under the title, "Where the Pavement Ends."

After a wide circulation here, the book was given a most hearty reception in England. It is first-hand writing, for Mr. Russell spent several years cruising about the islands near Papeete, living with the natives, chumming with beachcombers, hearing the outlandish tales of traders in the clubs on the fringe of civilization and coming upon tales even more stirring. He has been beyond where the pavement ends; and his presence with the Ingram organization will be invaluable in insuring that every detail of dress and custom and setting be accurate.

The leading roles will be enacted by Alice Terry and by Ramon Navarro.

For a later Rex Ingram production, "Scharamouche," a novel by Rafael Sabatini, has been purchased by Metro, it was announced this week.

FRED NIBLO
Prominent Director who has Signed to Stage Four Big Productions for Metro

Patrons Praise Metro Pictures

Unsolicited testimonials to the merit of recent Metro photoplays received by branch managers of the various exchanges throughout the country from patrons of motion picture theatres provide a valuable indication of the enthusiastic reception which those recent releases are receiving.

Individuals in various walks of life and with occupations and interests widely different daily express in these letters their own sense of satisfaction with the films, as well as a message of congratulation to the company which sponsors them.

Two of these photoplays—Clara Kimball Young in "The Hands of Nara" and Viola Dana in "The Match Breaker"—have been the subject of specially enthusiastic comment.

One of the letters recently received was written by Mr. C. F. Stuhler, a member of Publicity in America, Inc., and forwarded to the Metro home offices in New York by Lawrence Beatus of the Palace Theatre, Washington, D. C.

Critic Recommends "Zenda" Film

"'The Prisoner of Zenda' is a romance done with genuine distinction. It is the first picture of the new season that I am going to list among the best photoplays of the year. It is a pleasant change to be able to recommend without ualifications a new movie drama."

So writes the special motion picture reviewer of the Toronto Sunday World in his weekly digest of photoplays of August 27. This critic devotes more than a column of space to an appraisal of the merits of Rex Ingram's production for Metro Pictures Corporation of "The Prisoner of Zenda, which began a run in a leading theatre in the Canadian city. The account continues in part as follows:

"There are a lot of reasons why 'The Prisoner of Zenda' is a photodrama that can be recommended.

"The producer has given us Anthony Hopes story, and has caught in a marked degree the romantic spirit of the novel. It is a long time since I have seen a picture with as much of the feeling of romance. If costume dramas could all be done as Rex Ingram does them, they would soon be the most popular type of screen offering. Unfortunately, he is one of the few men who can make you feel that you are in France, or Ruritania or the Argentine, or wherever the action of his story happens to be."

Morhange Buys for Foreign Market

The arrival of Marcel Morhange, of the New York Film Exchange of Buenos Aires, has been the talk of the export market during the past two weeks. Besides several independent productions, Mr. Morhange has bought the exclusive rights on the Mermaid comedies and the whole output of the Goldwyn and Vitagraph companies for Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

Mr. Morhange will remain in town for two or three weeks longer to complete his purchases of independent pictures.

Chester E. Sawyer, of 130 West Forty-sixth street, has been appointed by Mr. Morhange the New York representative of all his film enterprises.

Sun Books Big Vitagraph Film

The Sun Theatre, in Omaha, has booked "My Wild Irish Rose," Vitagraph's big special production, for the week of October 22, and is planning an extensive advance exploitation campaign. The Sun will have the cooperation of the many music dealers of the city, all of whom will work out original plans for the tie-up. The success of this picture wherever any effort has been made in exploitation has been striking.

STARS IN METRO PRODUCTION

Novel Teaser Drive Gets Big Business

A novel advertising campaign, consisting in a series of teasers in a leading newspaper, successfully tied-up local stores as well as the name of the photoplay when the Rex Ingram production of "Turn to the Right" was shown by Fred. S. Meyers at the Palace Theatre, Hamilton, Ohio.

It was a highly effective teaser campaign, and unusual in that it successfully aroused advance interest not only in the photoplay itself, but in the shops which also figured in the campaign.

Mr. Meyers placed two advertisements, each two columns wide and two inches high, in prominent positions in an issue of the Hamilton News, which preceded his showing of "Turn to the Right." One of these was worded as follows: "When you shop, do you 'Turn to the Right' Dealer, or do you buy at random? There's a message in store for you, telling you where to 'Turn to the Right' store for the right thing. Watch tomorrow's News."

The other advertisement carried this announcement: "'Turn to the right' merchant when in need of any of life's necessities. 'Turn to the Right' Store for quality merchandise, in other words, ADVERTISED goods. 'Turn to the Right' of page 3 in tomorrow's News."

On the following day appeared a large advertisement of many of Hamilton's leading shops, with the phrase, "Turn to the Right" stressed in many ways. In the "ad" slip appeared an announcement that the Metro photoplay would be seen at the Palace Theatre. The splendid co-operation of local merchants with Mr. Meyers resulted profitably for all concerned.

American Releases Play to Capacity

Three of Los Angeles' important theatres, conducted by three of the ablest managers, are playing American Releasing Corporation's attractions at the same time.

George Beban's "The Sign of the Rose," is at Miller's California Theatre in conjunction with the added attraction of George Beban and his company who appear in person, acting the flower shop episode.

At the Mission Theatre, the third week of Pyramid's "The Queen of the Moulin Rouge" finds Manager Harry David jubilant, while the first showing in Los Angeles of Pyramid's "My Old Kentucky Home" is crowding the Alhambra.

"Nazimova" Scenes to Illustrate Book

One of the most prominent of American publishers is preparing a new edition of Oscar Wilde's "Salome," to be illustrated by photographs of scenes from Nazimova's motion picture production of the same name. The book will appear coincidentally with the release of the photoplay, it is expected.

Exhibitors should be quick to grasp the exploitative advantages of such a publication. It will mean that joined with the force of the national publicity campaign for Nazimova's "Salome" will be that of the publisher's in behalf of the new Wilde book.

This latter will doubtless embrace specially prepared window displays and country-wide newspaper advertising, with a mention of the photoplay, necessarily. Tie-ups with the book stores and with the book departments of department stores will be almost automatic, and the returns from such co-operative sales efforts will be no less so.

The idea of "Salome," the book, illustrated by pictures from "Salome," the screen play, is the publisher's. Happening to catch a glimpse of a photograph in one of the great national magazines, the book concern immediately saw the possibilities of a popular edition of the dramatic poem by Oscar Wilde.

'When Danger Smiles' New Duncan Film

William Duncan has completed shooting on "When Danger Smiles," and is now cutting and titling. The negative is expected East very soon, to be prepared for early release.

The Duncan company went far afield for the locale of this feature, and Duncan's insatiable appetite for new stuff in scenic background insured a new vista throughout. The Southern California mountains and deserts will appear in "When Danger Smiles."

There are big scenes, tense situations, stirring horsemanship, and a pretty love story that winds up as it should.

Edith Johnson appears opposite Duncan in "When Danger Smiles," and never has she appeared more attractive, or in a role more suited to her.

Will Start Filming Ade Story

George Ade is to have an active hand in the filming of his second original story for the screen, "Back Home and Broke," which is to be a Paramount vehicle for Thomas Meighan.

As in his first original story for the screen, "Our Leading Citizen," in which Mr. Meighan appeared, Mr. Ade will write the sub-titles and otherwise cooperate in the making of the film which will soon be put in production at the Paramount studio on Long Island.

First National Picture Opens Theatre

One of the handsomest and best appointed motion picture theatres in the country is the Regent at Elizabeth, N. J., erected at an expense of $500,000, which recently opened with an All-First National program. This big house forms another link in the New Jersey chain controlled by the Fabian Enterprises, of which Jacob Fabian, second vice president of Associated First National Pictures, Inc., is the head.

The Regent opened on Wednesday, September 6, with Guy Bates Post in "The Masquerader," Buster Keaton in "Cops," and other First National attractions.

Completing Photography

Director R. A. Walsh is taking interiors for "Passions of the Sea," formerly called "Captain Blackbird," Carey Wilson's tale of the South Seas, at the Goldwyn studios and expects to finish photography on the film within a few days.

Universal Buys "Bavu"

Universal has bought the screen rights to "Bavu," the Russian melodrama produced in New York last winter. Word of the purchase was received this week from the Universal home office.

It is understood that the play will be made into an all-star screen feature.

Two Lichtman Features Ready

The second and third of the series of Preferred Pictures to be distributed through the Al Lichtman Corporation are completed, according to B. P. Schulberg on the coast. These are "Shadows" and "Thorns and Orange Blossoms" and represent the first of the Tom Forman productions for Preferred and the second from Gasnier.

Advertising Benefits Exhibitors

Although it made its first appearance only a week ago, already the force of Metro Pictures Corporation's national advertising campaign in The Saturday Evening Post is distinctly felt at the box-office.

The initial full-page insertion in this periodical was seen in the issue of September 2, advertising Viola Dana in "The Five Dollar Baby." Exhibitors have reported to the Metro exchanges in the seven days elapsed since this display was made that their patrons have inquired in a manner bespeaking genuine interest, of the date of the showing of this photoplay at their theatres.

By means of the supplementary folder issued to exhibitors by Metro, motion picture showmen have had explained to them in full the most effective manner of linking their local advertising with that broadcasted nationally in the Post.

Each Metro release will be heralded by a full page advertisement in the Saturday Evening Post. The advertisements are scheduled to appear every other week, coincidentally with, or a short time before, the actual release date of the film advertised. In this way, exhibitors will be enabled to satisfy immediately the requests of their patrons for presentations of the pictures.

Metro to Release Laurel Comedies

Metro Pictures Corporation will act as the distributing medium for a series of eight comedies, presented by the Amalgamated Producing Company and starring Stan Laurel, it is announced by W. E. Atkinson, general manager of Metro. The first two of the series—"The Egg," and "The Weak-End Party"—have already been completed and are scheduled for release within the immediate future.

A capable staff has already been selected by the producers which will insure the success of this series of comedies. It numbers executives who have had considerable experience in the making of this type of photoplay, and it is felt that the staff and the resources at its disposal will materially assist Mr. Laurel in making the releases substantial box-office hits.

Gill Pratt has been chosen as director of the staff. His experience of eleven years with the best comedy companies in motion pictures qualifies him admirably to fulfill his present position. No less fitted for their respective places are his associates. Norman Tourag, associate director, has for the past three years been connected in an important capacity with Larry Semon, Clyde Brockman, formerly with Buster Keaton, has been engaged to provide special "stunts" for the series, serving in the same capacity as Percy Penbrooke.

Changes Title

B. P. Schulberg, in a wire to Al Lichtman from the coast, states that the title of the second Preferred Picture has been changed to "Shadows." The picture was produced under the title of "Ching Ching, Chinaman" from a prize story by Wilbur Daniel Steele, and despite the fact that the title might indicate the character of the story as being Oriental, the action occurs in a New England fishing village.

Keystone Company Gives Outing

A good fellowship week-end party was given by the Keystone Engraving Company to its employees and members of the Motion Picture Industry at the Ferndale studios, Yaphank, Long Island, Saturday and Sunday, September 2 and 3.

Practically all of the outdoor sports were indulged in. One of the events was a target shooting contest in which all participated. This contest was won by Edward Nolan, of the Keystone Engraving Company, with a 46 score out of a possible 50. After the contest Hugo Ellenberg, of the White Plains Rifle Club, a crack shot, gave an exhibition of fancy shooting.

The main event was a ball game between the guests and employees, in which the guests bested the Keystoners. Walter Addison, president of the Keystone Company, acted as chief host. He was ably assisted by Harry Kaplowitz.

Noted Story Bought by Universal

The Universal scenario department announces the purchase of the world screen rights to "The Power of a Lie," a novel by Johan Bojer, Norwegian writer. This book won for its author the laurels of the French Academy.

"The Power of a Lie" is the story of a man whose whole life is changed, and those of all around him, by one lie. It affects the whole community in which he lives, and becomes so powerful that he finally believes it himself.

New Exploiteer

W. C. Herrmann, general sales manager of the Big "U" Exchange, the distributing center for Universal pictures in the New York territory, reports the addition of a new member to the Big "U" exploitation staff. The newcomer is James F. Biggin, of East Orange, for several years on the staff of the Newark Star Eagle.

SCENES FROM METRO'S BIG PRODUCTION, "THE HANDS OF NARA," STARRING CLARA KIMBALL YOUNG

MARY PHILBIN

The Young Universal Actress Chosen by Eric Von Stroheim for a Feature Role in "Merry-Go-Round" the big new Universal-Jewel now in Production

Uses All Elements in "Ebb Tide"

Listed among new records in the record-smashing business of making motion pictures is said to be the recent achievement of George Melford in his conquering of about every natural element during the production of "Ebb Tide," his Paramount picture version of the Robert Louis Stevenson-Lloyd Osbourne South Sea classic in which Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett, Noah Beery and Jacqueline Logan are the principal players.

"Ebb Tide" was taken on land, on the water and under the water, while transportation to and from a Pacific Island location required travelling over the water in a hydro-aeroplane.

On the water there was a dramatic scene in which a 330-foot schooner was burned. And also on the surface one sees the beginning of a strenuous fight with an octopus by Lila Lee and James Kirkwood which is the big punch of the story. The octopus fight and scenes of pearl-diving are continued under water.

A Special Edition

A special photoplay edition of "The Hound of the Baskervilles," the Sherlock Holmes story which is now being distributed by the Film Booking Offices of America, is to be issued.

The edition will carry a specially designed jacket, mentioning the photoplay, and will be illustrated by the most thrilling scenes from the feature.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE— BUT LIFE'S WINDOW"

Papers Highly Laud Talmadge Production

Norma Talmadge in "The Eternal Flame," a First National attraction, opened at the Strand Theatre, New York, to crowded houses Sunday, September 17. Managing - Director Joseph Plunkett, of the Strand, arranged an effective musical accompaniment for this Joseph M. Schenck production.

Motion picture critics of the New York newspapers were enthusiastic in their praise of Norma Talmadge in this, her latest screen vehicle. Following is the substance of their comments:

Herald—The picture is more consistently dramatic than "Smilin' Through," and there are sufficient intense scenes to outfit several romances. Times—It is unquestionably a fine picture because it presents the always competent Miss Talmadge with an excellent story, intelligent direction and an unusually good supporting cast.

American—Elaborately mounted and finely directed is this film version of Balzac's classic of the French court in the reign of Louis XVIII, but the sumptuous settings are wholly subordinate to the sincere, straightforward, convincing acting of Norma Talmadge and Conway Tearle in the leading roles.

Tribune—Every foot of it is interesting. World—A remarkably fine performance by Miss Talmadge and one of corresponding excellence by Conway Tearle, combined with a sincerity of direction and a splendor of background, make it a real and holding drama of the screen.

Morning Telegraph — Norma Talmadge does a most appealing piece of acting. Evening World—Miss Talmadge's wonderful acting, judged flamingly, is about 8,000,000 candle power as compared to other films we have beheld lately. Telegram—All the pomp and glory of the court of Louis XVIII is brilliantly presented on the screen.

Mail—"The Eternal Flame" possesses an indefinable something of superlative art that gives it the atmosphere of a classic.

Sun—Miss Talmadge in this lavish picture has upheld the standard she set in "Smilin' Through."

First National Men See "Oliver Twist"

Sol Lesser opened the trunk that contained the eight reels of Jackie Coogan's "Oliver Twist" and exhibited the picture before a private audience composed of Associated First National Pictures executives. The showing was held this week.

Everyone viewing the production claimed it as a winner of winners and that this Dickens' classic will establish new records in box-office figures has more than been assured by all.

The statement that Lesser has made regarding the road-showing of the "Oliver Twist" production and the manner in which he contemplates doing it has caused considerable comment.

Lesser is well versed with road-showing pictures, but it is hard for anyone not knowing the inner workings of a road-show film to fully realize the tremendous amount of work involved in an endeavor of this nature.

The Eastern offices of the Jackie Coogan Productions, of which Irving M. Lesser is manager, resemble an ammunition plant during the war insofar as activities are concerned. There is not an hour throughout the day that long lines of people are not waiting to confer with the Coogan executives on matters pertaining to the road-show scheme.

All lithographs, lobby displays, window cards, heralds, cuts, mats and every possible asset to the exhibitor are now being made in New York. Everything must pass the supervision of Lesser—everything must be right in every detail.

A. S. Kane Announces Three Big Pictures

Arthur S. Kane has announced three Associated Exhibitors features for October.

On October 1 is predicted "The Head Hunters of the South Seas," a Martin Johnson adventure film taken among the cannibals of Malekula, an island of the South Seas.

On October 15 Associated presents Morris Kohn's Dependable Pictures attraction, "Till We Meet Again." This is a William Christy Cabanne production, with a cast headed by Mae Marsh. It was adapted by Edmund Goulding from the story by William Christy Cabanne.

October 29 is the date set for the release of Edward A. MacManus' production, "The Woman Who Fooled Herself." From an original story by Charles A. Logue, this attraction offers as the featured players May Allison and Robert Ellis. It was co-directed by Mr. Logue and Mr. Ellis.

Breaking Records

Reports from the eastern offices of the Jackie Coogan Productions state that Jackie's "Trouble" feature is making more than good in every territory it has or is playing.

According to Irving M. Lesser, who is in charge of the New York offices of the Coogan unit, this Coogan production has met with only the greatest of success everywhere. Letters to this effect have been received from exhibitors in all parts of the land.

In Los Angeles at the Kinema Theatre, "Trouble" went over in a very big way, playing that playhouse two weeks. The same results were obtained in San Francisco, Portland, Seattle, Denver, Chicago, and other large cities.

"The Young Diana" Goes on Tour

Marion Davies in "The Young Diana," after four weeks on Broadway in three principal picture theatres, now goes on tour of the Keith & Proctor houses throughout the country. Cosmopolitan's picturization of Marie Corelli's famous story was first presented at the Rivoli on August 27, and immediately booked for another week at the Rialto.

In both the Riesenfeld houses it made records for late summer business, it is said. At B. S. Moss' beautiful Cameo Theatre the picture held the screen for two weeks and started the fall season with a new record for receipts.

W. DeMille Starts New Picture

William DeMille started September 18 on his new production in which Bebe Daniels and Lewis Stone are playing the leading roles, with Kathlyn Williams, Adolphe Menjou, Winter Hall, Edward Martindel, Bernice Frank, Maym Kelso and others in important parts. Clara Beranger wrote the story.

First on the List

The first of Goldwyn's "big twenty" productions for the new season to be shown at the Capitol Theatre, New York, is the Rupert Hughes picture, "Remembrance," written, directed, edited and titled by himself. It also happens to be the first picture on the Goldwyn schedule of releases. It will be shown at the Capitol a week in advance of its national release date.

The picture will be given special exploitation and a special Rothafel presentation.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Sometimes a Stunt That Sells Seats Will Eventually React Against the House

JUST because a stunt brings money to a house, it does not always follow that the stunt is a good one. Sometimes it will sell and at the same time raise such an aftermath of antagonistic discussion that the eventual result is hurtful.

One manager recently worked a stunt which he says brought an increase of fifty dollars a day in the business, but we would not have such a stunt worked in a house in which we had an interest for many times that sum.

For obvious reasons the manager's name and house are not given, but this is a verbatim copy of a recent report:

Doing the Damage

"Using the title as an inspiration, I tried a new stunt on this picture, and judging by receipts it did some good. (Note: the feature was Metro's "They Like 'Em Rough").

"About a week before the picture opened, I began the trick and this is it. By reason of the fact that I am acquainted with quite a few of the young women about the village, I am constantly with or near some of them, so during this week every time I saw one I would pinch her arm, pull her hair, slap her or do something rough to her, and when she would say anything about it I would say: 'They like 'em rough,' and they would laugh it off. Consequently the other fellows picked it up, and by the end of the week practically every girl that had been out of her house had a blue spot somewhere because some one had told her they like 'em rough.

"It got to be a sort of byword amongst the young jellies and flappers. Of course, all the time I was plugging them with newspaper advertising and a trailer on the screen. Something caused business to jump way up the two days we played the picture. We are generally below the average Monday and Tuesday, but this time we went about $50 over each day. All the younger crowd saw the picture and were pleased with it. Frequently now when I see one of the victims they remind me of where I or someone else used them for a walking advertisement."

The Comeback

Possibly the flappers liked this unique advertising stunt, but the trouble is that the publicity was not confined to the flappers. It is more than probable that the parents of some of these youngsters objected to the manhandling their girls received and resented the license thus offered the young men to attempt familiarities that would not be countenanced under ordinary circumstances.

This talk might not hurt business quickly, but it must inevitably react against a house to have it said that the management instituted such an orgy of sadistic practise in the town. The manager thought only of the advertisement. He does not seem to have had the inherent good sense to realize that such an offense against decency and good taste must in the end be resented even by those who thought for a time that it was a good joke.

One such action can hurt business for months. It can undo all of the good impression for which level-headed exhibitors have been striving ever since the business of picture exhibition emerged from the era of the pitch dark house.

It is the pictures and not the manager personally who will be blamed, and we hope that the recital of these facts will deter other managers who may be afflicted with similar "inspirations."

Your patrons are your guests and as such are entitled not only to your respect but to protection against the insults of others. Keep that always in mind and let such "inspirations" run for the other fellow.

Penny Penrods

Roy Smart, of the Noble theatre, Anniston, Ala., has a new one. To get a desirable window, he gave a dry goods store one hundred single passes to Penrod.

This not only brought him a window, but the store gave a space in its newspaper advertising to announce that it had on sale a limited number of tickets to "Penrod" at one cent each. It was handled precisely like any other store bargain and it reached the mothers as well as the boys.

Six boys in swimming trunks and barrels painted up for the attraction were used for a street ballyhoo, the boys being paid in passes.

The cash investment was very small and business was better by a third.

What's the matter? No one has sent Lem Stewart a good word yet. Shoot!

A Dog Race Novelty for "The Silent Call"

A dog race is the novel idea worked by the Quality Theatre, Independence, Kans., for "The Silent Call," with the co-operation of a First National exploiteer.

The stunt is very simple, but it will get all of the town down to the "track" and make talk for a week before and months after the event. It can even be worked for a repeat on some picture not germane but needing a little help.

The rules are simple in the extreme. No dogs are barred. Each dog must be accompanied by its master or handler and a helper. The helper holds the dog at the starting line (at one end of the block), and the handler stands at the finish line to call the dog. The dog must be caught and held by its owner to finish the race, and a dog crossing the line and not caught is debarred in favor of one caught and held.

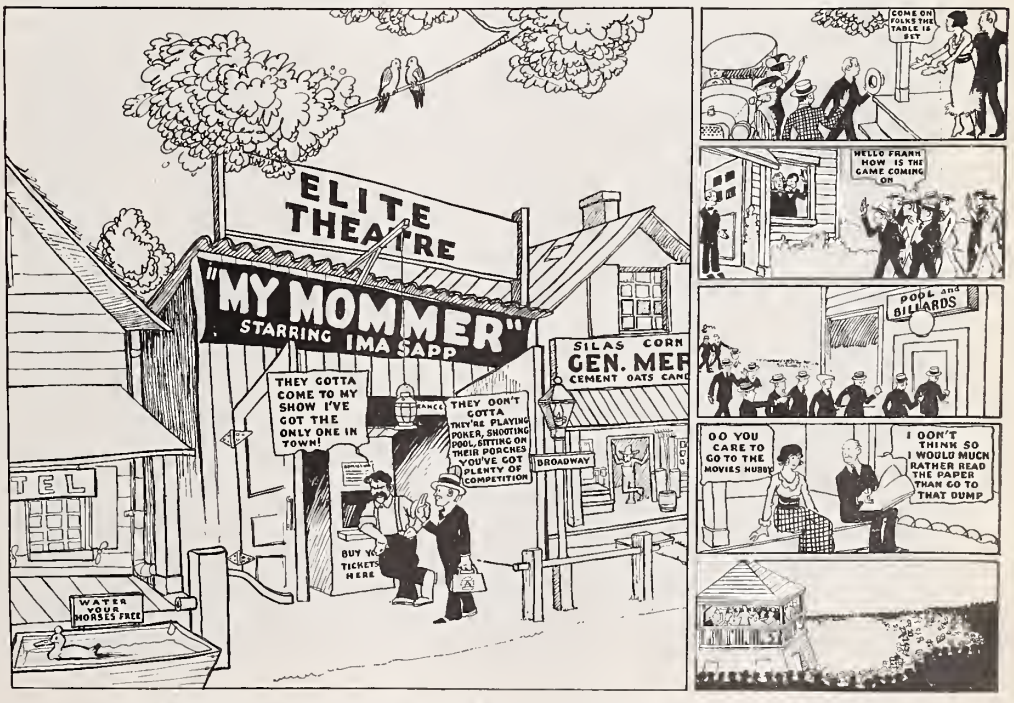
Two Sets of Prizes

The prizes were one dozen photographs, a new collar and five pounds of dog meat for the pups. The owners were awarded ten, five and three passes. It is a good thing the dogs could not read, or they would all have sought to be third.

If more dogs are entered than can be handled conveniently, run the race in trial heats and a final.

The exploiteer writes that the only sad part is that the stunt put the picture over to such business that the house wanted to hold the film for a week and could not get an extension of time from the exchange.

The stunt was pulled at noon and all dogs were blanketed for the attraction.


ELITE THEATRE
"MY MOMMER"
STARRING IMA SAPP
THEY GOTTA COME TO MY SHOW I'VE GOT THE ONLY ONE IN TOWN!
THEY OON'T GOTTA THEY'RE PLAYING POKER, SHOOTING POOL, SITTING ON THEIR PORCHES YOU'VE GOT PLENTY OF COMPETITION
BROADWAY
SILAS CORN
GEN. MER
CEMENT OATS CAME
BUY YO TICKETS HERE
WATER YOUR HORSES FREE
COME ON FOLKS THE TABLE IS SET
HELLO FRANK HOW IS THE GAME COMING ON
POOL and BILLIARDS
OO YOU CARE TO GO TO THE MOVIES HUBBY
I OON'T THINK SO I WOULD MUCH RATHER READ THE PAPER THAN GO TO THAT DUMP

COMPETITION IS NOT MERELY THEATRES, SAYS RENAUD

Paramounteer Kenneth O. Renaud made this drawing to combat the attitude of the man who has the only house in town and feels that his patrons have no alternative. It's drawn for the small town man, but it applies to the cities with equal force.

Changed Wire Idea and Won Attention

Replacing the fake telegram with real messages got a record business for "Sonny" at the Paramount theatre, Nebraska City.

There are in most small towns a handful of persons whose opinion on a picture will sell or prevent the sale of many seats. They are the men and women who pose as authorities for their groups of friends.

To get these interested in a play the management knew would be well received, wires were sent them from Omaha with "Am coming home. Meet me at the Paramount theatre tonight. Love. Sonny."

Oranges Not Lemons

The Sunkist orange growers association has gotten behind Dorothy Phillips in "Hurricane's Gal" because that Holubar star is tied to an orange drink made from the real fruit.

Mud Baths Helped a Wallace Reid Stunt

Harry Eagles, the Seattle Paramounteer, is getting to be something of a Belasco when it comes to exploits. He wants them to look like the real goods.

It struck Eagles that most of the "Dent" cars used to advertise "Across the Continent" looked as though they had never been off paved streets, so when he went to Yakima to foregather with H. A. Gillespie, of the Liberty theatre, he decided to do something real.

Gillespie had boarded in his front for the posters and had a Ford car with a tin torpedo body; the sort you buy from a mail order house. This was properly bannered and it looked all right except that it was too respectable.

Eagles took a real car and located a mud hole not far from town. Every half hour the ballyhoo car was sent through the puddle and then speeded into town with the air of just having arrived from New York and all points east.

The appearance of the car added surprisingly to the interest the public felt and crowds would gather round the apparent traveler as it pulled up at some prominent spot. Then the driver would pass out heralds and turn back for another coating of mud and did it all over again.

It was just a little touch, but it contributed mightily to the pull of the advertisement.

SEE THE WILD NIGHT-LIFE OF THE DANCE-HALLS OF THE DESERT
JESSE D. HAMPTON
Wonderful Love Story of the Flaming Desert
The SHEIK of ARABY
STARRING
H.B. WARNER
SEE THE WILD DANCERS OF THE DESERT!

A Film Booking Office Release.

HOW THE BLACKSTONE THEATRE, DETROIT, PUT IT OVER

The Schreiber Brothers have to pull them in with a front display and the colorful posters for "The Sheik of Araby," which used to be known as "The Man Who Turned White," gave them plenty of material for a legitimately big shout.

A Paramount Release.

IT TOOK TWO MEN TO FIGURE OUT THESE STUNTS

H. A. Gillespie, of the Liberty Theatre, Yakima, can do very well all by himself, but when he had the collaboration of Carry Eagles, the Mountaineering Paramounteer, he just ripped the town from its foundations and turned it over.

Bettered the Banner

Using the regulation lobby on "Over the Border," W. W. Grist, of the Palace Theatre, Corsicana, Texas, added his own touch on the banner.

This carried the title and was painted to present the letters stuck into a snowdrift, which built up the idea of a cold locale and completed the work of the snow lobby just below.

With a ten dollar outlay they did about 25 per cent. additional business, which made it worth while.

Sold on Teaser

Hammering away on the teaser line, "He never saw a woman until he was twenty-five," gave Roy Smart a big business for "The Lotus Eater" at the Noble Theatre, Anniston, Ala.

He started this on a slide and then mimeographed it on postcards with the addition of "John Barrymore enacts the story in 'The Lotus Eater,' with Wesley Barry at the Noble, Thursday and Friday."

These cards were written in longhand on the stencil, so that the effect was that of a personally written card. Some 900 were sent out and with the usual advertising campaign, it put the story over to more money than a manager has a right to expect in summer.

Getting a good angle sold at small cost.

Mix and the Moon

Tom Mix is one of the best bets at the Imperial theatre, South Pittsburgh, Tenn., and E. C. Ogg goes to some pains to put him over to the fullest publicity.

For "Chasing the Moon" a pumpkin moon was used, lighted within by a high-powered lamp, the rest of the lobby lights being in blue. Tinsel stars were scattered about. For three nights before the showing a pony and rider stood in the lobby as the two night houses went in, the pony's head being checked to cause him to apparently look at the pumpkin moon.

Ran Real Horse Race on Main Street, N. Y.

Pulling off a horse race on the most important stretch of Broadway sounds like an almost impossible feat, but it was worked by the Film Booking Office recently, and was not as difficult as it sounds.

In the first place, it should be remembered that the F. B. O. recently handed the police a cut of their receipts on "In the Name of the Law" during its run at the Cohan theatre. Having established amicable relations, that angle was comparatively simple.

And Broadway on a Summer afternoon is not the busy thoroughfare it is supposed to be out of town. Along about two or three o'clock the automobile traffic is very light because business vehicles are not allowed on the street and the pleasure cars are mostly at the beaches or up in Westchester. A traffic stoppage for a few minutes is unimportant at that time so far as vehicular traffic is concerned, while at the same time the pedestrian traffic is fairly heavy and there is always a crowd at Forty-third street watching for the baseball returns from the Times bulletin.

The conditions were ideal from the press agent's angle, and four blooded horses raced from Forty-fifth street to Forty-third pulling up in a dead heat almost in front of the theatre entrance.

Each horse was blanketed for "My Dad," then playing at the Cohan, and the stunt brought a maximum of publicity with a minimum of jam through an intelligent exploitation of the peculiar traffic conditions.

A Film Booking Office Release

HERE'S A RACE RIOT RIGHT ON BROADWAY

Film Booking Office exploiters staged a two-hundred-yard-dash with four real racers to the great advertisement of "My Dad," running at the Cohan Theatre. It was spectacular, but not as difficult as it sounds.

Gave the High Sign to Yakima Populace

Generally you will find H. A. Gillespie, of the Liberty theatre, Yakima, Wash., doing something. This trip it is using the sides of a couple of mountains for his billboards.

He took a couple of barrels of whitewash and painted "Orphans of the Storm, Liberty theatre, Now," on the ground so high up the steeps that it was legible for two miles. As the hills command the approach to the town, he got not only the residents, but the automobile trade, and he did not even have to wash it off, for the first rain did his cleaning up for him.

This is not a new stunt. The main idea is centuries old, and more than one college has its letters on a side hill near the institution, but this is the first time the stunt has been recorded for pictures and it is so good and cheap that the wonder now is that it was not thought of before and put to use.

For the front Mr. Gillespie boarded in with compo stuff and then covered with the regular paper, which gave a striking effect. It brought him more than the usual business at a comparatively small expense.

A Teaser Clansman Stirred Bellingham

Lots of houses have helped to put over "One Clear Call" with a mounted Klansman, but the Liberty Theatre, Bellingham, Wash., worked it on a better angle. Manager Al Finklestein put out a masked rider, who was not in the regalia of the Ku Klux Klan. The chief difference was that he worse loose white trousers instead of the robe and the hood was not peaked, but there was an essential difference in his appearance. He would not reveal his identity.

After a couple of days as a teaser, he added a banner on the horse's neck, and the house capitalized the interest created. The odd part was that Klansmen approved the change as not copying their regalia, while the other side approved of not advertising the Klan.

Splash ads and open letters, partly planned by John Leroy Johnston, the First National exploitation man in that territory, was an additional push toward clean-up business. August standouts are rare in Bellingham, but "One Clear Call" made the grade, thanks to intelligent exploitation.

Earl Settle, of the Palace Theatre, McAlester, Okla., used the conventional lobby on "Over the Border," but in addition he ran a white line across the sidewalk, on one side of which was "U. S." and on the other "Canada." This won a lot of persons who might have passed over the lobby, but who had to cross the line.

A United Artists Release

HOW H. A. GILLESPIE DRESSED HIS HOUSE FOR "ORPHANS OF THE STORM"

He got the entire display from the posters put out for the Griffith attraction and made a wonderful flash for the Liberty Theatre, Yakima. He backed this up with letters twelve feet high on the hills just outside the town, the legend being visible for two miles because of the height and legibility of the sign. It was merely whitewash sprinkled on the ground.

Flapper Contest Is Expanded In Prizes

When the "Flapper Contest" was first announced, we expressed the belief that it would be a wonderful stunt wherever it was played.

Apparently not many have tried it out, but Rick Ricketson, Paramounteer at Denver, is simply mopping up for exhibitors with the Paramount Family Reunion.

He started in with a straight flapper contest, but that was just one prize. As he now works it there is a prize for the tallest and the shortest, the plumpest and the most slender, the youngest, the most demure and the most saucy and the prettiest girl in town is elected the Paramount Girl. The merchants donate the prizes in order to horn in on the excitement. Hooked to a local paper or run through straight newspaper advertising, it can jazz business in a 20,000 town like a fire in the courthouse square.

Rick's latest achievement was to knock a street carnival flat in Longmount, Colorado. The Eli wheel ran backwards and the spindle didn't run at all. They were all down at the Isis looking the girls over and the manager was so pleased that he wanted to come back the next week with a bathing beauties contest, but Rick wisely persuaded him to space the stunts further apart.

You are losing money if you do not work this stunt and play it clear across the boards and back again.

A First National Release

THIS BEATS THE PAINTED SODA FOUNTAIN MIRROR IDEA

It was worked by the Reynolds Theatre, Union City, on "My Boy." Manager Andrew Cox supplied the letters and the confectioner put them up and felt that he was getting the best of the deal, which was just how Mr. Cox felt about it.

Built-up Display Beats Lithograph

A. B. Morrison, of Loew's Palace theatre, Memphis, contributes a lobby design on "The Loves of Pharaoh", which is easily built and which has a hundred times the interest of a lithograph.

He cut the figures from a six sheet, backed them with a distant desert scene, with a crescent moon and some tinsel stars, draped in with some handy hangings formerly used for house decoration, and painted a banner.

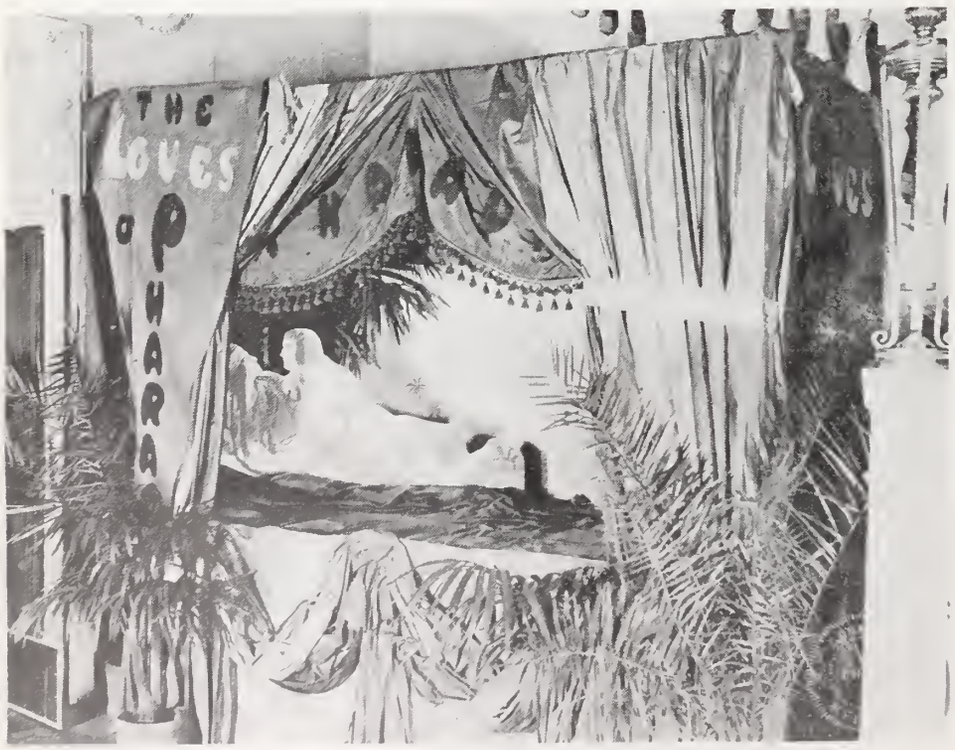
At small cost he had a production instead of a lithograph and it helped to persuade the public that this must be a good picture.

Pyramids, flanked by palms, were used atop the marquise, with inverted pyramid pennants for the underside.

Catch Fools First

One of the most popular roads out of Anniston, Ala., is a deep cut with banks about twenty feet high. The ambulances wait at one end of the cut and the undertakers at the other.

When he booked a recent First National at the Noble theatre, Roy Smart put up a banner reading "Accidents are inevitable, but they happen to 'Fools First'". This was done just before a polo match at the military reservation to which the road led, and the banner had the entire town guessing, for they all went out to the match.



A Paramount Release

SIMPLY MADE, AND YET VASTLY EFFECTIVE IN THE LOBBY

A. B. Morrison's lobby attraction for "The Loves of Pharaoh" when it played Loew's Palace Theatre, Memphis. A cutout from the six sheet and a painted backing are the only new material. The remainder of the stuff was picked up from the theatre's store room.

Tagged the Canines for Paramount Week

You remember the hit the dog matinees made when they first came along. Remember how the pups would get into arguments and supply their own ballyhoo? Max Doolittle has a good memory, so he adapted the idea to Paramount week with a stunt that can be worked from several new angles.

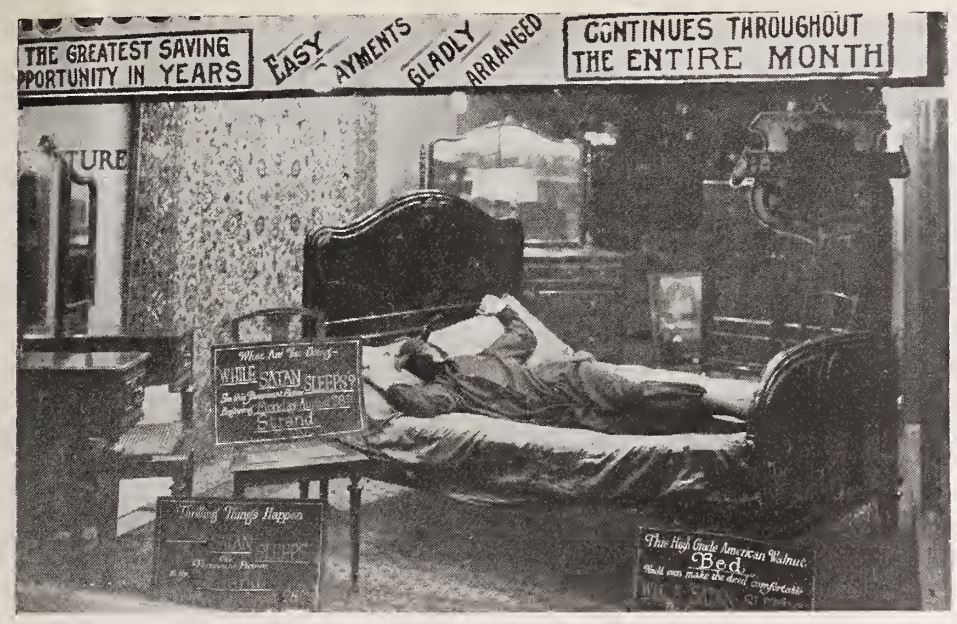
He advertised for a dog congress in front of the Paramount Princess theatre, Sioux Falls, one morning. The street in front of the show shop was a mass of argumentative pups.

The child owners were given tags—ordinary red baggage tags—printed on one side with an advertisement for "Nice People" and on the other side with an announcement of Paramount Week with the text, "My master says if I carry this tag all week he can see a free show at the Paramount Princess theatre." This was in much smaller type than the "This is Paramount Week".

Most persons, seeing all of the dogs tagged, examined one of the tags and thereafter each additional tag was cumulative advertising. A single tag was worth little, but the aggregate was a big sale. The matinee was a repeat ballyhoo.

Another stunt for the same house was a large doll awarded the child writing the best criticism on "The Bachelor Daddy". The doll cost $10 and brought daily stories for ten days with an aggregate of 1,500 lines. It was offered by the newspaper as a literary stunt and not as an advertisement, and the youngsters went to it wholesale.

Max seems to be rounding into his old form.


THE GREATEST SAVING OPPORTUNITY IN YEARS
EASY AYMENTS GLADLY ARRANGED
CONTINUES THROUGHOUT THE ENTIRE MONTH
WHILE SATAN SLEEPS?
Strand
Startling Things Happen
This High Grade American Walnut Bed
Will even make the devil comfortable

A Paramount Release

A MASQUERADE SUIT AND A LITTLE NERVE DID THIS

Eli M. Orowitz, Paramounteer, and E. J. Hazzard, of the Strand Theatre, Allentown, Pa., batted this out. The devil took cat naps, but woke every few minutes to change the card on the chair, the three cards showing being used in rotation.

Has Frozen Lights for the Snow Lobby

Southern Enterprises purchased the rights to "I Am the Law" for the states in its territory, and there were some who questioned the value of the move, but Lem Stewart, who urged the purchase, got behind the picture: which he felt would make good, and the managers have been reporting business largely in excess of the usual ten to twenty percent increase. Some of the houses have boosted it as much as 50 percent, and J. B. Robinson, of Fort Smith, Ark., recently got a forty percent addition at a cost of only $20.

When it came to the Palace he made a miniature winter landscape for the lobby, with a frozen lake made from a block of ice. Into the cake of ice were frozen stills from the play and an electric light bulb, with the wiring extending beyond the cake. The heat from the lamp reduced somewhat the life of the cake of ice, but it made so much talk that a large proportion of the increased receipts should be credited to this clever idea.

Stills and posters and even dolls frozen into cakes of ice are not new, but the electric bulb is distinctly different, and to be recommended; particularly if a colored bulb is used. In this case the usual dip cannot be used. The color should be in the glass.

Eddie Collins Has Idea from the Past

Eddie Collins, of the Rialto theatre, Dennison, Texas, has a memory and can remember back to the time when this paper had a pink cover. A couple of years this side of that someone got out the wall paper circular, printed on decorator's samples and running to the effect that "we are tearing the paper from the walls" in an effort to accommodate the crowds.

Eddie figured that this would be a good stunt to revive on "The Wall Flower", and he did that little thing, getting a showy throwaway for the Goldwyn release at less than the usual cost. The wall paper makes a thousand-dollar splash, and if you work it right the paper stock costs you nothing. You merely cut up the old sample books.

R. B. Wilby Drives September Bookings

R. B. Wilby did not need an editorial to get him to back the September opening. Even before the drive was started by Moving Picture World to get better business by getting the patrons started right, Mr. Wilby was on the job.

He got out a twelve-page rotogravure booklet on the September attractions at the Strand, Birmingham, and played them right across the boards, adding "The Loves of Pharaoh", his first October booking, for good measure.

A page each is given to "Her Gilded Cage", "Blood and Sand," "Nice People" and "Manslaughter", one to the Lubitsch production, one to future bookings, one to comments on the pre-showing of "Nice People" and "The Loves" to the Birmingham endorsing committee, and the rest to general jazz for the pictures.

Mr. Wilby was getting out fine printing when a smeary throwaway was the best the rest of the exhibitors were doing, and this booklet shows the result of his long experience. It is better than the average accessories material and one of the best we have seen. He has his patronage clinched for the season.

Two for One Stunt Brings Big Profit

H. V. Smoots, of Harris and Smoots, Mt. Vernon, Ohio, sends in an idea which has worked well for him. The chief object is to get the interest of persons who are not regular picturegoers, but it also stimulates business.

Every second week the papers print a small coupon, occupying a two-inch single and containing only the name of the house and the offer to sell two tickets for the price of one on presentation of the coupon on a certain date.

Instead of cutting the receipts in half, Mr. Smoots says that it has boosted business from $60 to $125 above that of the average day, Saturdays excluded, and he thinks that some of those who come in at the reduction also attend on other days when they pay full price.

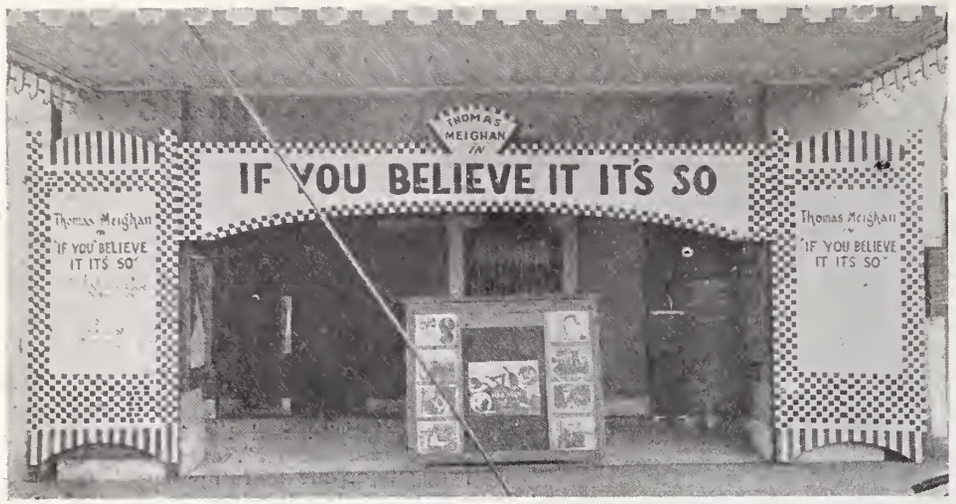
By adding a key letter, it is possible to tell which of the two local papers gives the best result, and provides a valuable check upon this data.

If your business is slack, give the idea a trial for one time, at any rate.

A Paramount Release

HOW THE LIBERTY THEATRE, PORTLAND, BUILT OUT TO THE CURB FOR THE DICTATOR

Always strong on the front display, the Liberty has exceeded itself for this Wallace Reid feature. The first view shows the effect from the front, with the vine-clad mission style building; in the centre is an angle view, while on the right is a shot of the interior of the sidewalk structure showing the double wall construction. Note the lantern over the box office which gives the final touch to the effect. The display did not cost as much as it looks and it will be useful some months from now on another picture.


THOMAS MEIGHAN IN
IF YOU BELIEVE IT ITS SO
Thomas Meighan in "IF YOU BELIEVE IT ITS SO"
Thomas Meighan in "IF YOU BELIEVE IT ITS SO"

A Paramount Release

OLLIE BROWNLEE REVIVES THE STRIKING CHECKERBOARD

This design is easily the most striking of all fronts, but it has not been much used of late. It put over "If You Believe It, It's So" for all the money in Muskogee when it played the Palace theatre, and it cost only eight dollars to build and paint.

Made One Hundred; Might Have Made More

Nothing but a terrific rainstorm prevented H. G. Griffin, of the Pheil Theatre, St. Petersburg, Fla., from making $200 on a ten dollar investment. As it was, he went a hundred dollars over the top instead of much more into the hole.

His life preserver was a pair of rolling pins, some sheet tin, a strip of webbing, a board and a motor.

He had the motor on hand, so that really should not be counted in the cost. He made a pulley wheel to fit over one of the rolling pins. The pins were the sort with the loose handles. These were placed at opposite ends of the arch above his entrance. The motor was geared to the pulley, which had been wedged to one of the pins. Over the pins ran a four-inch webbing, such as upholsterers use. A six-inch board was put up to keep this belt from sagging. To the belt were fastened six horses in sets of threes, so that while three were running along the board the other three were being carried on the underside. It was nothing more than an adaptation of a stunt worked for "Across the Continent" lately, but Mr. Griffin worked it for "Thunderclap."

The chief difference was that he cheapened the cost considerably by using material easy to obtain instead of having his rollers turned up. Now he has a rig he can use on a number of other displays by knocking off the horses and using ships or automobiles. The horses were cut out from tin and riveted to the belt. Rivet only at one point that the belt will pass over the rollers easily.

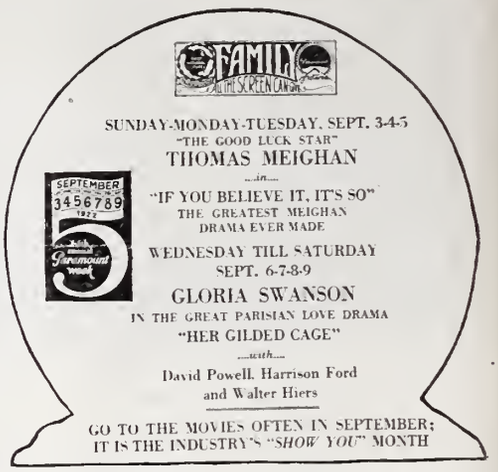
This stunt is so useful that it will pay to make one up and hold it in readiness for emergencies.

At the Small End

Defuniak Springs, Fla., has a population of something like two thousand, but the local paper has a subscription list of 1,300 on account of the circulation in nearby towns. The other day the sheet carried a page hook-up for "Smilin' Through". It just goes to show that it can be done in any sized town.

Adopts World Slogan for Paramount Week

W. Griffith Mitchell, of the Family and Majestic theatres, Port Huron, Mich., who is always in on the big things, is first to send in advertising matter carrying the slogan devised by this paper for the rehabilitation of business through a September drive.



Paramount Releases

MR. MITCHELL'S SLOGAN

The piece is a cutout supplied by Paramount and the "Go to the Movies often in September; it is the industry's 'show you' month" appears at the bottom of the text.

Once More

Stewart Bird, of the Galax theatre, Binghamton, Ala., used the Lindlar lobby on "Over the Border" with the suggested changes made by this department and it brought the best business the house has had this summer.

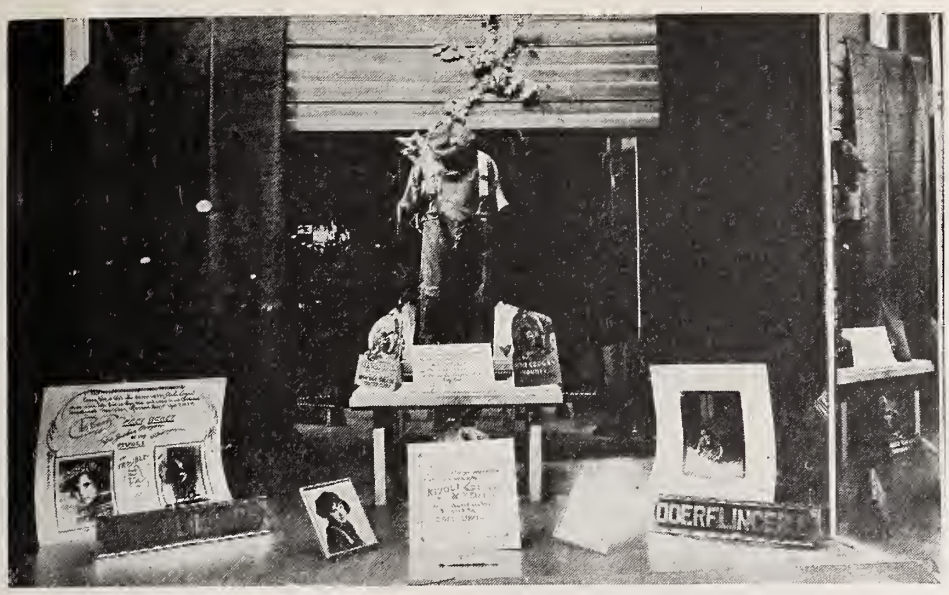
The canadian side was dressed with bare limbs treated with whitewash and sprinkled with mica, and the other side was a strong contrast with greenery and flowers. Blue lighting was used on the "cold" side of the lobby with yellow on the opposition which is a further refinement of the idea. Keep that in mind for other split lobbies.

OWN A MAYTAG Washing Machine AND
Lighten your Housework
Dishwashing is Drudgery
See how it brought discontent in the SONG OF LIFE
PRINCESS WED
TO-DAY
The John M. Stahl Production
THE SONG OF LIFE
LOUIS B. MAYER presents
The John M. Stahl Production
"THE SONG OF LIFE"

A First National Release

HOW DISHWASHING WAS TIED TO "THE SONG OF LIFE" BY CARTER, OF GREENVILLE, TENN.

Both in the lobby and in a store window he harped on this angle, as suggested by the press books, and it brought him business. The window was not decorated as the cut suggests. The supposed scenery is the reflection of the building across the street and not scenery. There was merely the washing machine, the cutout, and the card which reads "Dishwashing is drudgery. See how it brought discontent in 'The Song of Life'—Princess, Wed."



A First National Release

ONCE MORE JACKIE'S ORIGINAL SUIT COMES TO THE FORE

This is serial Number 27,750, and it was worked by the Rivoli Theatre, La Crosse, where Manager Friese used it as the basis of an impersonation contest which, old as it is, got 175 children out for a parade and free viewing of "Trouble."

Hunted for Trouble With a Magnifier

William Friese, of the Rivoli Theatre, La Crosse, Wis., used old stuff to get "Trouble" over when it came to his house, but old friends seemed to be best, for he made a real clean-up with young Mister Coogan.

He borrowed one of the "original" costumes and put it in the window of a music store with the announcement that the store would supply the prizes in a Coogan stunt. Some of the impersonators wore skirts and others had their hair hanging in pigtails down the back of their overalls, but they all got in free at a special matinee, and most of the town came to watch the preliminary parade.

Mr. Friese also used the man with the lantern, which has been the basis of numerous stunts, but he added a magnifying glass to aid the old fellow in his announced hunt for "Trouble." The lantern was lighted even in daylight and the ballyhoo was gotten up in a slicker and a winter cap to further emphasize the oddity of his stunt.

From the box office report he seems to have been the only man in La Crosse who needed a lantern to find "Trouble."

Stole a Carnival

That the Elks were holding a carnival while he was playing "The Crossroads of New York" did not worry William Friese, of the Rivoli theatre, La Crosse.

He hired a rube and an antiquated rig and sent the outfit down to the fair grounds where the ballyhoo man addressed the crowds on the subject of the picture. He was a glib talker and he sold a lot of tickets, chiefly because he spoke in Swedish, which is the alternative language in La Crosse.

Fairs do not annoy Friese. He knows they can be made to work for him.

Beat a Fanatic

Oscar White, of the Rex Theatre, Sumter, S. C., had too much good sense to reply to a revivalist who was thundering at the motion pictures at each service. He made it a point to encounter casually as many influential people as he could. To each of these he gave a pass and a personal invitation to see "If You Believe It, It's So."

Most of those invited came to the opening performance and their comments did so much to counteract the thunderings of the revivalist that the house did a twenty-five per cent. increase over the average business instead of the loss a revival usually entails down South.

Treat on Jackie

First National franchise holders seem to lack imagination and they cling to the street parade, the impersonation stunt and the ice cream cone for all Coogan and Barry pictures. Now and then some one of them manages to inject a new angle to the old idea, but they don't seem to know anything else.

The Reynolds theatre, Union City, Tenn., managed to get a new slant to the cone stunt by announcing that it would celebrate Jackie's birthday with the presentation of cones to all boys under twenty, but Manager Cox found that some of the "boys" in line were close upon seventy and he did not have the heart to chase them away.

The cream was supplied by a local concern in return for the advertising, and they donated the sides of their three delivery wagons to advertise the stunt and the theatre.

The house also made effective use of the new Coogan statuettes for window displays. This is a new idea as applied to Jackie, though the statuette itself is by no means novel.

A Paramount Release

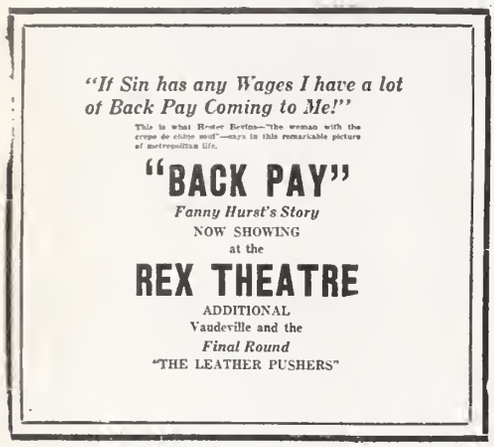
HOW TO GET INTO HER GILDED CAGE WORRIED KNOXVILLE PEOPLE ALL DAY SUNDAY

But Monday morning W. E. Drumbar cut a doorway, as shown to the right, and the crowds poured into the theatre to see the Swanson picture. The cage was made to extend onto the sidewalk about three feet, but where city ordinances do not permit this the front can be made straight, which will simplify the building. This works best where you open Monday after a Sunday shut down, but you can work it by keeping the bars uncut until opening time.

Nice Open Display Gets in Business

James A. Hart, of the Rex Theatre, Oshkosh, sends in some of his advertising work and adds: "Have been a reader of your department for some time and have used several of the stunts and also have copied some of the ads. I am sorry to say I am unable to send in a new stunt in return, for your department has been a great help to me." We'll extend Mr. Hart's credit on the stunts. He is overdue, but some day he will hit on a scheme that will pay back to the others the help they have given him. Meanwhile, his advertisements may serve as models for others, for he has negotiated the problem very nicely on "Back Pay" in a series of three reading advertisements. These three are all along similar lines and are a fine example of selling on the appeal of the story. The first example is a three sixes, and starts off with the keynote title from the film, which explains the main title. He uses just the title with the addition of "This is what Hester Bevins, the woman with the crepe de chine soul, says in this remarkable picture of metropolitan life." This does not tell very much, but it is a good starter. It does tell that it is a story of New York and it hints at an interesting character sketch. He does not hand out the entire story for your inspection, but offers just a suggestion, a sample. Your interest is aroused and you are in a receptive frame for the succeeding advertisements. These carry more copy, but along the same lines. None of them exploit the entire plot, but are written to interest you in the story with the suggestion that you can see it at the Rex. Mr. Hart used the two displays in the reverse order, for the first production followed the one headed: "What does the world owe you?" but we think they would have worked better the other way around. It is comparatively small matter, since all three examples are good, but the title advertisement would have caught the interest more easily had it been the first to run. These and the third, which we do not reproduce, are all in the same general style; a style within the reach of the average small town compositor if he can be coaxed away from the use of overlarge faces. The main point is that all of these give display to the title and house. That is the first thing you see—"Back Pay" and "Rex Theatre." You can't miss that even though you may try to avoid it. The only other display line is held so far away that it cannot fight back, and it is going to take a lot of effort to kill that down with poor composition. Of course, there should be variation in the type layouts to give variety, but this can be accomplished without altering the principle of a couple of big display lines and the rest in smaller type. Mr. Hart gets a better result than the average, both as to layout and copy. A man like that does not need as many stunts as the man who cannot write good ad copy or who cannot get good display and, therefore, must make more of his appeal through exploitation to overcome his handicap. Save these two clippings against the time you need them to show your printer, if you do not decide to go into executive session with him at once. If you do talk to him, point out how Hart gets a big display through using a smaller letter and more white space. Show him that a two-column ad looks larger in a three-column space than where the entire area is filled with black display. If you can once push this idea into your compositors' heads you will have won half the battle. This is a good argument to use, and we do not know but that we would rather have these sample ads from Mr. Hart than a stunt; which usually is good only for a certain line of plays. This is available on all styles of story.

—P. T. A.—


"If Sin has any Wages I have a lot of Back Pay Coming to Me!"
This is what Hester Bevins—"the woman with the crepe de chine soul"—says in this remarkable picture of metropolitan life.
"BACK PAY"
Fanny Hurst's Story
NOW SHOWING
at the
REX THEATRE
ADDITIONAL
Vaudeville and the
Final Round
"THE LEATHER PUSHERS"

A Paramount Picture

THE KEY ADVERTISEMENT

What Does the World Owe You?
Happiness? Wealth? Or satisfying work?
Here's the career of a girl who went to New York to collect "back pay" for years of drudging in a country town.
A story built on the dreams of millions and showing the truth in this vivid life of one.
Gorgeously staged! Brilliantly acted! Thrillingly real!
Fannie Hurst's Story
"BACK PAY"
A PARAMOUNT PICTURE
Starting Today at The
REX Theatre
ADDITIONAL
VAUDEVILLE AND THE
FINAL ROUND
"THE LEATHER PUSHERS"

A Paramount Release

ANOTHER EXAMPLE

A Striking Costume Swells Swanson Play

The artist who designed this cut for Loew's Columbia Theatre, Washington, has an idea of what will sell. It looks as though it might have come out of the Paramount plan book, but wherever it came from, it is one hardworking little idea. It matches the story and sells the tickets to those who will most approve the story. No one is going to come to the house with the idea of seeing something advertised in the paper and find something else. The cut is characteristic of the play and no one can cry false pretenses. If this is a plan book cut, the house agent has worked it up remarkably well. If it is all house, then both artist and agent can pat themselves on their respective backs and feel that they have earned their money, for it is a pretty display even for a house which holds a very high percentage of successes.

—P. T. A.—

A Paramount Release

A TELLING ILLUSTRATION

Reduced Design Is Not Good Selling

In a quarter page space, this display on Borderland for the Park and Mall theatres, Cleveland, probably would have been capital, but it is a seventy lines across two and the design gets such a reduction that it suggests a story not worth while. A plain type display in the seventy line drop would have been impressive and selling, but there is so much design for so small a space that you get the idea that the picture itself is small stuff; which is unfortunate with so good a production. There is absolutely nothing the matter with the drawing except the size. It is too big a design for so small a space, but as a design it is capital and properly displayed it would have put the picture over to the limit, in all probability. As an ambitious subject scaled down to a four-inch width looks mean and apologetic and the impression is transferred to the title. It is possible that the houses did a large business on this announcement, but if it did, it is because of other factors and not through the presentation of the subject in this advertisement. The management simply failed to realize that the drawing which looked impressive in the original copy, many times the size of the reduction, became the reverse when it was pulled down below a logical measurement. Bold type, in precisely the same space, would have given the effect of bigness, for the type face would have been reasonably large and suited to the dimensions of the announcement. Sometimes the reverse holds true and a drawing which might be all right in a three-inch width is too small when hit up to six, but so long as managers fail to consider the newspaper sizing when they regard the artist's copy,

A Paramount Release

WRONGLY SCALED

we shall have with us these occasional examples of poor judgment. The Loew houses in Cleveland do a good line of advertising as a rule, and much of it is as good in the smaller spaces as it was in the quarter pages the same houses took a couple of years ago, when the Cleveland displays were about the best offered anywhere. The average is good, but the management does not always realize that it cannot do in a two column what it used to do in four. Advertising should always be drawn for the space to be used in the newspaper. It may be two or three or more times as large in the copy, for a large copy is an advantage to the engraver, but it should always be drawn with the space to be used in mind, and drawn to reduce properly to that space, no matter how it may look in the original design. If more managers kept reducing glasses on their desks, and also held in mind the loss of values between clear white card with jet black ink and a slightly yellow paper with grey ink, there would be far less money lost in advertising with a reverse twist. That might be a good word for Lem Stewart, by the way. "It is not an advertisement, but a reverse." This is a reverse, since it repels rather than attracts.

—P. T. A.—

These Two Displays Show Placing Value

Here are two displays from the Majestic Theatre, Madison, Wis. Both are three nines. Both use the same cut and signature plate. One gives more than double the display effect of the other because the layout gives strength to the lines. It is more a matter of layout than copywriting, for both sets of copy are capitally done. The first is the advance display, which is handicapped by the need for a display for the bill just closing. This is done in a panel

FISCHER'S MAJESTIC
Starting Tomorrow
A girl, a gun and a grim resolve. And a man who coveted the girl, but—feared all three.
BEAUTIFUL
Dorothy Dalton
IN
"The Crimson Challenge"
This is Miss Dalton's greatest Western picture—a fighting story of love and revenge that will fairly sweep you off your feet! Shut off from the remainder of the world, a brutal bully, because he was the quickest with gun, sought to dominate a little community of settlers. But might is never right, and there rose up to oppose him a brave girl, strong, courageous—and filled with a firm resolve—a virtual two-gun Amazon. How did she accomplish her purpose? In what strange way did she bring both retribution and revenge home to the tyrant?
A Parama'nt Picture
LAST TIMES TODAY
Agnes Ayres
and
Jack Holt
in
"Bought and Paid For"

A Paramount Release

THE ADVANCE DISPLAY

at the lower left hand corner, which brings the selling text for "The Crimson Challenge" into a series of eight point lines in a solid bank. You catch the cut, but little of the argument unless you have time to stop and read closely. You do get the star and title, but that is about all you get apart from the cut. Contrast this with the double panel effect used for the opening. Here the star has her name doubled up in a smaller letter which looks larger because it is blacker for its size than the other. As a matter of fact, both are the same size letter, a 36 point, but the opening day type has a slightly smaller letter, though cast on the same face, but since the letter lines are thicker in proportion than the face used for the coming announcement, the letter seems to be more distinct. The title is in

A western story that tingles with emotion and teems with thrills!
FISCHER'S MAJESTIC
STARTING TODAY
Here's a big, red-blooded picture you'll revel in! Beautiful, Charming and Athletic
Dorothy Dalton
in a
sweeping romantic melodrama that carries you out to a spot in the West where men and women live and love as they did in the golden days.
"The Crimson Challenge"
A Paramount Picture
See the hard-riding, two-gunned heroine avenge herself upon her father's slayer and win the man of her heart. Dorothy Dalton's greatest picture, actually filmed where the coyotes howl.
Added Attraction—Torchy Comedy
"Torchy's Hold Up"
A LAUGH EVERY OTHER SECOND

A Paramount Release

THE OPENING GUN

precisely the same letter, but it shows up better in the narrow panel. This is not always the case, for sometimes the split up title will lose value through being run down the column. The use of a twelve point type for the reader text gives this a better display than the eight point in the larger space, and the shorter line permits it to be more easily read. It is not bold enough to fight the larger letters and yet it is a heavier face than straight Roman, and a very desirable font for advertising work. But the greater display value comes from the paneling, which permits the sale to be consummated in the space at the right with whatever assistance the cut may give, which depends entirely upon the interest felt in two gun ladies in the particular clientele to which you appeal. Paneling sometimes costs more than straight display, but it nearly always gives more in display than the additional cost represents in money.

CHRISTMAS IS COMING
Probably you know that, but
DO YOU KNOW
that in Picture Theatre Advertising you can find a lot of schemes to hold up your business in the dead two weeks before the holiday?
And not only that—
you can find other schemes for the holiday season, any one of which will bring in many times the two dollars the book costs and you will get
FREE
all the other schemes in the book for midsummer and in between; both ways from July 4. Not theory. Not Guesswork. Tried and tested ideas. By mail, postpaid, for two dollars the copy.
MOVING PICTURE WORLD
516 Fifth Avenue New York, N. Y.

Small Display Space Gets An Idea Over

Evidently Balaban and Katz, of the Roosevelt Theatre, Chicago, realize that enough is plenty. They are playing Harold Lloyd in "Grandma's Boy" and are putting it over in twenty-five lines by two, with an odd layout which attracts as much through its shape as though the catchline. This part is very well handled, but the title is almost

BALABAN & KATZ
ROOSEVELT
STATE ST. NEAR WASHINGTON
A Tip to the Wise
The elixir of life and the fountain of youth have been discovered! Thousands have drank in the romance, humor and philosophy of this startling production, and I urge you to remember
GO WHERE THE CROWDS ARE GOING!
HAROLD LLOYD in "Grandma's Boy"

A Pathe Release

THE TWO TWENTY-FIVES

lost in the reverse. It will show all right in the reproduction, but with a poor impression and slightly yellow print paper you have to look twice to see just what it is. There should be a legislative restriction against the use of reverse on other that coated stock. It is a waste of money in most instances, but here the picture of Lloyd gets the interest and the reverse is not wasted.

—P. T. A.—

Jumped the Receipts

George Schade used a jumping frog novelty with the legend: "Hop to the Schade Theatre. 'The Seventh Day.'" He passed them out liberally, and the result was so good that he opened an advance sale for the Barthelmess picture. The frog can be procured from any toy or novelty concern. A spring is caught into a lump of shoemaker's wax and gradually pulls off, causing an unexpected leap. His best stunt was handing them out at a picnic. They were all over the place and scared a lot of nervous women, but everyone in Sandusky knew that "The Seventh Day" was coming to the Schade.

—P. T. A.—

A Comedy Banner

Because "Too Much Wife" was a comedy, J. B. Robertson, of the Palace Theatre, Ft. Smith, Ark., did not go to the trouble of labeling it. He put the suggestion over in a more emphatic way by using a novel banner.

Instead of the usual oblong sign he employed a huge gingham apron, on which the title was painted, and hung this in the lobby. Passers-by laughed and decided that the film must be good, too. Get that, "too?" That is what sold the tickets.

Robertson used all of the gingham he could get for two dollars and put it all into the skirt cover, with the result that he elevated the receipts some fifteen per cent. above the average.

—P. T. A.—

Novel and Apt

Putting a new face on an old idea, the Beldorf Theatre, Independence, Kans., distributed cards reading merely "In case of 'Trouble.' Compliments of Jackie Coogan, Beldorf Theatre." Thrust into the card was a safety pin.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

FALSE FRONTS. One of this company's cheaper pictures and I don't believe I'd advise any one to run it. Advertising; "just a picture." Patronage; family. Attendance; poor. R. J. Relf, Star Theatre, Decorah, Iowa.

HIDDEN WOMAN. Just a fair picture that did not draw. Advertising; lobby and newspaper. Patronage; mixed. Attendance; poor. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

JAN OF BIG SNOWS. A five-reel Curwood picture that would come under the class of "average" in my house. Patronage; family. Attendance; poor. R. J. Relf, Star Theatre, Decorah, Iowa.

MY OLD KENTUCKY HOME. As good a picture as anyone would want to see. Pleased fair crowds three days of fair week. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

Associated Exhibitors

UP IN THE AIR ABOUT MARY. One of the best comedy dramas made this season; 100% satisfaction. Well liked. Patronage; general. Attendance; good. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

WOMAN WAKE UP. They made me believe I was going to get "some" picture, but it did not stand behind it. It is a good program picture and will please fairly well. Patronage; mostly men. Attendance; only fair. M. F. Schnibben, Opera House, Florence, South Carolina.

F. B. O.

EDEN AND RETURN. A good light comedy. Advertising; newspaper, lobby. Patronage; mixed. Attendance; fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

QUEEN OF THE TURF. Sold to me as a special and flopped very much as I advertised it strong and people were disappointed after seeing it. Advertising; lobby front, advance cards, newspapers. Patronage; mixed. Attendance; very poor. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

TWO KINDS OF WOMEN. A good picture that drew fair houses. Patronage; mixed. Attendance; fair. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

First National

COURAGE. A crackerjack story, good entertainment and sold at live and let live prices. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

CROSSROADS OF NEW YORK. Pleased 100%. Great picture to get patrons in the movie habit again. Advertising; used little more than usual. Patronage; best. Attendance; crowded house. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

DAUGHTER OF TWO WORLDS. A good drama that drew well and pleased. Advertising; posters and press. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F Hall, Grand Gorge, New York.

HER MAD BARGAIN. We cannot say that this is more than an average program picture. Patrons did not comment favorably or otherwise. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

HER SOCIAL VALUE. Pleases all classes. Star very popular here, assisted by strong cast. Advertising; ones, sixes, photos, newspaper. Patronage; mixed. Attendance; extra good. George J. Tuston, Wonderland Theatre, Napanee, Canada.

LOTUS EATER. The unusualness of this is one of the appealing factors. Story rather improbable. Mr. Barrymore does his role justice. Advertising; extra. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

MOTHER O' MINE. A 100% picture if ever there was one. Suspense and interest holds to the very end. Don't be afraid to advertise this one. It is one of the best we have ever shown. Advertising; ordinary. Patronage; rural. Attendance; good. L. P. Frisbee, Community Theatre, Meredith, New York.

MY BOY. A very appealing picture, full of heart throbs. They will cry a bit and laugh a bit at this one. Advertising; twenty-fours, sixes, threes, ones, slide and photos. Patronage; resort visitors. Attendance; good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

POLLY OF THE FOLLIES. A typical Constance Talmadge vehicle. Connie proves she can really act. Sure to please her followers. A little drawn out. Advertising; extra. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE SCOFFER. A dandy, worth while picture. You can't go wrong on this. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

SILENT CALL. A wonderful picture of the outdoors. The dog won the applause of the entire audience. Give us more like it. Advertising; extra. Patronage; resort visitors. Attendance; good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

SONNY. The best picture of the year. Patrons even say it exceeds "Tol'able David." Many went out of their way to tell us about it. Advertising; usual. Patronage; small town. Attendance; very good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

TRUTH ABOUT HUSBANDS. With the elimination of two or three scenes which are suggestive, this is a winner. It should be "cut." Advertising; big. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

TWO MINUTES TO GO. Fair football picture which may satisfy Chas. Ray admirers. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Fox

FIGHTING STREAK. Tom Mix always satisfies. Here is another good one of his that everybody liked. Advertising; usual. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

FOOTFALLS. Everything great except the very end which seemed to disappoint a little. Advertising; ones, three, six, slide, program. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

PRIMAL LAW. Dustin Farnum in the Primal Law will surely please an audience that is if you can get them in, but the thing that puzzles us all is how we can get them in. If I paid ten dollars for him I could not get an audience. They just won't take him here. Picture not bad, fair program picture. Advertising; window, newspapers. Patronage; hard boiled. Attendance; poor. J. S. Kallet, Rome Theatre, Rome, N. Y.

QUEEN OF SHEBA. The most elaborate picture I have ever seen; the acting wonderful; good story and plenty of thrills, but no business. The first night killed it. My patrons don't like this type of picture. Advertising; every means. Patronage; neighborhood. Attendance; poor. W. E. Elkin, Temple Theatre, Aberdeen, Miss.

SHACKLES OF GOLD. Reports from patrons not as favorable as other Farnum pictures. A good program picture. Advertising; ones, threes, photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, W. Virginia.

STRENGTH OF THE PINES. Just another motion picture, stale plot, a few fist fights for action and absolutely devoid of artistic recreation or education value. Why do they do it? B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

UP AND GOING. This is the poorest Tox Mix picture we ever saw and it is about as poor as any of the list of poor pictures. Advertising; posters and cards.

Patronage; rural. Attendance; fair. B. A. Aughinbough, Community Theatre, Lewistown, Ohio.

VIRGIN PARADISE. Pearl is a Serial Queen and has no place in this. Pleased children and fair percent of adults. Advertising; one six and ones. Patronage; small town. Attendance; fair. S. Pace, Texline Theatre, Texline, Texas.

WITHOUT FEAR. Nothing extra when you advertise it. Don't call it a special for you'll disappoint them. Advertising; regular lobby and lithos. Patronage; small town. Attendance; poor. T. W. Cannon, Majestic Theatre, Greenfield, Tenn.

Goldwyn

BE MY WIFE. Stay away from it, clever enough in its way, but does not impress us as what the public want. Lot of old "hokum" to carry the star, dog more intelligent than any of the cast. And prints, Goldwyn does not seem to have a print in the Chicago exchange that is fit for a fifth class house to run, let alone what is needed in a first-class house. Advertising; 2 papers, 2 column, 6 inch. Patronage; country town. Attendance; not good. Columbia City Theatre Co., Columbia Theatre, Columbia City, Indiana.

DOUBLING FOR ROMEO. Very good, pleased hundred per cent; if your audience likes comedy, book this one. Consider the best Will Rogers yet. Attendance; good. Thos. L. Maynes, Town Hall Theatre, Old Lyme, Connecticut.

FROM THE GROUND UP. A very clever little picture. Pleased every one who saw it. Advertising used; lobby, newspaper. Patronage; mixed. Attendance; fair. O. W. Harris, Sapulpa, Okla.

GOLDEN DREAMS. Should have been titled "Nightmare." This is a lemon that the reviews praised highly. Pictures such as these are what made 'em quit going to picture shows, if I did not have to I would not show up here at this theatre for a month, after the spread we made on this picture. Get this one out if your audience is at all critical and if you have it bought, don't endorse it too highly. It may backfire as it has done for us. Arthur Hancock, Columbia City Theatre, Columbia, Indiana.

THE GRIM COMEDIAN. Just a fair picture. Nothing big but pleased about seventy-five percent. Advertising; lobby, newspaper. Patronage, mixed. Attendance; fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

OFFICER 666. Rather tedious in starting but blooms out a good one after all. Got them in on popularity of Jerome Patrick who is well known here. Advertising; one sheets. Patronage; industrials. Attendance; good. Howard James, Union Theatre, Voluntown, Connecticut.

OLD NEST. Sold reserve seats, one matinee and one night show; house packed but patrons disappointed by poor print. Many scenes cut out. Picture great. Advertising; lobby, ones, threes, heralds, letters. Patronage; all classes. Attendance; fine. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

SNOW BLIND. Very entertaining pocture. Many favorable comments. Snow scenes good, will please any one. Will take for its good story. Advertising; newspaper and lobby display. Patronage; general. Attendance; good. Smith & Correll, Portland Theatre, Casselton, North Dakota.

WALL FLOWER. A pleasing picture that satisfies. Advertising; usual. Patronage; transient. Attendance; fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Some exhibitors have already answered last week's question as to what would make these reports more useful.

Several of you say you'd like to have reports on only one side of the page so they could be clipped and pasted in a file. This can't be done because there is so much real exhibitor news and service that the extra space is all filled up.

Other good friends have been interested enough to suggest cutting out the "Attendance" and "Patronage" and substituting population and class of people the reporting house draws from.

It's all good criticism and shows what a big crowd takes active interest in this dependable tip exchange.

But before the actual changes are made, come in with more advice, so that when the changes are made you'll all have a hand in making these reports the most useful and direct booking tips on earth.

VAN

Hodkinson

FRENCH HEELS. A picture which has all the elements of a fine piece of entertainment. Pleased everyone. Good story which holds the interest until the end. Irene Castle is supported by a very good cast. Advertising; one sheet, newspaper, lobby cut outs. Attendance; fair. Patronage; general. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

JANE AYRE. I have been a hundred percent Hodkinson, but will have to admit that the class of pictures he is now releasing are not up to the old standard. This is a costume play. Size it up, one every two years enough. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

THE LIGHT IN THE CLEARING. Did not really please more than twenty-five percent. Some said fair, a few walked out. Acting was good but story did not suit. If you have this booked say as little as possible about it and you will get by with it. Advertising; less than usual due to previous reports. Patronage; rural. Attendance; fair. L. P. Frisbee, Community Theatre, Meredith, N. Y.

RIP VAN WINKLE. Made a hit especially with the youngsters. Lends itself admirably to exploitation and should be a winner for the majority of houses. Advertising; usual. Patronage; mixed. Attendance; fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

Metro

FASCINATION. Picture fairly good but not to Mae Murray's standard. Pleased about seventy-five percent. Price too high for small exhibitor. Advertising; photos, slides, heralds. Patronage; small town. Attendance; poor. W. Babitz, Grant Theatre, Cicero, Illinois.

FOUR HORSEMEN. A good picture but by no means the production its owners claim for it. Could have easily been done in eight reels and sold for less money. Advertising; everything possible. Attendance; rural. B. A. Aughinbough. Community Theatre, Lewistown, Ohio.

PEACOCK ALLEY. Wonderful picture. Artistic Mae Murray does great acting. Story very interesting. Patronage; mixed. Attendance; good. Mrs. J. B. Travelle, Placerville, California.

TURN TO THE RIGHT. Most persons declared this the best picture I have ever shown. You can't go wrong in booking it. Advertising; sixes, threes and one sheet posters. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

Paramount

BACHELOR DADDY. The best picture, from every angle, I have run in months barring none. Pictures of this kind do not cost a fortune. They please everybody and are censor proof. May the producers make many more as good. Attendance; good. L. M. Zug, Rialto Theatre, Jerome, Idaho.

BACHELOR DADDY. Go get this one, boys. It's a corker and has fun by the barrels. Romance enough for a high school girl and a thrill or two for good measure. Advertising; newspaper, billboard, lobby and house organ. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

BEAUTY SHOP. Did not register heavily here but should go over with a high class audience anywhere. Feature length comedies are a poor proposition for me. Advertising; newspaper, lobby, billboards and programs. Patronage; mixed. Attendance; fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

BEYOND THE ROCKS. We are unable to surmise where they get the idea that they require about four prices for this. We admit it is a good picture but why give it all to the producer. It pleased the patrons. Advertising; extra. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

BORDERLAND. A beautiful picture that pleased the women but very few men liked it. Direction and acting good. Advertising; regular. Patronage; general. Attendance; very light. H. J. Lougeker, Howard Theatre, Alexandria, Minnesota.

CAPPY RICKS. Pleased 100 percent. Many favorable comments. You cannot go wrong on this one. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

THE DICTATOR. Wallace Reid excellent. The star is certain to draw well here. Lively business for a week's run. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

FOOL'S PARADISE. It is in every way 100 percent attraction. It will please the most exacting. The story is good, acting wonderful and above all elaborate scenes are shown. Advertising; paper, ones, sixes, twenty-four, heralds, photos. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Miss.

FOR THE DEFENSE. Very good mystery drama but a little too heavy for this time of year. Clayton miscast, Grassby and Maym Kelso run away with the show. Advertising; usual. Patronage; small town. Attendance; fairly good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

FORBIDDEN FRUIT. A plum good picture except too long, but will give satisfac-

tion. A picture that will go anywhere, good acting. Good settings. Advertising; big newspaper, six ones, slide. Patronage; small town. Attendance; fair. H. I. Perkins, Dixie Theatre, Bastrop, Texas.

GOOD PROVIDER. An exceptional picture, but not as good as "Humoresque." Don't pay too much for it. I lost money. H. D. Whatton, Pastime Theatre, Warren, Arkansas.

GREAT IMPERSONATION. Very good picture but did not draw very well here. Weather was very hot. Advertising; insert cards, one sheet, regular lobby. Patronage; mixed. Attendance; fair. D. Buss, Star Theatre, Tonawanda, New York.

GREEN TEMPTATION. Betty Compson. Excellent; although the picture has been shown here previously it continued to please a big business. Wm. Noble, Rialto Theatre, Oklahoma City, Oklahoma.

JAILBIRD. A fair picture, nothing more. Not a very funny comedy and no comparison to "23½ Hours Leave." Advertising; ordinary. Patronage; rural. Attendance; fair. L. P. Frisbee, Community Theatre, Meredith, New York.

MAN FROM HOME. A well produced, carefully directed film. An excellent cast and beautiful backgrounds. None of the six cast had a special box office appeal here but those who saw the picture went away well pleased. Advertising; usual. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MISTRESS OF THE WORLD. Good entertainment, four episodes, keep them coming and make money for us. Rental right. Advertising; one, six and threes, photos. Patronage; small town. Attendance; good. Elmer E. Stearns, Dewtell Theatre, South Dayton, N. Y.

OVER THE BORDER. Good winter scenes; fine action picture. Not so good in Canada where we have real Royal Mounted Police. Advertising; newspapers, photos, slide, posters. Patronage; general. Attendance; fair. C. L. Querris, Palace Theatre, Toronto, Canada.

OVER THE BORDER. Fairly good. Snow stuff extra fine. Compson miscast but Moore does fine. Several very noticeable blunders in plot. Advertising; usual. Patronage; small town. Attendance; fair. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

SENTIMENTAL TOMMY. It's a joke for a small town. Don't see how big town folks can like it; they are just country people, too. It was a lemon for me, too long, as most of them are that are more than five reels. Can't see where they get "big" out of this. Patrons kidded me about it. Advertising; big, newspaper, six ones, slide. Patronage; small town. Attendance; poor. H. I. Perkins, Dixie Theatre, Bastron, Texas.

THE SHEIK. Pleased 100 percent. Had to hang out S. R. O. sign. Heavy downpour did not keep them away. Advertising; usual. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

THE SHEIK. Pleased 100 percent. Print in terrible condition and there should be some penalty on an exchange which sends out subjects in this condition. Advertising; twenty-four, one and 3, newspapers and heralds. Patronage; small town. Attendance; fair. H. L. Bennett, Victoria Theatre, Parsons, W. Va.

SHAM. Splendid little picture, not too long as most of them are. Will please ninety-five percent. Advertising; six ones, slide, sidewalk signs. Patronage; small town. Attendance; poor. H. I. Perkins, Dixie Theatre, Bastrop, Texas.

True Blue

A fellow worth while is D. W. Strayer, Monarch Theatre, Mt. Joy, Pa. He says: "I'll continue to send reports and they'll be honest ones, too. Yours for success to the ambitions of the department."

The ambitions of the department are to make and keep friends like Mr. Strayer and to serve you all with the best film reports from honest folks.

TRUTH CONQUERS. Like all foreign pictures we use it fails to please. Why a company like Famous Players depreciates their usual good stuff with these is beyond my comprehension. Mina May, the star, is very poor. Attendance; poor. L. M. Zug, Rialto Theatre, Jerome, Idaho.

TRUTHFUL LIAR. Light drama with nothing exceptional. A good evening's entertainment, nothing more or less. Wanda is taking on weight lately. Business good due to a street car strike. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

WORLD'S CHAMPION. A good one of Wallie Reid. Pleased all my patrons. Reid is a good draw for me. Advertising; ones, photos, window cards. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, W. Virginia.

THE WHISTLE. The best Hart ever made. It takes a deep soul that Hart cannot reach the bottom of in this production. A beautiful story. Can't say too much of the human appeal. Advertising; average. Patronage; mixed. Attendance; good. E. J. Bregger, Gem Theatre, Crystal Falls, Michigan.

Selznick

VALLEY OF DOUBT. Good picture of the North, but do not boost this one; just an entertaining picture. Advertising; ones, threes, slide. Patronage; small town. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

United Artists

IRON TRAIL. A carefully produced, well liked picture. Advertising, usual. Patronage, health seekers and tourists. Attendance, good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THREE MUSKETEERS. This Douglas Fairbanks picture is a film classic that all sorts of business should be done on; it's merely up to the exhibitor. Advertising, usual, with mailing list. Patronage, health seekers and tourists. Attendance, big. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Universal

STEP ON IT. Talk about your Saturday program—this is a knockout! The six sheet alone is worth what you pay for the picture and the picture will please all Western followers, 100 per cent. If you have not played it you owe it to yourself to book it today if you have any Western followers. Order some extra six sheets. Patronage, all classes. Attendance, overflowing. M. F. Schnibben, Opera House, Florence, South Carolina.

THE TRAP. Good, clean picture. Lon Chaney wonderful. Advertising, one six, three ones, window cards, heralds. Patronage, small town. Attendance, good. E. E. Stearns, Dewtell Theatre, South Dayton, New York.

THE TROUPER. Just ordinary. Advertising, one sheets. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

WILD HONEY. Greatest water scene ever seen in pictures here. The scene of the water rushing on Miss Dean and her hero will make anyone sit up and take notice, and stay awake at night wondering how it was done without killing the star. It puts the real punch in the picture. Patronage, high class. Attendance, fairly good. M. F. Schnibben, Opera House, Florence, South Carolina.

Vitagraph

SILENT VOW. Splendid. If your patrons like Duncan, by all means give them this one. It will please any type of audience. Advertising, sixes, threes, ones, slides, Patronage, neighborhood. Attendance, good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SILENT VOW. Pictures like this always please, the action and scenery in this picture will win its own way anywhere. It has a good plot and is well produced. Patronage, very best. Attendance, very good. M. F. Schnibben, Opera House, Florence, South Carolina.

TOO MUCH BUSINESS. Comedy drama; not a box-office picture. Average business. Tully Marshall well suited to character he portrays. Good for one day showing. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

TOO MUCH BUSINESS. Just a fair one; if you don't pay too much for it. Program picture. Advertising, ones, three, photos. Patronage, general. Attendance, fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Comedies

CIRCUS HEROES (C. B. C.). Hallroom Boys comedies are one of the best bets in the comedy line. This one much different from the average. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

COUNTRY CHICKENS (Educational). A corking good comedy of rural life. New stuff; plenty of laughs. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

HAUNTED SPOOKS (Pathe). Harold Lloyd scores in this; support excellent. You could hear them roar over in the next town. Howard James, Union Theatre, Voluntown, Connecticut.

HIGH FLYERS (Universal). Star comedies are consistently censorproof; this means much to the exhibtor. They are seldom world beaters but average up well; this one fair. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

OH, PROMISE ME (Christie - Educational). A corking good comedy, good enough for the best of picture houses. Chas H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

RENT COLLECTOR (Vitagraph). A very good comedy. Pure hokum. The kids went wild over it. Semon is a great favorite with them here. A. LaValla, Community Theatre, Bethel, Connecticut.

SAILOR-MADE MAN (Assoc. Exhib.). Drew third biggest crowd in history of house. One of the best comedies ever made. Kept them laughing for ten minutes after

show. Show it, and boost it to the skies. You'll get them! Advertising, every means I could think of. Attendance, great. A. LaValla, Community Theatre, Bethel, Connecticut.

SCHOOL DAYS (Vitagraph). One of Larry Semon's best. There's something doing every minute and it kept the house in a roar from start to finish. L. P. Frisbee, Community Theatre, Meredith, New York.

SEMON COMEDIES (Vitagraph). I have run them all, and consider them the best comedies for slap-stick and antics on the market. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

Serials

HURRICANE HUTCH (Pathe). Picture and photography good; acting very good. But I have starved to death on it. Cannot get a crowd with it; would not come with three-reel Lloyd. Ran fourteen episodes, advertising every way I could. Attendance, very poor. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

TIMBER QUEEN (Pathe). Boys, this is a "knockout" so far; have shown second chapter. If you haven't bought it, "get busy!" W. L. Landers, Gem Theatre, Batesville, Arkansas.

WHITE EAGLE (Pathe). Did a capacity business on this serial. Plenty of pep in it; just the thing for Saturday crowd. Book it. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

Guessing Contest

If an exhibitor said he didn't book by these reports because they were not sincere, and another said he didn't send reports because nobody read them—which would be wrong?

Short Subjects

MESSAGE OF THE FLOWERS (Prizma). A tiresome thing that people will fidget through, welcoming the end. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

State Rights

BONNIE MAY (Federated). A poor title and a star with little back of her. Good entertainment, but Bessie Love is, for me, a poor drawing card. Advertising, one sheets, newspaper and electric sign. Attendance, poor. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

GOLDEN TRAIL (Arrow). Not up to the standard as a program picture; not the spirit expected in a Western picture. Advertising, average. Patronage, general. Attendance, poor. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

FLAME OF THE YUKON (Triangle). Forced to play this in order to clean-up an old contract, but wished we had played it sooner. An old one but a good one. To our surprise the print was in excellent condition, with not a single out of frame. One of the best fights we have shown here for some time. Took well with the roughnecks and hardboiled guys. Patronage, village and country. Attendance, good. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

LAST CHANCE (Canyon). Full of shoot-'em-up scenes that may appeal to the wild and wooly Western fans. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

MOTION TO ADJOURN (Arrow). It is a good picture that will hold your audience, with just enough humor to please. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

RANGER AND THE LAW (Capitol). A good Western. Lester Cuneo a big favorite here. Plentiful action. Very pleasing entertainment. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

THE UNKNOWN (Goldstone). A good picture, full of stunts. The star takes well here. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

WOLVES OF THE RANGE (Sunnywest). Poor photography is the outstanding feature of this picture. Only a fair Western; too little of the "rough stuff" that Western patrons like. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

The Young Diana

(Marion Davies — Cosmopolitan-Paramount —6,744 feet)

M. P. W.—Will appeal to the eye.

E. H.—Lavishness marks it throughout, and with a notable cast and wondrous direction, it should prove a big attraction.

F. D.—The directors have procured some good results, but the production as a whole is stretched beyond capacity and not overconvincing.

N.—One could go on indefinitely enumerating the wonders of this production.

T. R.—Here is an unusual story, one that presents difficulties for the person who would attempt to estimate the popular view of the production as motion picture entertainment.

Heart's Haven

(Featured Cast—Hodkinson)

M. P. W.—An impressive story.

T. R.—For those who place their faith in God above everything else this picture will have a tremendous appeal.

F. D.—Will interest many.

N.—While it doesn't carry any plot appeal manages to exude a wholesomeness sure to be appreciated.

E. H.—All the charm of simplicity and wholesomeness of the Burnham novels.

The Woman He Loved

(William V. Mong—American Releasing—5,200 feet)

M. P. W.—William V. Mong draws a fine characterization in a picture which has but a vague connection with a title that has a certain amount of box-office advantage.

T. R.—An entertaining story and has an appeal that should be fairly general.

F. D.—Essentially a human interest drama . . . It is not a big picture but a pleasing one.

N.—The trouble with this picture is its reliance upon the long arm of coincidence. Where it scores is in the detail and characterization.

E. H.—Very little to offer in the way of originality or novelty of plot. Character drawing fairly well handled but coincidence plays too prominent a part.

A Little Child Shall Lead Them.

(Featured Cast—Fox—8,361 feet)

M. P. W.—Undoubtedly is destined to rank with "Over the Hill" in its virtually general appeal.

T. R.—The picture was designed and produced on the theory that the bulk of the public can be made to smile and weep with a child as readily as with a mother.

F. D.—Director Dawley has used his material to advantage and as far as production values are concerned, the offering is well up to standard.

E. H.—Depends to no small extent on the apparent vogue of the orphan film.

N.—Women of America, yes, men too, have a real treat in store for them in this excellent Fox special. Its theme is one of universal appeal—motherhood and the joys which little children bring into the household.

Grandma's Boy

(Harold Lloyd—Associated Exhibitors—4,800 feet)

M. P. W.—Harold Lloyd's first five reel picture a knockout.

N.—If exhibitors want to start off the new season with a real novelty, a sure box-office winner, they will make no mistake in putting this one down.

E. H.—Pure entertainment, good as gold . . . It is brimful of mirth-provoking situations and the story is a wholesome and sensible one.

T. R.—Brimful of lively action, hilarious situations and without a single dull spot to mar its mirth-creating powers.

F. D.—It's a cleanup if you get it, and a sour face if the other fellow lands it.

The Curse of Drink

(Featured Cast—Weber & North—5,900 feet)

M. P. W.—It's a melodramatic picture with plenty of thrilling moments and a cast of names that should draw.

F. D.—Old time meller will get by with those who like this type of material.

N.—Should be a good investment for the state right buyer because it carries a "kick" and a moral.

T. R.—There is no let-up in the interest from the flashing of the initial title.

E. H.—Vastly entertaining story of the troubles which befall the family of a plain, every-day American working man.

Moonshine Valley

(William Farnum—Fox—5,619 feet)

M. P. W.—There is something generally familiar about the material. But Herbert Brenon, the director, has handled it so as to bring out the most effective situations and with fullest appreciation of the human interest motive.

T. R.—There is a lot of action in Mary Murillo's story "Moonshine Valley" but for all of that the plot seems draggy and trite.

F. D.—Farnum has dramatic role that will probably please his admirers.

N.—Its pure unadulterated melodrama, a red-blooded story which gives our old friend Bill Farnum opportunity to put over a portrayal of real dramatic power.

E. H.—Ordinary program stuff.

Newest Reviews and Comments

CHARLES S. SEWELL, *Editor of Reviews*

"When Knighthood Was in Flower"

Marion Davies Scores Big Success in Cosmopolitan's Magnificent Production Based on Popular Novel

Reviewed by C. S. Sewell

If doubt lingers in anyone's mind as to the ability of our producers to make a picture on the same scale of gorgeousness, lavishness and magnificence as has been exhibited in some foreign productions, the Cosmopolitan production, "When Knighthood Was in Flower," starring Marion Davies, will dissipate it; in fact, it outdistances their best efforts.

Coupled with this, is a story adapted from one of the best-liked of romantic novels, and while it is a costume play it deals with the ever popular theme of a spirited and charming princess who prefers the love of a man without a title to a marriage for reasons of state only. Then, too, it is interpreted by an exceptionally fine cast and the main facts closely follow history, which lends vividness and interest to the story.

Marion Davies unquestionably does the best work of her career and gives a fine portrayal of the very real, human and lovable character of Princess Mary Tudor; she acts with charm and feeling and never looked more beautiful than she does in the striking and gorgeous costumes of English and French royalty.

Excellent, too, is the work of the supporting players who comprise an exceptionally large cast. Forrest Stanley, as Charles Brandon in the role opposite the star, is well cast and gives a fine performance. Superb is the work of Lyn Harding, who gives a striking delineation of King Henry VIII and whose make-up seems a re-creation of the portraits of that monarch. William Norris, as the senile and doddering King Louis XII of France, gives one of the finest interpretations of this type of character ever seen on the screen; while Pedro deCordoba makes the somewhat minor role of the Duke of Buckingham stand out. And so on through the lesser characters listed below, each powerfully portrayed by well-known actors of the stage and screen.

Here is a picture that should hold any audience, and while it would do so from the appeal of its romantic and very human story and the acting of a distinguished cast, it is in the technical perfection of the production, the magnificence of the photography, the excellence of the direction, the massiveness, beauty and gorgeousness of the particularly wonderful perfection and detail of the sets, decorations and costuming that this production excels.

It is safe to say that never has a picture been produced with greater beauty of surroundings, whether interior or exterior, or such striking lavishness and perfection of detail from the largest cathedral and street scenes to the smaller and more intimate ones, or with greater artistic excellence than this one. The walls, windows, tapestries, furnishings, everything, show a wealth of detail, and the result of huge expenditure, skilled workmanship and painstaking study. Then, too, the scenes have been so finely posed and photographed that every frame is a picture that you will like to stop and study and enjoy because of its art and beauty.

Here is a production that will cause you to believe the advance statements of its huge cost and that all the props, decorations, etc., are either real, or exact duplicates of the originals, the result of months of labor on the part of expert artists and craftsmen. And it all shows in the film.

The greatest credit for this picture goes to two men, Robert G. Vignola for his excellent direction, and Joseph Urban for the settings. Mr. Urban has out-done himself in his share of the production, while Mr. Vignola's direction is excellent, ranging from his handling of close-ups to the big mob scenes. Luther Reed provided an effective scenario and Mr. Vignola has built up the interest and action to a thrilling climax in the escape of the princess with Brandon's aid during a storm following a duel with the new French king and culminating in the plunge of the two leading characters and their horses from a high bridge.

The Cast

Mary Tudor.....Marion Davies
Henry VIII.....Lyn Harding
Louis XI.....William Norris
Charles Brandon.....Forrest Stanley
Duke of Buckingham.....Pedro deCordoba
Sir Edward Caskoden..Ernest Glendenning
Duke Francis.....William H. Powell
Cardinal Wolsey.....Arthur Forrest
Duc DeLonguville.....Marcey Harlam
Jester.....Johnny Dooley
King's Tailor.....William Kent
Soothsayer.....Gustav Von Seffertitz
Sir Adam Judson.....Charles Gerrard
Queen Catherine...Theresa Maxwell Conover
French Lady-in-waiting.....Flora Finch
Lady Jane Bollnbroke.....Ruth Shepley

Adapted from Charles Major's novel.
Scenario by Luther Reed.
Settings by Joseph Urban.
Directed by Robert G. Vignola.
Length, 11,618 feet.
Photographed by Ira Morgan and Harold Wenstrom.

The Story

Princess Mary Tudor falls in love with Charles Brandon, when he vanquishes the Duke of Buckingham in a tournament. Her brother, King Henry VIII arranges for her to marry King Louis XI of France. Mary demurs, and finally elopes with Brandon, they are captured and Brandon sentenced to death. To save his life Mary agrees to marry the aged French king and does so. She is worried by the attentions of Duke Francis, son of Louis XI, and sends for Brandon. He arrives just after Louis has died and when Francis is seeking to force his attentions on her. Mary and Brandon make a thrilling escape and return to England. Henry VIII is about to send her back to marry Francis when she reminds him of his promise that she might choose her second husband. He agrees and she marries Brandon.

In This Issue

Against the Law (Epco Film Co.)
Big Stakes (East Coast)
Broadway Rose (Metro)
Confidence (Universal)
Cub Reporter, The (Goldstone)
Deserted at the Altar (Goldstone)
Hound of the Baskervilles, The (F. B. O.)
Isle of Doubt (Playgoers)
Manslaughter (Paramount)
Missing Millions (Paramount)
Mohican's Daughter, The (American Releasing)
Skin Deep (First National)
When Knighthood Was in Flower (Cosmopolitan)
Yosemite Trail, The (Fox)
Youth Must Have Love (Fox)

"The Mohican's Daughter"

American Releasing Corporation Offers Picturization of Jack London Story.

Reviewed by Mary Kelly.

Indian treachery is the dominating motive of this picturization of Jack London's story titled "Jees Uck" but known on the screen as "The Mohican's Daughter." The picture's appeal is not broad enough to include all classes of patrons. It will afford entertainment principally to those who are interested in typically Indian subjects.

The picture has a certain sameness of mood, a continual spirit of dark intrigue that seems a little too heavy at times. There is a lack of brightness both in the action and in the physical aspect of the film. Most of the scenes are dimly lighted, and while this is perhaps suitable in view of locale of the action remote from the bright lights of civilization, a little variation would lessen an indescribably gloomy effect.

Jack London's heroine, Jees Uck has a great appeal as played by Nancy Deaver. Her performance is one of the memorable achievements in the picture. Saxon Kling is another who is pleasing because he seems to have escaped the melodramatic manner noticeable in most of the characterizations.

The Cast

Jees Uck.....Miss Nancy Deaver
Kitty Shannon.....Miss Hazel Washburn
Neil Bonner.....Saxon Kling
Amos Pentley.....William Thompson
Jack Hollis.....Jack Newton
Father La Claire.....Paul Panzer
Chatanna.....Nick Thompson
Nashluta.....Mortimer Snow
A Half Breed.....John Webb Dillion
Inigo His Wife.....Miss Myrtle Morse
Their Child.....Rita Abrams

Adapted from the Story "Jees Uck" by Jack London.
Scenario and Direction by S. E. V. Taylor.
Photography by Oliver Marsh and Lester Lang.
Length, 5,500 Feet.

The Story

To get real medicine for a sick child, Jees Uck risks a death penalty for disobedience of a tribal law.. She is defended by the Indian medicine man, who is killed by the chief for his pains. The crime is fastened on Jees Uck, who flees to the protection of her white lover at the trading post. When the post is attacked she misinterprets the presence of an intriguing white woman and surrenders herself to the tribesmen. Her lover follows and gets into the chief's tent by a ruse, finds evidence of the chief's guilt and delivers him to the authorities. Then Jees Uck finds her happiness.

"Manslaughter"

Gorgeous Scenes Interpolated in Intensely Dramatic Story Make This Cecil B. DeMille's Best

Reviewed by C. S. Sewell

About the best tribute that can be paid a picture of more than average footage is to say that it holds you so that you do not realize its unusual length. This is just what Cecil B. DeMille's Paramount production, "Manslaughter," does. With almost the first scene you get right into the story and it rivets your attention until the final close-up.

Mr. DeMille is a showman and knows how to appeal to his audiences. In this production he has selected a popular novel with a gripping story, transferred it to the screen in a forceful manner, embellished it with his characteristic touches, including some typical DeMille scenes of gorgeousness and splendor, and presented it with players who vivify the characters.

Basing his theme on the craze of a certain class of ultra-rich for speed and excitement he not only strikes a popular chord, but it gives him the opportunity for the introduction of spectacular and exceedingly well-handled scenes in which he points to the similarity between this attitude and that of Rome in the days of its decadence. This point is strikingly brought out and while the scenes are interpolated at two telling points they do not interrupt the interest, but on the contrary enhance the drama of the modern story.

The Roman scenes are but incidental to the main story which has a love vs. duty theme. A district attorney in order to be true to his oath of office and believing also that it is about the only way to bring her to a realization of what her mad craze for speed and excitement is leading her, sends his sweetheart to prison when her car kills a policeman who is seeking to arrest her. While many may question the fact that a woman under such circumstances could ever again love the man who had treated her thus, it nevertheless provides opportunities for highly dramatic situations. Then, too, there are cross currents that enhance the drama.

Upon three principals the majority of the action rests and they measure up to the demands of the story. Thomas Meighan is excellent as the district attorney and forcefully brings out the sincerity of the character. Upon Leatrice Joy falls the lion's share of the drama and she gives a remarkable portrayal in the contrasting situations of the excitement-loving woman of wealth, the hate-crazed woman in prison and later, when she realizes her folly and seeks to help others and regenerate the man she loves, who in the meantime has "gone to the dogs." Lois Wilson, in the pathetic role of the wealthy woman's maid, gives a fine performance which wins the spectator's sympathy.

In having the hero sink to the social depths and the girl reclaim him, and his final renunciation of the governorship because she as an ex-convict cannot share it with him, also in bringing the wealthy woman within the power of her own maid whom she has sent to prison, and the maid's regeneration; the already forceful and vivid story is enhanced.

While the scenes where the hero fights against demon rum are not new screen material, they are well done and the tenseness is relieved by clever comedy touches.

Taken altogether, "Manslaughter" is Cecil B. DeMille's finest achievement.

The Cast

Daniel O'Bannon.....Thomas Meighan
Lydia Thorne.....Leatrice Joy
Evans.....Lois Wilson
Stephen Albee.....John Miltern
Judge Homans.....George Fawcett
Mrs. Drummond.....Julia Faye
Adeline Bennett.....Edythe Chapman

They don't make showmen any wiser than those two shrewd Joes — Joe Schenck and Joe Plunkett, of the Strand. Joe Schenck produced "The Eternal Flame" and Joe Plunkett grabbed it for the New York Strand. Schenck never invested his money in a better enterprise, for "The Eternal Flame" is a Norma Talmadge masterpiece. It is colorfully entertaining from every angle; beautifully staged, gorgeously costumed, brilliantly and picturesquely acted by a wonderful cast. Produced at a time when the public is flocking in droves to see American-made costume plays, this Norma Talmadge wonder should jam your house. It has everything, story, star, cast, pretentious settings and exploitation angles that, properly utilized, should boost your box office. Here's a business-getter that is as sure a money-maker and as safe as a government bond. —R. F.

Drummond.....Jack Mower
Bobby Dorset.....Casson Ferguson
Butler.....James Neill
Brown.....Raymond Hatton
"Gloomy Gus".....Teddy"
Witness.....Lucien Litchfield

Adapted from novel by Alice Duer Miller.
Scenario by Jeanie Macpherson.
Directed by Cecil B. DeMille.
Length, 9,061 feet.

The Story

District Attorney O'Bannon in love with Lydie Thorne, one of the idle rich who is crozy for speed and excitement. Unable to make her realize her folly, when her car kills a policeman he prosecutes her and she is sent to prison. There she meets her maid whose prison sentence is indirectly due to Lydia's thoughtlessness. In prison, Lydia realized her folly, she becomes reconciled with her maid and the two learn that the best thing in life is to help others. The District Attorney in the meantime has sunk to the lowest social depths. Lydia, doing charitable work, finds him and brings about his regeneration. He runs for governor and with victory in sight renounces his ambition when he finds that Lydia being an ex-convict cannot share his honors.

"Deserted at the Altar"

A Simple Story, Well Told, Inspired By Melodrama of the Same Title.

Reviewed by Roger Ferri

Phil Goldstone's screen adaptation of "Deserted at the Altar" is just what the introductory title claims it to be—a simple story of simple folks. As reviewed by the writer it is a trifle long, approximately seven reels being consumed in telling the story, which can be easily cut down to six reels at the most.

One particularly good feature about this picture is that the screen version clings closely to the stage play, with the desertion at altar scene cleverly worked up. It is far from being an elaborate production, the producer having satisfied himself with some picturesque shots and a cast of players who work intelligently.

It is melodramatic to the 'teenth degree and if your audiences typify that class of patrons who delight in this form of entertainment, "Deserted at the Altar" should not miss. Unlike most melodramatic stories that have been adapted for screen presentation, however, this one is easy-going, entertaining and will make its particular appeal to those who delight in character studies. But you'll find all the village blokes, gossips, belles, beau brummels, etcetra.

Scenically, it is a beauty, the director having been unusually careful in the selection of his locations, all of which are beautiful to look at. The photography by Glen McWilliams and John Meigle is a tribute to both gentlemen. Directors William K. Howard and A. Kelly had a good cast with which to work, Tully Marshall doing as fine a piece of acting as has been recorded in his favor in many a picture. Little Frankie Lee and his dog, Queenie, are natural. Bessie Love is good as is also William Scott as the city "feller." The rest of the cast works consistently well.

The Cast

The Country Girl.....Bessie Love
The Other Woman.....Barbara Tennant
The Teacher.....Eulalie Jensen
The City Chap.....William Scott
The Other Man.....Fred Kelsey
The Boy.....Frankie Lee
The Squire.....Tully Marshall
The Minister.....Wade Boutler
The Mob Leader.....Les Bates
The Sheriff.....Edward McQuade
The Gossip.....Helen Howard
The Dog.....Queenie

Adapted From Pierce Kingsley's Stage Play and Grace Miller White's Book.
Directed by William K. Howard and A. Kelley.
Photography by Glen McWilliams and John Meigle.
Length, Seven Reels.

The Story

A poor country girl and her little brother, orphans, live with the squire, a hypocrite, who with his son conspires to steal her inheritance. The girl is in love with a visitor from the city. When the latter seeks the parental consent of the squire to marry the girl, he agrees. The wedding ceremony is abruptly interrupted by the intrusion of a strange woman with a baby in her arms. She accuses the groom of being the father. Broken-hearted, the girl returns to her home, the old man satisfied that his plan has worked. But to make certain he suggests the visitor be run out of town. Developments convince the strange girl that she had been deceived, that she had been made a tool of by the squire's son, who attacks her and then accuses the city chap, who later is about to be hanged by the mob, who had followed the biddings of the squire, when the wronged woman appears, exonerates him and accuses the squire and his son, who are taken into custody, with the country lass and the man of her heart left alone to pursue their future happiness.

"Broadway Rose"

Metro Special Typically Mae Murray and Will Please Patrons With an Eye for the Beautiful

Reviewed by Roger Ferri

Mae Murray is at home in "Broadway Rose" for two reasons; first, she is a dancer and as such she is always at her best, and, second, she is surrounded with gorgeous settings that furnish a picturesque and beautiful background for the stunning costuming of the production in general. And "Broadway Rose" is indeed a production, stupendously typically Mae Murrayish. There are the pretentiously luxurious cabaret settings emphasized and consistently carried out with similarly beautiful interiors that intensify the value of the picture as a production.

These Mae Murray productions are always a tribute to the directorial genius of Bob Leonard and, in this instance, "Broadway Rose" represents about the very best thing he has done. It is difficult to think of Mae Murray in any role but the sort that she has been depicting in these Tiffany productions; they held her patrons, who see in her a combination of gracefully spectacular dancer, beautiful damsel plus a whole lot of pep, and that latter quality seemingly counts much with Mae Murray enthusiasts.

Insofar as the story is concerned there is nothing new about it, but the Mae Murray version of any old story is generally accepted as new by her admirers. It's the old yarn about the ambitious girl leaving home and her sweetie for the bright, dazzling city, meeting the scion of a wealthy family, falling in love with him, being betrayed

by him and finally returning home to first love—and happiness.

But if your patrons like Mae Murray, they will like "Broadway Rose," for as a production it is just as big as "Peacock Alley" and perhaps, bigger than "Fascination." If you've made money on these two pictures, you won't fail with this one. The cast with Monte Blue, Alma Tell, Ray Bloomer and others is good. Photographically, scenically, directorially it is a gem. The picture has exploitation angles that none of the other Murray features possessed. And on the manner in which it is exploited depends the extent of your gross, for "Broadway Rose" is a showman's picture from every angle.

The Cast

Rosalie Lawrence.....Mae Murray
Tom Darcy.....Monte Blue
Hugh Thompson.....Ray Bloomer
Reggie Whitely.....Ward Crane
Barbara Royce.....Alma Tell
Peter Thompson.....Charles Lane
Mrs. Peter Thompson....May Turner Gordon
Mrs. Lawrence.....Mrs. Jennings
Colored Maid.....Pauline Dempsey

Story and scenario by Edmund Goulding.
Directed by Robert Z. Leonard.
Length, 7,227 feet.

The Story

Rosalie Lawrence, a dancer who had left her country home to achieve fame and fortune, falls in love with Hugh Thompson, son of a millionaire, who is secretly betrothed to Barbara Royce. Later she returns home where she meets again her sweetheart of childhood days, Tom Darcy. But absence makes the heart grow fonder and she returns to the city, confident she loves Hugh, whom she marries secretly. The older Thompson charges that Rosalie sought Hugh merely for his money and the weakling son is convinced. He approaches Rosalie, informs her that she stands in the way of his inheriting fifty million dollars and that the amount is too much to sacrifice for "any woman." Barbara hurls charge after charge, though ignorant of their marriage. Disgusted, and repentent Rosalie at last comes to a realization of her dilemma and she returns to her waiting sweetheart back home.

"Missing Millions"

Paramount Presents Alice Brady in Crook Drama, Offering Continued Surprise

Reviewed by Mary Kelly

As a crook drama, "Missing Millions," in which Paramount stars Alice Brady, strikes the popular note. It is a long time unravelling and provokes much suspense. It does not end with a promised reform and is minus the usual emphasis on a human interest angle except for a touch at the close, where there is just enough pathos and sacrifice to leave a satisfying impression.

This absence of sentiment and undivided attention to the more technical angles of the plot makes the story more plausible and enjoyable. Alice Brady helps to establish this characteristic. She gives an unusually convincing performance of a society crook without spoiling her conception of the part by too many soft touches. She is always the sophisticated, clever conspirator. The cast appearing in her support includes such reliable actors as Frank Losee, David Powell, William B. Mack and George Le Guere, the latter in the most appealing role in the drama.

The scenes on board ship are highly successful from the standpoint of entertainment and suspense. Here the laying of the plot, robbery, the climax and the denouement are revealed in a sequence that will surely hold the interest. Both director and scenarist have done well. The scenes are attractively equipped and Miss Brady stunningly gowned is a brilliant figure.

The Cast

Mary Dawson.....Alice Brady
Boston Blackie.....David Powell
Jim Franklin.....Frank Losee
John Webb.....Riley Hatch
Handsome Harry Hawks.....John B. Cooke
Thomas Dawson.....William B. Mack
Daniel Regan.....George LeGuere
Mrs. Regan.....Alice May
Sir Arthur Cumberland.....Cooper Cliffe
Donald Gordon.....Sidney Dean
Claire Dupont.....Beverly Travers
Frank Garber.....Sidney Herbert

Story by Jack Boyle.
Scenario by Albert Shelby Le Vino.
Direction by Joseph Henabery.
Length, 5,870 feet.

The Story

When Mary Dawson, partner of Boston Blackie in high-class crime, learns that Franklin has double crossed her and is sending her father to prison for a crime of which he is innocent, she decides to get even. With Blackie she sails on the ship that is to bring back a huge sum of gold to Franklin. She wins the confidence of the purser and succeeds in getting a large share of the gold. She and Blackie rejoice over their victory but are informed that the purser has been involved and accused of the theft. Mary would not deliberately thrust her guilt upon him and so gives up the whole sum to free the innocent man. She and Blackie face married life cheerfully with $20.

Nine reels that seem no longer than six. That is the way Cecil B. DeMille's "Manslaughter" strikes you. It tells a gripping story based on a vital theme, and holds your attention. Added to this is the work of an excellent cast and a number of flashbacks to typical DeMille scenes of gorgeousness and splendor, showing a revel in ancient Rome.

There is tense drama in the situation of a district attorney sending to prison the woman he loves, then going to the dogs himself and later being regenerated by this same woman.—C. S. S.

"The Cub Reporter"

Richard Talmadge Offers Lively Entertainment in Phil Goldstone Production

Reviewed by Mary Kelly

Richard Talmadge's latest escapade on the screen is quite as entertaining as his previous pictures. That, to anyone who has followed the energetic young star's achievements, is a more than fair recommendation. Similiar to his other successes, "The Cub Reporter" is a vehicle designed especially to support the star's acrobatic talents, along with a lively story that gets just far enough away from facts to be interesting.

For instance, when the cub reporter gives seventeen (or more) Chinamen the biggest fight of their wicked lives no one could be expected to believe it ever happened, but just the mere uncertainty as to what Talmadge will do next is thrilling. No cub reporter fighting for his job ever had more adventure and romance than the hero of this picture.

In the first part of the picture Talmadge takes a leap from the top of a moving street car into an automobile and from then on jumps from one danger to another. The Chinatown of "The Cub Reporter," is realistic and grim. The two crooks who steal the precious jewel, the eye of Buddha, are convincingly played by Edith Hallor and Lewis Mason and the picture has been splendidly directed by Jack Dillon.

It should be easy to sell this picture on the star's stunts. Many of them are new, and all are entertaining, as they are a consistent part of a thrilling story.

The Cast

Dick Harvey .....Richard Talmadge
Marian Rhodes .....Jean Calhoun
Harrison Rhodes .....E. B. Tilton
The Crooks...Lewis Mason and Ethel Hallor
Mandarin .....W. Hummel

Scenario by George Elwood Jenks.
Direction by Jack Dillon.
Length, 5,000 Feet.

The Story

Harvey, of the Morning Times, is called upon to do one daredevil stunt after another in his efforts to recover the Sacred Jewel of Buddha. He gets into a series of remarkable adventures. He dives head first through a skylight into the den of the Tong and gets away with the Jewel. Then he braves the underground passages of the Chinese underworld to rescue the girl stolen by the Tong and held as hostage for the return of the jewel. He proves too much for a whole squad of Chinamen and escapes with the beautiful girl.

"Skin Deep"

Ince Produces Powerful Story for First National

Reviewed by Elmer H. Mayer

In "Skin Deep," the powerful story of a man's moral regeneration, and a woman's treachery, Thomas H. Ince has produced for First National a film that in its straightforward manner of story telling, stands alone in the field. It's an audience picture, if there ever was one. There is real drama and life throughout the six and a half reels, and plenty of moments of suspense. The action is smooth and padding has been forgotten in the makeup of this production. It is real life, and is a worthy successor to Ince's "Hail the Woman."

"Skin Deep" carries a lesson to the American people, who are quick to forget the boys who fought for them "over there." It also depicts on the screen, probably for the first time, an operation in plastic surgery, which science made great headway during the war, and was instrumental in re-making faces which were horribly shattered.

Milton Sills deserved to be starred. His work is always good, and in this instance his performance leaves nothing to be desired. His dual role is a difficult one, but he handles it to perfection. Florence Vidor is as sweet as ever in a small part. Marcia Manon as Sadie Doyle, Bud's unfaithful wife, deserves special mention, as does also Charles Clary as the District Attorney. The succession of thrills surrounding Bud Doyle's escape from prison would be hard to beat. Particularly effective is the one where the hero climbs a wall, jumps on a passing train, and then grabs a rope ladder hanging from an airplane in which some convicts are attempting to escape. The machine falls because of the added weight, lands in a treetop and the hero is knocked senseless and later found by a surgeon.

The Cast

Bud Doyle ..... Milton Sills
Ethel Carter .....Florence Vidor
Sadie Doyle .....Marcia Manon
James Carlson .....Charles Clary
Dr. Langdon .....Winter Hall
Joe Culver .....Joe Singleton
McQuarg .....Frank Campeau
Mrs. Carlson.....Gertrude Astor
Baby Carlson .....Muriel Frances Dana
The Aviator .....B. H. DeLay

Story by Marc Edmund Jones.
Scenario and Direction by Lambert Hillyer.
Length, 6,500 Feet.

The Story

Heroic Bud Doyle, American doughboy, at home is a member of the underworld. After the war, when Bud is home again, his wife, with members of the McQuarg gang, frame a robbery on Bud. He is convicted and sentenced for five years to the penitentiary. After serving part of his time his wife visits him at the prison, tells him that the District Attorney has evil designs on her, and with the help of the gang aids him to escape so that he may kill the District Attorney; the gang hoping by this move that he will be given a life sentence in the "pen." thus getting him out of their way forever. The escape is effected, Bud is seriously injured in a fall from an aeroplane, and is found lying in a field by a surgeon, who later performs an operation in plastic surgery, and as a result Bud's face is remade. He later returns to his old haunts, where not even his wife recognizes him. He assists the District Attorney to round up the gang, catches them with $60,000 pilfered from the fund for disabled soldiers. Needless to say, Bud sends his wife to Reno, and goes back to the nurse who read to him when he was in the hospital recuperating from his operation.

"Big Stakes"

Spanish Color and American Action Give Life to East Coast Production With J. B. Warner.

Reviewed by Mary Kelly

J. B. Warner is starred here in an offering that should be generally pleasing. It has plenty of atmosphere and color and starts out with a scene of brisk action that is indicative of everything that follows. It has black villainy set off by bright Spanish romance and an American sense of humor and with a popular star like J. B. Warner it should meet with success.

Because the production has been well shaded and done in rather dashing style the fact that the story is not startling nor profound will not make much difference. It is diverting and shows good showmanship. A Spanish dance is hinted at but not actually shown, the scenes showing the white riders add to the spectacular value and the game of the brincadore or Spanish jumping bean is another atmospheric touch. The sportsmanslike ending to the game brings the melodrama to a sudden end and shows an originality that is evident in a number of places.

J. B. Warner plays the Senor Americano with pleasing style and a sense of humor instead of swashbuckling the part. The performance of Wilamae Carson seems strained at times but on the whole the supporting cast is good.

The Cast

Jim Gregory.....J. B. Warner
Senorita Mercedes Aloyez.....Elinor Fair
"Bully" Brand.....Les Bates
Mary.....Wilamae Carson
Skinny Fargo.....H. S. Karr
El Capitan Montaya.....Robert Grey

Adapted From the Story "High Stakes," by Earl Wayland Bowman.
Scenario by Howard Clark.
Direction Not Credited.
Length, 4,700 Feet.

The Story

Mercedes, daughter of a ranch owner on the Mexican border, is betrothed to El Capitan Montaya, but after meeting the handsome American cowboy Gregory, she is not sure that she loves the captain. Gregory and she are caught one evening at their rendezvous, and the captain plans revenge. He brings Mercedes and her lover to a remote place and threatens to turn a dangerous reptile loose on Gregory. The American appeals to the captain's gambling instinct by suggesting a game of the jumping bean, the loser to be placed at the mercy of the reptile. Gregory wins, but the captain's courage moves him and he decides to put it up to Mercedes as to whom she will have. Meantime Mary, the little waitress in the town cafe, has sent for Gregory's aid, as she has been imprisoned by the night riders. Mercedes chooses El Capitan, and Gregory's friendship for Mary promises him happiness.

"Youth Must Have Love"

Shirley Mason is Starred in Western Produced by Fox and Contributes Pictorially

Reviewed by Mary Kelly

Less sentimental than the title indicates, this Fox offering is a melodramatic account of a frame-up and the hunt for an innocent man. There is apparently little reason for the title unless because it is suggestive of the type of subject which best sets off the star and while it has decided drawing powers it proves itself so inapt that it is subject to criticism.

The picture has an average amount of action and more than average suspense. Shirley Mason has a less dominant role than usual and is really more of a support of the leading man than she is the center of interest. She has several charming scenes in which she proves that her appeal is as certain as ever. Wallace MacDonald has the most important role and helps greatly to sustain the interest through parts of the story, where the plot is so familiar that there is little in the way of surprises.

While neither the story nor the performance is distinguished, the picture has a quota of entertainment, and by using discrimination in exploiting the star, as she appears in some of her most alluring costumes, it should attract attention.

The Cast

Della Marvin.....Shirley Mason
Earl Stannard.....Wallace McDonald
Frank Hibbard.....Landis Stevens
Austin Hibbard.....Wilson Hummel

Story and Scenario by Dorothy Yost.
Direction by Joseph Franz.
Length, 4,368 Feet.

The Story

Earl Stannard travels fifty miles from his father's ranch to get even with Austin Hibbard, who has cheated them in the shipment of cattle. He has a fight with Hibbard, who is knocked senseless, and while he goes to get water to revive him, Austin's nephew Frank appears and in a fight with his uncle shoots him. Frank persuades his companion, Marvin, to accuse Stannard of the murder. Marvin, however, is only half willing and aids Stannard in escaping because his daughter Della falls in love with Stannard. This leads to a feud between Frank and Marvin, the capture of Stannard, his escape and the final confession of truth from Marvin, which clears Stannard and convicts Frank.

"The Isle of Doubt"

Decidedly Entertaining Treatment of Wife-Taming Theme in Playgoer's Picture

Reviewed by Mary Kelly

It's the old lure of the theme of wife-taming that insures the entertainment value of "The Isle of Doubt." Splendid directing and a likable cast combine to make a story which is not entirely new in motive a decided success. Whether you take the subject-matter seriously or lightly is a question of individual reaction, but at any rate the production reveals an unmistable knowledge of what proves interesting on the screen.

Wyndham Standing, who disciplines with smiles and threats, is a character who will surely be popular. His performance of the modern cave man is almost perfect. Quite as appropriately cast is Dorothy MacKaill for the part of the girl who stays spoiled as long as she can, and then changes not because of fear, but because of love. Her nonchalant manner is charming and somewhat different. George Fawcett is another efficient member of the cast.

Several striking points of appeal are found, such as the Hawaiian ball, the cruise on the yacht and the desert isle drama, the last of which brings about some amusing situations. These features permit good exploitation, but the theme should be kept paramount.

The Cast

Dean Deland.....Wyndham Standing
Eleanor.....Dorothy Mackaill
Her Father.....George Fawcett
Her Mother.....Marie R. Burke

Story and Scenario by Derek Bram.
Direction by Hamilton Smith.
Length, 5,483 feet.

The Story

When Burton Warburton dies, leaving his wife and daughter almost penniless, Eleanor marries Dean Deland, a wealthy bachelor. She plans to make his life so miserable that he will divorce her for a large settlement and then she can marry Gerry Patten, a penniless idler.

Dean learns of the plot, gets Eleanor and Gerry on board his yacht, forcing Gerry to work in the hold. They land on a tropical island. Eleanor is angry and rebellious; Gerry sullen and vindictive. Eleanor is forced to cook or starve. Gerry displays himself in his true colors and Eleanor soon learns the real worth of the two men, but she remains cold and distant toward her husband until one day Gerry gets Dean's gun and shoots him. The cartridges were blank, but Eleanor's fright broke down the barriers of doubt between husband and wife.

"FOLLOW the leader" is a good game, whether you play it after school or in the motion picture business. The harder the pace the leader sets, the more fun you get out of it, and in the case of Irene Castle's new picture "NO TRESPASSING," the fun is translated into money at the box-office.

Here are some of the leaders that have booked "NO TRESPASSING:"

CALIFORNIA THEATRE
San Francisco
STATE LAKE THEATRE
Chicago
MADISON THEATRE
Detroit
CLUNE'S BROADWAY THEATRE
Los Angeles
GORDON'S OLYMPIA THEATRE
Boston

BIJOU THEATRE
Atlantic City
POLI'S THEATRE
Wilkes Barre
WIZARD THEATRE
Baltimore
CRITERION THEATRE
Oklahoma City
KEITH'S THEATRE
Indianapolis

These theatres are known as big money makers. If "NO TRESPASSING" is the kind of picture that produces profits for them, it is the picture that will do business for YOU. Book it!

The Showmans

HODKINSON PICTURES

"The Yosemite Trail"

Beauty of Setting and Good Cast Are Features of Fox Picture With Dustin Farnum.

Reviewed by Mary Kelly

Backgrounds eminently representative of what the title suggests, set off this average story in picturesque style. A good cast is a further reason why the familiar plot manages to hold the interest even though there is not much uncertainty as to the outcome.

Dustin Farnum's performance and personality is made the more striking by the presence of Walter MacGrail in an antagonistic role. The latter draws a graphic sketch of the man who is frail in body and soul. Irene Rich as the third angle of interest gives such spontaneous expression of her sincerity that she adds greatly to the picture's appeal. Frank Campeau, W. J. Ferguson and Charles French also deserve praise.

The scenes have a grandeur of height and are so well lighted that they are one of the biggest attractions. The story relates the adventures of a Westerner who has to see his sweetheart married to a cad, and afterward tries to save her from unhappiness by allowing the suspicion to rest on himself for a crime of which her husband is guilty. A thrilling rescue preventing a railroad accident, and later the mobbing of the Sheriff's headquarters are the biggest scenes, and these are well done.

The Cast

Jim Thorpe.....Dustin Farnum
Eve Marsham.....Irene Rich
Ned Henderson.....Walter McGrail
Jerry Smallbones.....Frank Campeau
Peter Blunt.....W. J. Ferguson
Sheriff.....Charles French

Story by Ridgwell Cullum.
Scenario by Jack Strumwasser.
Direction by Bernard J. Durning.
Length, 4,735 Feet.

The Story

The friendship between Jim Thorpe and his cousin Ned comes to an end when Ned double-crosses Jim by taking his sweetheart. Eve Marsham. Jim goes to South America, and upon returning learns that Eve is not happy, as Ned is proving a spendthrift and gambler. He has secretly robbed the stage coach and Jim learns of this. Ned steals Jim's horse one day, and the sheriff's posse follow up the coach robbery and believe Jim is guilty when they see the horse. To save Eve from humiliation Jim hesitates in telling the truth, but is nearly mobbed by so doing. An outsider who knows of Ned's guilt intercedes, and after a fight with the culprit, shoots him. Ned confesses before his death, and Eve realizes that Jim is the man she loves.

"Hound of the Baskervilles"

F. B. O. Picturization of Sherlock Holmes' Story Seems Sure Winner

Reviewed by Sumner Smith

The true atmosphere of "The Hound of the Baskervilles" one of Sir Arthur Conan Doyle's most famous Sherlock, Holmes' stories, is found in its picturization under the same title by Director Maurice Elvey, for Film Booking Offices of America. Here is a picture that should please hundreds of thousands of picture patrons who like the Sherlock Holmes' stories, and bring in good, hard cash of the realm to exhibitors.

The cast does excellent work, with, perhaps, Eille Norwood as the great detective, Hubert Willis as Dr. Watson, and Frederick Raynham as the butler, excelling. Elvey's direction shows in every scene, particularly those at night when the mysterious, fiery beast is roaming over the moors. The adaptation has been cleverly done, so as to preserve the mystery until the end and yet not leave the spectator bewildered by the transitions of the plot.

Put on by Samuel Rothafel in New York's Capitol Theatre, the picture engrossed the undivided attention of the audience. At times a spectator's cough made nearby people jump, so thoroughly absorbed in the picture were they. The scenes of deaths, that could have been made gruesome, are deftly handled, toning down the horror that a director less expert than Elvey might have created.

"The Hound of the Baskervilles" seems to be one of those pictures which, it can truly be said, will please every audience. Considering the exploitation value of the author's name, it certainly ought to draw the people into the theatre. And after they are inside, they will be glad they came.

The Cast

Sherlock Holmes.....Eille Norwood
Dr. Watson.....Hubert Willis
Sir Henry Baskerville.....Rex McDougal
Osborne.....Frederick Raynham
Dr. Mortimer.....Allen Jeayes
John Stapleton.....Lewis Gilbert
Beryl Stapleton.....Betty Campbell

From the Story by Sir Arthur Conan Doyle.
Directed by Maurice Elvey.
Length, About 4,900 Feet.

The Story

The story has to do with the sudden deaths of the heads of the Baskervilles, an old English family. Superstition has it that the baying of a fiery hound on the moors presages the deaths. When an American succeeds to the title, Sherlock Holmes is called on to solve the mystery and finds that a relative of the family, who would succeed to the title with the passing of the American, is guilty of the murders. He dies a horrible death in the quicksands of the moors after his hound has been shot. The American learns that the murderer's wife loves him and has saved his life.

"Timothy's Quest" is a showman's answer to the demand for the type of picture that a mother will recommend to her children. Not that the appeal is limited to the younger generation, for the story is so human and sincere that anyone of any age will appreciate it. American Releasing Corporation is the distributor. —M. K.

"Confidence"

Entertaining Treatment of New Theme in Universal Picture With Herbert Rawlinson.

Reviewed by Mary Kelly

One of the most acceptable pictures which has starred Herbert Rawlinson is now being offered by Universal in "Confidence." This is chiefly because the story has such a good point. Anyone who is interested in the psychology of self-assurance as a business aid, and this would seem to include almost every class of patrons, will be entertained.

Not as propaganda but more as a side issue to the story, the idea that the imaginary possession of wealth gives a man the same confidence that the actual possession of it, is presented. Safe in the belief that he has found a fortune the timid hero suddenly gains so much self-confidence that everyone has faith in him whereas before he was considered something to be laughed at. As a matter of fact his hastily acquired wealth was stolen from him almost as soon as he found it. This, of course, he did not know.

The novelty of theme is only one of the several angles of interest. A number of important characters take part and will recall amusing types that are known to the average person. The drama is good and the climax is excellent. The comedy will be welcome and a picturesque touch is supplied in depicting the party at the Wiggins home. Fine directing and an intelligent cast are largely responsible for the picture's appeal.

The Cast

Bob Mortimer.....Herbert Rawlinson
Miriam Wiggins .... Harriett Hammond
Professor Lang.....Lincoln Plumer
Homer Waldron.....William A. Carroll
Josiah Wiggins.....Otto Hoffman
Ephraim Bates.....William Robert Daly
Elmer Tuttle.....Hallam Cooley
Henry Tuttle.....John Steppling
J. D. Sprowl.....Melbourne McDowell
Henry Taylor.....Gerald Pring
Bige Miller.....Robert Milasch
Mrs. Waldron.....Margaret Campbell
Constable Kittering.....Sam Allen

Story by Bernard Hyman.
Scenario by Raymond Schrock.
Direction by Harry A. Pollard.
Photographed by Howard Oswald.
Length, 4,787 Feet.

The Story

Confidence in himself was the one quality which Bob Mortimer lacked. While on his way to Doleville, where he had to sell the leading manufacturer, Wiggins, or lose his job, his travellling bag was exchanged for another's. This he does not discover till sometime later, when he finds a lot of money in the bag. The town snoopers find it out and get him to back a big industrial investment. Meantime the owner of the money takes back the bag and gives Mortimer his own, but Mortimer, glorying in his new belief of wealth, is putting over a big deal. The village Romeo tries to upset everything, and it looks as if Mortimer's reputation were doomed, including particularly his standing with Wiggins's pretty daughter. But he has a chance to prove his integrity, and the owner of the mysterious money proves a good friend.

"Against the Law"

An Epco Foreign Picture That Is a Good Example of What Is Not Screen Entertainment

Reviewed by Roger Ferri

"Against the Law" is appropriately titled for it should be against the laws of the moving picture business to offer such a vehicle as this one. The effort at entertainment is sincere, but only in that respect is this film entitled to consideration. Insofar as the picture is concerned it is amateurish in acting, erratically staged and pitiably poorly directed.

To begin with, "Against the Law" is a foreign picture that is as foreign from the American idea of screen entertainment as the North Pole is from civilization. It is pathetic to see those players romping about here and there actually convinced that they are entertaining those who look on. Their make-up is about as realistic as that of some choristers this reviewer has seen in the cheaper type of Southern tab troupes.

The story is aimed at mystifying and in this respect it is successful, for the whole thing is a mystery to the spectator. It deals with international crooks. They commute about Europe, stepping about in record time. The titling is about as boring as the action itself.

"Against the Law" might be acceptable somewhere, but as legitimate screen entertainment it represents a vain struggle on the part of a serious director to cope with our mystery pictures. There is not a single player in the lengthy cast that is worthy of mention.

The Cast
Not available.

The Story

An international adventuress, married to a young Frenchman, encounters her lover. They conspire to embezzle the latter's inheritance and in their numerous efforts to carry out their plans, have a young girl to reckon with, and through her they are brought to justice.

The Pep of the Program

News and Reviews of Short Subjects and Serials

Universal Inaugurates Fall Schedule with Three New Series of Two-Reelers

Marking the beginning of what is claimed will prove an unusually fine series of two reelers, Universal announces "White and Yellow," the first of the Jack London Fish Patrol stories starring Roy Stewart which is released during the current week.

Carl Laemmle, president of Universal, recognizes the value of short subjects, and that it is just as important for exhibitors to have high class one and two reelers as it is to have effective features and that the right kind of short subjects have big box-office pulling power. Therefore in planning the Autumn releases he instructed that extra attention be given to make one and two reelers that would hold their own with the best type of features, from the standpoint of casts, story and direction.

As a result the short subject production department has been reorganized and its scope broadened, new units added with new stars and directors. The first series under this new plan was "The Leather Pushers" which is already proving a big drawing card.

The Fish Patrol series is based on Jack London's stories of the stirring adventures of a fearless body of fishermen. Jack Mulhall is the star of this series with Louise Lorraine playing opposite and Eddie Kull is directing. These stories are widely known and have been translated into many foreign languages. There will be eight pictures, and the second release, dated October 9 is "The Channel Raiders."

In addition to this series, Universal is also making a "Lumberjack" series starring Roy Stewart. It is being produced in the lumber camps of the California mountains under the direction of Robert Hill and will deal with the thrilling adventures of these hardy men. The first released is scheduled for September 25 and is titled "Giants of the Open."

Universal has also re-edited a number of Harry Carey Westerns made several years ago, starting with "The Wrong Man" October 2. Three comedy companies are also busy, one headed by Neely Edwards making tramp comedies, a second starring Charles Malina and his trained bulls and a third starring Lewis Sargent who was prominent in "Huckleberry Finn." The Sargent series will be known as "Messenger Boy" comedies, written and directed by Scott Darling. The first of this series is "His First Job" released September 25.

Another Good Leo Maloney Two-Reeler on Attractive List of Pathe Films

Another of the Range Rider series of two-reel westerns starring Leo Maloney heads Pathe's schedule for week of October 1. It is titled "Deputized" and is a snappy story, full of thrills and action with plenty of hard fighting and fast riding. It is well up to the excellent standard set by the previous issues in this series.

The current Hal Roach comedy is "Face the Camera." It features Paul Parrott assisted by Jobyna Ralston and deals with the difficulties of a photographer who tries to take pictures of a bathing girl parade. Various laughable complications of course ending with the destruction of the wonderful film by fire.

Episode twelve of "The Timber Queen" serial shows Ruth Roland lured into the shack of a Chinese smuggler. This shack is on rollers and the episode ends with it moving rapidly toward the brink of a deep chasm.

Also on the program, is an Aesop Film Fable drawn by Cartoonist Paul Terry. It is "The Big Flood" and deals in a humorous manner with an ark full of animals and what happens to them when the flood comes.

"Pay Your Dues" is a reissued Harold Lloyd one-reeler in which he is assisted by Bebe Daniels and Snub Pollard. It concerns the initiation into a secret society, contains many laughs and clever situations and is one of the best of the Lloyd reissues.

Two regular issues of the Pathe News filled with live subjects and one issue of Topics of the Day are on the program, together with a Pathe Review which shows charming photographic silhouettes, colored views of Tunisia, a clever cartoon section and a good dog story.

Burr Engages Mary Anderson to Appear in His Series of All-Star Comedies

Mary Anderson has been engaged by C. C. Burr to appear in the series of twelve two-reel "All-Star Comedies" along with Raymond McKee and Charlie Murray. This makes three well-known players in this series, all of whom have been starred.

Miss Anderson has already begun work at Mr. Burr's Glendale studios under the direction of Gregory LaCava who was associated with Johnny Hines in the production of the Torchy comedies and "Sure-Fire Flint."

It is announced that this series will consist of high class comedies and will be issued triumvirate of stars and believes that in this one a month. Mr. Burr is proud of this series he has one of the best comedy producing casts ever assembled and is confident that the series will be a great success.

Dick Friel, long associated with Dub Fisher in the creation of the Mutt and Jeff cartoons has been engaged to furnish the fun-producing end of this series and Charles Gilson and Neil Sullivan will be the cameramen.

Mr. Burr is elated at securing Mary Anderson for this series and believes that with the other two stars, appearing in snappy comedies with good stories and plenty of laughs, produced in high class manner, he will have a big box-office attraction. She is well known to theatre-goers having appeared in a large number of successful productions.

Saw Their Worth

The manager of the Sheridan Square Theatre, in Pittsburgh, appreciates the value of a good short subject as a business getter. This house runs pictures and vaudeville and recently two lines of a three line electric sign in front of the house was devoted to featuring a Universal two-reeler, "Ridin' Through," starring Art Acord. The other line was used for a headline vaudeville act.

In addition to the electric sign one half of the paper display space in front of the theatre was given to the Art Acord picture. This theatre manager, being a real showman, cashed in on this star's popularity with his patrons.

This is good work. Don't be afraid to play up your short subjects. Select those which will appeal to your audiences and go the limit with them in your advertising and exploitation. Don't make the mistake of considering them only as fillers.

Test Audience Likes New Series

Frederick G. Becker announces that arrangements have been made by which Bessie Love will portray the leading feminine role in support of little Arthur Trimble in the entire series of twelve two-reel cemedy dramas. The third of this series is now being filmed and Robert N. Lee is preparing the continuity for the fourth one. This series will be marketed as "The Strange Adventures of Prince Courageous" and the second subject has just been completed.

A unique stunt was used in showing the first of these subjects at the Granada Theatre in Hollywood recently. The audience was given ballots on which to express their approval or disapproval and at both afternoon and evening performances it is said a large majority of the audience expressed themselves as being pleased.

Oddities in Film

Among the interesting items in the current issue of the Urban Movie Chats is one showing how beachcombers at a seashore resort search the beach at the end of a bathing season and gather valuables and odds and ends which the visitors have lost. Another section deals with the Sealeyham dogs which are bred in New South Wales and used for hunting badgers, and are now being imported into this country and used in the chase.

New Travelaugh

"Such is Life on the Riviera" is the current Hy Mayer Travelaugh release on the Film Booking Offices of America short subject program. This is the twelfth of these single reel cartoon-scenic novelties to be issued by F. B. O.

This reel shows the beauty of the "playground of Europe" as well as illustrating the quaint types of peasants.

Fox Educationals Instructive and Entertaining

After a year of preparation and research work Fox Film Corporation has inaugurated an educational division as an active department of its huge motion picture enterprises. To pave the way for this big undertaking Mr. Fox a year ago turned over to the educational division the tremendous resources of his entire establishment—studios. equipment, staff of experts, laboratories, title writers, etc.—giving this division every facility for turning out the highest type of both original and novel educational films to meet the requirements not only of exhibitors, but of the educational field as well.

To this task Mr. Fox called upon the two hundred and fifty cameramen comprising his staff in all parts of the world, men who are always alert for items of interest, to be on the lookout and provide all possible subjects of educational value with thrills and interest, to serve in bringing to the screen short subjects covering travel, geography, science, natural history, sports and athletics, history, invention, medicine, surgery, and progress in society, politics, music and art.

This is the first time that the entire resources of one of the largest producing and distributing companies has been made available on such a comprehensive basis in the inauguration and maintaining of an educational program.

The subjects will not be cut to a uniform footage, but will run from 450 to 1,000 feet in length. This has been done so that the entire footage of each subject may be utilized for live matter of action and interest.

The production of the educational pictures has been entrusted by Mr. Fox to the competent hands of Herbert E. Hancock, who is assisted by Frank E. Tierney. The Fox educational sales organization is headed by Edward J. O'Donnell.

There are now ready for release on September 24 the first series of six educational subjects as follows: "Alligator Hunting and Farming" 475 feet, "Thrills and Spills" 400 feet, "Volcanoes of the World" 925 feet, "Water Sports" 485 feet, "A Story of Ice" 550 feet, and "Ancient Rome" 863 feet. In addition to these it is announced that about thirty more subjects will be released at intervals during the coming season.

A number of these subjects have already been shown for review and they give high promise for what is to come, both from an educational viewpoint and from the standpoint of interest and thrills that will hold an audience. They are novel and full of instructive matter, excitement and interest and should find a welcome in every class of house.

The underlying idea in establishing this division appears to have been not to provide films dealing with cut and dried subjects whose only purpose is to educate, but to provide matter which will not only instruct the spectators on a great variety of subjects, but which will entertain and thrill them as well. In other words, to provide subjects which while they satisfy from an entertainment standpoint are at the same time increasing your store of knowledge,—short doses of education mixed with interesting information and entertainment.

Exhibitors can advantageously add these short subjects to their programs with the feeling that they will prove attractive to the general public and provide a nice balance to the remainder of their bills. At the same time, they will have a tendency to attract to the theatre a certain class who have been inclined to hold aloof from motion pictures and to win the approval of clergymen, educators and welfare workers, and their co-operation as well.

"Mass Play" Is New Sport Review

"Mass Play" is the title of Goldwyn's latest issue of The Sport Review, edited by Grantland Rice and produced by Jack Eaton for Artclass Pictures. It is devoted to a picturization of mass athletics at Culver Military school in Indiana.

Most of the exercises take place in a nearby lake where two score students participate in the crack-the-whip dive.

All kinds of swimming tests are indulged in. War canoe and cutter racing is another form of the mass play at aquatic sports. The younger students, in boy scout uniform, are shown also doing interesting stunts.

Next "Hallroom" Is "The New Mama"

The second release of the new Hallroom Boys comedy series will be "The New Mama" instead of "A Tailor Made Chauffeur" as previously announced. C. B. C. announces that the latter film will be the third release of the series. "The New Mama" features Sid Smith as Percy; George Williams as Ferdie, and Al Santell directed, while Harry Cohn supervised the production.

Pathe Offers Rogers

Pathe announces for fall release two two-reel comedies, starring Will Rogers. They are "The Ropin' Fool," which was successfully presented at the Capitol Theatre, New York, some time ago, and "Fruits of Faith," which has not yet been publicly shown.

"The Ropin' Fool" contains some interesting slow motion views of lariat throwing and also shows Rogers doing a lot of stunts with a rope, cowboy fashion. It is all handled in the star's inimitably humorous vein. In "Fruits of Faith" the star appears as a tramp, and it is said to be a unique offering filled with genuine humor and pathos.

IN THIS ISSUE

Bending the Twig (Kineto-Educational)
Big Flood, The (Pathe-Cartoon)
Challenge, The (Out-of-Inkwell-Cartoon)
Dandy Dan (Fox-Comedy)
Deputized (Pathe-Western)
Face the Camera (Pathe-Comedy)
For Rent—Haunted (Pathe-Comedy)
Frozen North (First National-Comedy)
Home-Made Movies (First National-Comedy)
Let 'Er Run (Educational-Comedy)
Movie Chat No. 31 (Kineto-Magazine)
Pathe Review No. 174 (Pathe-Magazine)
Radio King, The (Universal-Serial)
Radio Hound, The (Universal-Comedy)
Screen Snapshots No. 9 (Pathe-Magazine)
Starland Review No. 9 (F. B. O.-Magazine)
Some Wild Babies (Kineto-Educational)
Such is Life in Amsterdam (F. B. O.-Travelaugh)
Tiger of San Pedro (Educational-Drama)
Two Slick Traders (Pathe-Cartoon)
Through English Eyes (Post-Scenic)

"The Tiger of San Pedro"

This two-reel drama released by Educational is an excellent number of the Sherlock Holmes series of detective stories. The mystery and suspense is well maintained and the spectator is kept in the dark almost until the final scene as to the underlying motives. Eille Norwood's work as the celebrated detective is very good and his disguise excellent and the supporting cast adequate. The story holds the attention. It deals with a mysterious murder. From the fact that long scratches appear on the dead man's face, and the information contained in the fragments of a note, Sherlock Holmes is able to solve the mystery. There is an excellent fight scene with a surprise ending.—C. S. S.

"Dandy Dan"

Sid Smith is responsible for some clever acrobatic comedy in this Fox offering, "Dandy Dan—He's a Detective Man." He has the part of a boob detective and starts out with the courage of the ignorant. The comedy is successful because it is full of surprises. There are many new touches that offer if not hilarious laughs, a type of light amusement that goes well anywhere. The slapstick stunts are not so new, but they serve to give the number a wider appeal.—M. K.

"Let 'Er Run"

There is a lot of clever and humorous action in this two reel Christie comedy featuring Dorothy Devore who is charming as usual. It all revolves around a horse race and there are some exceedingly fine shots of the race. Dorothy's father tells her sweetheart he must win the race in order to marry her. He of course succeeds through a clever ruse and the manner in which he turns the tables on the old man is well done. About the weakest point in the film is the fact that his ruse of whitewashing a black horse is so crudely done that it would not deceive the father and race attendants who know horses. Nevertheless the idea furnishes a basis for a number of laughs, especially when the rain begins to wash the whitewash off.—C. S. S.

"Some Wild Babies"

This Urban Popular Classic takes the spectator on a trip through the woodlands, and gives various views of its wild creatures. It has been done with great care and skill and shows birds and beasts in their native state and in the act of raising their families.

Feathered and furred birds and animals from all climes have been caught by the camera, and the world-wide survey gives intimate views of wild creatures all the way from Tibet to the African jungles and the Australian plains.—T. S. daP.

"Through English Eyes"

America's famous points of beauty, both natural and man-made are illustrated here, as they impress a visitor from Great Britain. Some unusually effective shots are included. The sky-line of New York and the sky-line of the Rocky Mountains are photographed with fine appreciation and the note of conservatism running through the subtitles expressing the admiration of an undemonstrative traveller, adds somehow to the appeal. It is in one reel, distributed by the Post Nature Pictures Corp.—M. K.

Starland Review No. 9

This issue of Starland Revue includes a group of scenes that are bound to be of interest to patrons of the average picture theatre, as it embraces episodes made up of stage people who would generally not come to the eye of film devotees. In the order of their appearance, the scenes are a little by-play between Nikita Balief and Morris Gest, producer and presenter, respectively, of the "Chauve Souris," on the roof of the Century Theatre; Neysa McMein, the prominent illustrator; girls from the chorus of Ed Wynn's Carnival showing how to fool the edict in some seaside resorts that forbid walking through the streets in bathing suits; the delightful "Hobo Dance," from Michie Ito's "Pinwheel Revue;" Billy Arnold, well-known cabaret star, displaying his technical ability in the art of make-up, and, to finish, Veronica Marquise, another cabaret star and well-known toe dancer, does a few difficult steps of a toe dancing jig. (Released by F. B. O.)—F. T.

"Screen Snapshots No. 9"

Keeping up the entertainment value established in previous issues of this fan magazine of the screen, distributed by Pathe, this issue shows some attractive views of Betty Compson in costumes of other days, Pearl White returning from Europe, Snowy Baker romping with a kangaroo, Wesley Barry and Niles Welch doing a stunt scene; also a picnic, at which a number of other stars are featured. —C. S. S.

"The Radio Hound"

Brownie, the wonderful dog which is starred in this series of two-reel Century Comedies, as usual, does some clever stunts in this number. Particularly good is the way he acts in trying to elude a man who is chasing him, ending in his locking the man in a barn. Brownie is equipped with a radio phone outfit which enables him to keep in touch with his boy friends. This gives opportunity for some original stuff. There are a number of laughs and this subject is very interesting.—C. S. S.

"Deputized"

Keeping up the good impression produced by the previous issues in this series of Pathe two-reel Westerns, starring Leo Maloney, this number has thrills and action enough for the average five-reeler of this type. It is built on the theme of unreasonable and practically unfounded jealousy, and strikingly shows the awful results to which it may lead. There is also good fighting and good horsemanship in this picture and it should find a welcome with any audience that likes Westerns.—C. S. S.

"The Big Flood"

Paul Terry has used his keen imagination with amusing effect in this Aesop Film Fable depicting the great flood. He has indicated the reaction which Noah and his menageric had to the news that the storm was approaching. It is a highly original number, starting in with a rainfall literally of cats and dogs and ending with the comic parade of all the animals into the ark except the skunks. A Pathe release.—M. K.

"Pathe Review No. 174"

An unusually fine example of beautiful photography is the "Photographic Gems" section of this reel, showing the "Painted Waters of the Adirondacks." There is a unique section showing the funeral ceremonies of a chieftain in Dutch East Indies, clever modeling in clay, and a color section showing views of Athens, Greece.—C. S. S.

"The Radio King"

It was of course inevitable that someone would produce a radio serial, not only because the prevailing wide interest in this subject makes it good showmanship to do so, but also because of the almost limitless possibilities of this comparatively new scientific development makes it particularly fitting for producing mysterious, weird and unusual effects such as delight serial fans.

Universal, in "The Radio King" featuring Roy Stewart, has taken full advantage of the possibilities and live showmen will find this serial a box-office magnet, due both to the wide appeal and the exceedingly large range of excellent exploitation possibilities.

An innovation is the fact that its length is only ten episodes. Screening of the first three shows it has snap, unusual thrills, and weird effects. A striking feature is the strong suspense in which the spectator is held, you never know just what mysterious or spectacular thing will happen next.

The story deals with the attempt of a master detective, a man of science to overcome an equally brilliant inventor who is a criminal and whose warped mind caused him to seek to overthrow society, his genius making him the leader of a band of anarchists. The action hinges on the fight of these two for the possession of a secret invention by which radio messages may be recalled from the air. The success of the criminal right at the start succeeds in nearly electrocuting the detective so that he has only a few months to live adds an unusual note and focuses the interest with a bang.

The idea of detectives and criminals employing science against each other is not new, but the introduction of radio, the use of the latest developments along this line and the utilization of the possibilities of this subject which are still speculative, multiply and hold the interest.

Roy Stewart as the detective and Sidney Bracey as the master criminal head the cast and finely portray their roles. The same is true of the lesser characters which include Louise Lorraine in the role opposite Stewart, together with Al Smith, Clark Comstock, Ernest Butterworth, Jr., and others. Credit is due to Robert F. Hill for the manner in which he has directed the serial and Robert Dillon for the story and scenario.—C. S. S.

"Bending the Twig"

Lessons in hygiene are given in this Urban Popular Classic. Children are taken as the subject. That cleanliness is one of the chief rules of health is depicted by the showing of a little child being given a thorough ablution, to which she seems not in the least to object.

The harm of eating between meals is illustrated by "Willie" being called in to supper, but declining the invitation because he was "full up" of apples which he had been devouring in an orchard all afternoon. The best sort of food for children is milk, according to this film, and it gives other interesting information along the same lines. —T. S. daP.

"Face the Camera"

The bathing girl pageant alone should sell this Hal Roach comedy, featuring Paul Parrott. His charming accomplice is Jobyna Ralston, always in the front ranks of the parade, where she belongs. The story is a burlesque on the boom camera man trying to get material for the film weeklies and never managing to get stationed at the right angle. Finally when he succeeds in getting a few shots of a most beautiful girl, his film escapes from the camera and burns up the town. This Pathe release, in one reel, has every reason to be popular.—M. K.

"Such Is Life in Amsterdam and Alkmaar"

If you'd like a sightseeing trip through these two Dutch cities, you couldn't do any better than to take it through the eyes of the camera in this Hy Mayer Travelaugh. In fact, the camera way is preferable for it does away with the inconveniences of actual travel, and yet gives a clear insight into the lives of the picturesque Dutch people and their quaint cities. Amsterdam is shown built along somewhat the same lines as Venice with canals running alongside the houses. But it is seemingly a busy and prosperous place.

Alkmaar's chief industry is cheese-making and the different phases of the business are all brought out in the film. It is an F. B. O. release.—T. S. daP.

"For Rent—Haunted"

Johnny Jones, typifying the enterprising youth of this country, always ready to champion the weak and punish the evildoers is the central figure in a thoroughly enjoyable comedy here. More like a short comedy drama than a comedy, the subject is tinctured with just enough seriousness to be effective. Johnny and his pals, the most charming of whom is Gertrude Messinger, contrive to make the town skinflint suffer by supplying the spooks in the house which he is trying to rent. When he offers fifty dollars to the one who can rent it, they realize how seriously their mischievousness has resulted. But they plan ingeniously to get the fifty dollars and succeed. A Pathe two-reeler.—M. K.

"The Frozen North"

This two-reel First National comedy, starring Buster Keaton, is a broad burlesque on the prevalent "snow" pictures. In the foreword Buster says that after seeing most of the bad men of the films he believes he is as bad as any of them. There are the usual mounted police, frontier dance halls, dog sleds, etc., but the action is, of course, caricatured and will get many laughs. One of the best bits is the nondescript collection of dogs pulling his sled. When they bolt after a rabbit near the North Pole, he calmly calls a taxi and proceeds; other humorous scenes include his hold-up aided by a paper cut-out of a bad man, and the scene where he attempts to abduct a woman much taller than he is, in spite of her husband's objection.—C. S. S.

Urban Movie Chats No. 31

A number of interesting subjects are shown in these "Chats." One in particular which will attract the undivided attention of the spectator illustrates the way in which the street car companies in Cincinnati have overcome the handicaps of the high bluffs on which sections of the city are built. The cars are seen being conveyed to the tops of these bluffs on movable platforms, a very interesting mechanical and engineering feat, indeed.

Another shot that will prove of particular interest, is that of a Texas dairy farmer and his method of having his cows give more and better milk by giving them a musical concert on a phonograph shortly before milking time.—T. S. daP.

"Two Slick Traders"

The adage that "A Fair Exchange Is No Robbery" furnishes the theme for this Paul Terry cartoon, distributed by Pathe. One man who has a balky auto exchanges it for a lot of animals, including a cow, a mule and a dog that have given their owner a lot of trouble. Both believe that they have been stung. There is considerable good humor and clever animation in this number. —C. S. S.

PROJECTION

By F. H. RICHARDSON

An Error

In September 2 issue, page 66, in discussing the "Biggest Question" there is an error. In the last line of the second column "working distance" should read equivalent focus. Those who are keeping the articles should pencil in the correction.

Biggest Question

(Continued from September 2)

A San Francisco projectionist propounded the following question:

If you were called upon to design and equip a 2-projector projection room in a high class motion picture theatre and to advise as to the location and construction of same, and to advise as to the selection of a screen, what would you do with regard to every one of the items concerned, and why would you do it?

Construction

The matter of construction is a serious one. Just what I would advise would depend upon conditions. If the room is to be located in an old building—a building already constructed, such as, for instance, an old legitimate house being remodeled into a motion picture theatre, and I found the best location of the projection room would not carry the weight of brick or concrete walls I would advise the use of hollow tile, or of gypsum blocks.

If it be hollow tile, then I would not recommend anything less than six (6) inches thick, and the same is true of gypsum blocks. Hollow tile or gypsum is indeed excellent under any conditions, if the construction be done rightly. If hollow tile, the tile must be set in rich mortar, tempered with cement, and must be plastered on the inside.

If it be an old building it is hardly likely that a fireproof ceiling and floor will be available without making them so, therefore we must roof the roof with hollow tile or gypsum blocks, carried between steel beams and set in mortar in the usual way.

Under no circumstances would I recommend the installation of other than a hollow tile, gypsum block, brick or concrete projection room for a permanent installation, and of the four, hollow tile or gypsum blocks are very much the best, since they are comparatively cool, are light in weight and non-conductors of sound.

If it be a new building, then we may assume that the projection room will set on a fireproof, solid floor, since only fireproof construction will be allowed in such a building.

We may also assume that there will be strength to carry brick or concrete walls, hence the projection room walls may be of concrete, brick, hollow tile or gypsum blocks, with the two last named preferred. If brick walls are used, then they must be at least two courses thick, with a bonding layer every seventh course. Concrete walls must be not less than six (6) inches thick.

Whatever material is used for walls, the ceiling or covering must be of hollow tile or gypsum blocks, set in the usual way between steel carrying beams, the construction to be such as will be air tight and not permit of smoke leaking out into the auditorium through crevices in case of fire. The ceiling will, of course, be plastered on the under surface with a hard-setting plaster.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave. New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Conduit Location

So far as is practicable all electrical conduit must be embedded in the walls of the room, with suitably located outlets for the various circuits.

The Floor

It is essential that the floor of the projection room be solid and entirely without vibration. If the projection room rests on a floor of the usual fireproof construction it will only be necessary to cover this with a cement finish of two parts sand to one of cement. Otherwise, there should be six inches of concrete made by mixing crushed stone with cement mortar in proportions of one of cement to three of sand. This will provide a solid foundation, in which the projector anchor bolts must be embedded.

The base must be finished with a three-quarter inch top dressing of one of cement to two of sand. It is necessary to make the top dressing very rich and of high grade cement, because if the cement be poor or if the mixture be poor there will be a continual disintegration which will produce a dust that is a very efficient grinding powder.

This cement dust will get into projector, motor and other bearings and will wear them out very rapidly. For this reason I always recommend a projection room floor covering of battleship linoleum. It is a bit costly, but saves several times its price in the end.

Dimensions

The dimensions for a 2-projector projection room should be not less than eight (8) feet front to back, by nine (9) feet wide, with three (3) feet additional width for a stereopticon and three (3) more for a spotlight, if these are to be used. From floor to ceiling seven (7) feet must be an absolute minimum, but the measurement should not be less than eight (8) feet.

Wall Openings

For the door I would have a wall opening not to exceed thirty (30) inches wide by seventy-two (72) high. The door must be of non-combustible material, such as asbestos board, bolted to both sides of a steel frame, the latter well braced to prevent sagging.

If it be necessary that the projection room open directly into the auditorium, I would provide a vestibule—a small one—into which the projection room door would open, with a door opening from that into the auditorium.

This is because if the projection room door open directly into the auditorium, then should a fire occur and the room fill with smoke before the projectionist and his apprentice came out, it is likely that a puff of smoke would accompany them into the auditorium, whereupon Mr. or Mrs. or Miss Solid Ivory Top would instantly leap up, scream "Fire," make a bolt for the entrance and—the rest of it is unnecessary to describe. It is summed up in panic and death. For this reason our projection room door must never open directly into the theatre auditorium.

The door itself may be of the sliding variety, hung upon a sloping track so that it will be kept normally closed by gravity, or it may be hung on hinges and held shut by a suitable spring. In any event the door must fit snugly when closed, and if there be a vestibule there must be a door for both openings and both doors must be the same as to construction and hanging.

The observation ports I would recommend to be not less than sixteen (16) or more than eighteen (18) inches square, that they be so located that the projectionist will have a clear view of the entire screen from working position beside the projector. *This item is of vital importance to good screen results.*

In four out of five projection rooms it has been made hard for the projectionist to see the screen, and usually it is impossible for him to see it as a whole from working position beside the projector. This always reacts to the injury of screen results, hence to the drawing power of the theatre.

And there is no good reason for a small observation port. The large opening has absolutely no effect on fire hazard, if the ports be properly shuttered and the shutters be properly installed and fused. The objection that noise may reach the audience is valid, but is easily overcome, where it exists, by covering the ports with glass. An observation port less than sixteen (16) inches square will invariably and inevitably work injury to screen results, make no mistake about that.

For Lens Ports

For the lens ports I would recommend an opening in the wall one foot square, the same to be stopped down to actual requirement of the light beam after the projectors are set. The stop should be a mask of metal or asbestos board, set permanently in place and making air tight joints with the wall.

For stereopticon ports I would recommend a wall opening six (6) inches wide by eighteen (18) high, the same to be stopped down as described for projector lens ports.

The observation port for the stereopticon should be not more than twelve (12) inches square, suitably located. The spotlight port may not be more than eighteen (18) inches, square or round. Incidentally it is well to keep the stereopticon and spotlight port closed when not in actual use.

Note: I would recommend that if the distance of projection exceed seventy-five (75) feet a high grade opera glass oc installed in one of the projector observation ports, near the top of the port. The glass should be fixed permanently in place, and may be so attached to its support that it cannot be removed.

I would see that all wall openings except the door be covered with shutters of metal not less than three thirty-seconds (3-32) of an inch thick, fitted in grooves so as to drop shut by gravity. These shutters must overlap the wall opening at least one inch when closed. They must slide in metallic grooves, which latter must be bedded in mortar and permanently attached to the wall. The shutters must fit snugly in the grooves, which must be at least one-half (½) inch deep, but must not bind therein.

Master Cord

All port shutters must be held normally shut by gravity and must have a layer of shredded asbestos packed into the bottom of the lower or bottom groove, so that they will strike without undue noise when they fall. All port shutters must be held open by a single master cord, either by means of a separate cord attaching to the shutter at one end and to the master cord by means of a metal hook at the other end, or by means of a mechanical device the operating element of which is attached to the master cord and held at "open" position thereby.

The master cord must be of the variety used for fishing lines, and must have a diameter of not less than one-eighth (⅛) of an inch when tightly stretched. It should be very carefully installed, since the master cord is a very vital element in projection room safety, insofar as it has to do with the prevention of panic.

Properly installed, in combination with a proper means for removing smoke and gases generated by film fire, it will be extremely improbable that an audience will ever know that a projection room fire is in progress, even though it be a very bad one.

The installation should be as follows: In a location to be approved by local authorities, preferably in the frame of the projection room door, near the door latch, a suitable headless spike shall be fixed. On this spike shall be a metal ring of convenient size, to which one end of the master cord is attached. Immediately over each element of the rewinder a metal ring or staple shall be affixed to the ceiling. Immediately over the film storage reservoir, separated from each other any convenient distance, two staples or rings shall be affixed to the ceiling. Immediately over the front end of each of the upper magazines of the projectors, separated from each other from one to four inches, two iron staples or rings shall be affixed to the ceiling. From the first named ring and spike the cord shall pass upward to and through a staple or iron ring affixed to the ceiling, and from thence to and through one of the staples over one of the possible seats of fire, which we will assume to be the rewinder, the film storage tank and the projectors, as named. From this staple the cord will pass down and attach to a strip of film as shown in Figure 5 by means of a suitable clamp. This film will pass under two studs attached to the wall and extending out, one over each element of the rewinder. They shall be not less than twelve inches or more than eighteen inches above the top of the reels when they are on the rewinder. To the other end of the film fuse thus formed the master cord attaches, as shown, the arrangement being such as will keep the fuse stretched over the rewinder, substantially as shown in Figure 5. The cord then passes to the film storage tank, as shown in Figure 5, and thence to the projectors, where the arrangement is as shown in Figure 6. A metal casing is made and attached to the lower front of the upper magazine as indicated. This casing is open at either end. In the lower end are three studs, fixed in position between the metal sides and carried by them. The film fuse passes into the protective chute thus formed, and around the studs, which hold it in position and exposed. The bolt holes B must be slotted, the slots one inch long, so that the end of the chute may be adjusted so that the film fuse will be within one-eighth (⅛) of an inch of the film when it is tightly stretched between the upper magazine fire valve and the upper projector sprocket.

LAST CALL
FOR
AUTOGRAPHED COPIES
of Richardson's new 4th Edition
HANDBOOK
OF
PROJECTION
DON'T PUT IT OFF
Order before September 30, 1922
Price $6.00 post paid
Chalmers Publishing Company
516 Fifth Avenue, New York City

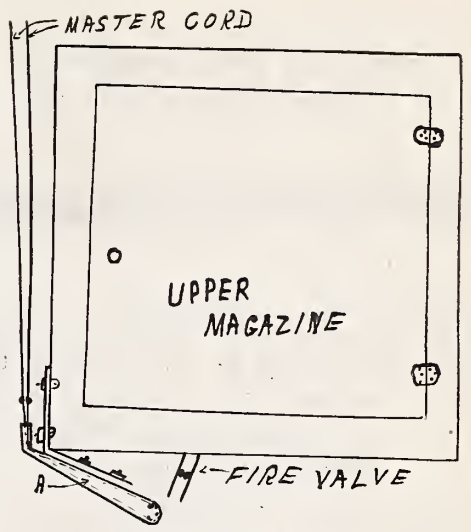


FIGURE 6
Details of Projector Fusing.

Metallic Fuses

If it is desired metallic fuses may also be placed in the master cord—as many of them as may be desired.

This plan is entirely practical and is cheap in application. The chute for the projector magazines should be included as a portion of the projector regular equipment, though if that were done it could be put into a better form. It could be a part of the upper magazine fire valve. Its addition to projectors would fill a real need, and would add very little to the cost of manufacture.

Examination of Figures 5 and 6 and the application of common sense will show exactly what would happen if a fire started, either at the rewinder table, the film storage tank or either of the projectors. Almost instantly the blaze would strike the film fuse, burn it in two and thus drop all port shutters within one or two seconds of the starting of a fire at either of the four probable seats of fire, thus closing the ports before the audience has opportunity to glimpse either fire or smoke.

We thus have arranged for instant closing of the port shutters, but this will avail little unless the smoke and gases be removed from the room so that none will escape into the auditorium. Remember that once Mr. and Mrs. or Miss Solid Ivory Top get the least glimpse of fire or SMOKE there is immediate danger of that fearful thing, a PANIC. And taken in connection with what I have suggested with relation to port shutters, and what I shall say about ventilation, there can be no panic because neither smoke nor fire will or can be visible to the audience or any member thereof.

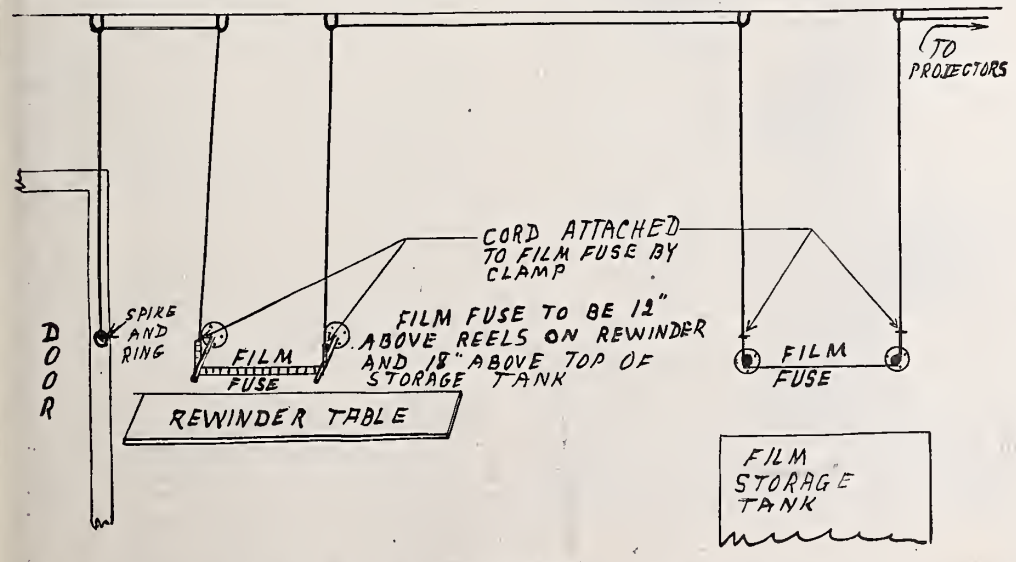

TO PROJECTORS
CORD ATTACHED TO FILM FUSE BY CLAMP
SPIKE AND RING
FILM FUSE TO BE 12" ABOVE REELS ON REWINDER AND 18" ABOVE TOP OF STORAGE TANK
FILM FUSE
FILM FUSE
DOOR
REWINDER TABLE
FILM STORAGE TANK

FIGURE 5
Method of fusing the Rewinder Table and the Film Storage Tank.

Better Equipment

Conducted by E. T. KEYSER

What Hays, Richards and Horater Have to Say Regarding Seating

APROPOS of the article on house seating, which appeared in our issue of September 23, we print below the views of three men whose opinions are well worthy of consideration.

Theodore L. Hays is general manager of the Finkelstein & Ruben Theatrical Enterprises, of Minneapolis; E. V. Richards is vice president and general manager of the Saenger Amusement Company, Inc., of New Orleans, and H. L. Horater is vice president and general manager of the Patheon Theatre Company, of Toledo, Ohio.

We feel sure that the viewpoints of these three eminent authorities will be of both interest and value to those of their fellow exhibitors who contemplate re-seating an old house or laying out the plan for a new one.

Comfort Important, Says Hays

The psychology of successful purveyance to patrons of entertainment lies in providing an environment as near ideal as possible; an atmosphere which will tend towards the creation of a receptive attitude on the part of theatregoers.

Many elements enter into or contribute to the so-called ideal environment. Harmony in decorations, appropriate furnishings, effective lighting, proper ventilation, cleanliness and especially comfortable seating.

There is no question but that the last named factor is one of the most important.

In the early days of the motion picture industry, it was possible for the Exhibitor to get by with seat platforms measuring from 28-in. to 30-in. in depth, notwithstanding the fact that seating conditions were crowded and uncomfortable.

This is no longer the situation, State and City building regulations quite generally provide for a minimum depth of platform of at least 32-in. measured from back to back of seats.

Space for Long Limbs

This space is sufficient to provide comfort even for persons with long limbs and will permit of patrons passing those who are sitting without much annoyance.

The problem of the motion picture exhibitor is a different one than that of the manager conducting a theatre in which the patrons are seated in accordance with reserved coupons and as a rule remain seated during the entire period of performance.

The motion picture audience (except where seats are reserved) is a continually changing audience with the result that the seat platform should be sufficient in depth to permit persons to pass the patrons who are seated without necessitating their rising to permit such passage. To permit of this condition seat platforms would necessarily require a depth of at least 34 inches.

This latter width is quite desirable but involves a sacrifice of considerable floor space and is not generally adopted, except where ample floor space is available.

Favor 20-inch Seats

For a number of years past 32-in. depth has been generally accepted by architects, engineers, and managers as adequate spacing for seat platforms.

Regarding the width of seats, 17-18-19-inch were formerly the customary widths given to seats of motion picture theatres. The manager with fore-sight recognizes the fact that unless patrons are comfortably seated, no matter how excellent the performance, the full measure of enjoyment is not to be accomplished if the patrons are forced to sit in a crowded condition during the period of the performance.

It is generally recognized now that 20-inch is the proper width of an opera chair. Chair manufacturers, architects, and engineers do necessarily provide for some 19-inch chairs and some 21-inch-22-inch wide, in order to reconcile spacing, but a general use of the 18-inch and 19-inch chair is a thing of the past.

As to the style of chair. A wood frame, not too heavy in style and construction, square seat and panel back of leather is in my judgment most desirable. The plush covered seat and back chair is a thing of the past. Sometime some enterprising chair manufacturer will design a model rattan back and seat, one that will provide both comfort and ventilation.—Theodore L. Hays.

35 Inches Says Richards

In my opinion, comfort is the most essential service of any theatre because without it no theatre, or any other business could prosper.—Thirty-two (32") inches should be the minimum space between each row of seats, but a thirty-five (35") inch would give maximum comfort to patrons without any great sacrifice of floor space.

The type of chair is a matter of choice,—climatic conditions largely governing. In the cooler climates heavy upholstered chairs seem to be the preference. A recent innovation throughout the South and Southwest, where the warmer weather predominates, a cane bottom chair has been found adaptable. This eliminates the laundrying of seat covers, which is quite an expense and runs into money. The backs are porous and give ample ventilation, relieving the heat discomfort to patrons. The curved back chair seems to fit better than the straight back type.—E. V. Richards.

Stop Crowding, Says Horater

I am of the opinion that seats should be comfortable and believe that an effort to crowd, unless one has an exceptional attraction, has a tendency to keep people away. It isn't necessary to have too much leg room, and the same people like to stretch their legs, particularly if they are bored with an attraction and the seats are uncomfortable.

I believe that the most comfortable type of a chair seat is the ordinary veneered one. I would strike a happy medium were I to build and equip a theatre and install 20-in. chairs.—H. C. Horater.

PORTABLE ARC LAMP
For Studio use. Said to develop 2,000,000 candle-power

New Portable Arc

Here is a new portable arc lamp invented by a cameraman for studio use. It has a twenty-eight inch parabolic reflector of solid spun copper, triple silver plated. The arc is of the single acting type, hand fed and focusing.

The inventor claims that the lamp develops two million candle power illumination at a distance of fifty feet from the arc. A special

diffusing bracket to hold two diffusers forms part of the equipment.

According to the inventor's statement, the current consumption of the lamp is thirty-seven and one-half amperes and it weighs sixty-seven pounds.

Fill Seats

By filling your house with Barton Orchestral Organ melody. It costs less, the Barton way.

Write today for details.

The Bartola Musical Instrument Co.
59 East Madison Street
CHICAGO, ILLINOIS

THE Barton ORCHESTRAL ORGAN

Signs Colored with
RECO Hoods

always look fresh.
The colors are permanent, as hoods are made of natural colored blown glass. They slip over the lamp and are firmly held by a bronze spring.

Ask us more about them.

2 sizes
10 W-40 W

REYNOLDS ELECTRIC COMPANY
2624 W. CONGRESS ST.
CHICAGO, ILL.
Also make Flashers, Small Motors, etc.

LA CINEMATOGRAFIA ITALIANA ED ESTERA
Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
Foreign Subscription: $7.00 or 35 francs per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

SATISFACTION By Far the Best and Cheapest **GUARANTEED**
Trailers on All Features Developing—Printing
Special Title Work
Standard Motion Picture Company
1005-1006 Mailers Bldg. Tel. Central 2347 Chicago, Ill.
Cameramen furnished on short notice.
Immediate Service—No job too small.
GUARANTEED Write Today for Special Prices **SATISFACTION**

Troy's New Eleven Hundred Seat Lincoln Has Opened

WITH the Mayor, city officials, filmdom of Albany, Troy and Schenectady, present, the Lincoln theatre, costing approximately $200,000, and located in the business center of Troy, was recently opened under most auspicious conditions. "The Masquerader" was chosen for the opening week. The house will charge an admission of 35 cents and as such leads other theatres of the city which are charging an admission of 25 cents.

The new theatre which has been upwards of a year in construction, is owned by Symansky brothers.

The Lincoln has a seating capacity of 1,100, including a mezzanine and balcony. The interior color scheme is a combination of salmon and blue. The ceiling is of a quarter-dome type, arching delicately from the walls to the center. The ceiling is in paneling, with centers from which hang the chandelier, electric clusters in gold and ivory. All draperies are dark blue velour, the aisles being of rich deep red.

Designed by Cummings

The house was designed by M. F. Cummings and Son, architects of Troy and constructed by Philip Casey, Jr., of Troy, the decorators being the Eckert Studio of New York, the electrical effects were installed by the Edwards Electrical company, also of New York. The ornamental plaster work was under the direction of the Snyder Studios of Syracuse. The curtains and draperies are from the John Sears Company of New York, the sign being designed and erected by Kollath Brothers of Schenectady, the heating and plumbing being installed by J. J. Horan and Company of Troy.

The exterior is of terracotta with a large steel marquee. A duct cooling system has been installed. The projection room, located in the rear of the balcony, is fireproof in its construction of concrete and steel. The equipment includes two Simplex projectors.

130 Foot Throw

The projector throw is 130 feet. The Stanley Frame Company of New York, has supplied the lobby frames. The ticket office equipment includes an automatic ticket seller machine. Intercommunicating phones are installed throughout the entire theatre.

In accordance with its general policy there will be no glaring posters used in the lobby displays. All advertising will be of hand painted scenes and lettering.

The Lincoln has a twelve piece symphony orchestra in connection with the organ. Professor David Stulmacher will direct the orchestra.

The house will be managed by Edward H. Crawford.

The ushers, young women, are gowned in dark blue and white with a single "L" in center of their caps.

Installations Follow Improved Conditions

Two Simplex Mazda equipments have been installed in the new view room of the Bellingham Theatres, Inc., a recently formed corporation of Bellingham, Wash.

The bettering of business conditions in the Pacific Northwest has been the signal for remodeling a number of smaller houses and adding new projection equipment.

Webster & Walsh have installed two Powers 6-A projectors in their Liberty Theatre at Everson, Wash., which is about to re-open after extensive improvements have been made.

J. Beardsley, of the Orpheum Theatre, Snohomish, Wash., has put in a Capital model Simplex.

Claud Jensen has installed a five unit Automaticket machine at the Majestic, Portland.

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

THE
DEBRIE MOTION PICTURE CAMERA

Slow Motion—High Speed, and Regular Speed Models with Automatic Dissolving Shutters

The lightest, smallest and most practical Camera made, with 400-foot enclosed magazines.

Outfit consists of Regular Model DeBrie Camera, eight 400-foot Magazines, two Sole Leather Cases, 2-inch focus F 3.5 Zeiss Lens, two sets of Masks, Automatic Dissolving Shutter and Precision Ball-Bearing Tripod. Price $1500.

Same outfit without Dissolving Shutter, $1250.

DeBrie Slow Motion-High Speed Camera, with two double 400-foot Magazines, 2-inch Zeiss F 3.5 Lens, two Carrying Cases and Precision Ball-Bearing Tripod. Price, $3000.

Everything for the Motion Picture Photographer.
Get in touch with us when in need of anything in the Motion Picture line.

MOTION PICTURE APPARATUS CO. INCORPORATED

118 WEST 44TH STREET, NEW YORK CITY
Opposite Belasco Theatre. Ownership Management of Willoughby, Inc.

Duratize
YOUR FILMS

Consult
DURA FILM PROTECTOR CO.
Incorporated
220 West 42nd Street
New York City
ALLAN A. LOWNES, President
Phone: Bryant 5576
ABOUT Adding to the Life of Your Film

INSIST UPON
Duratized
FILMS

MAILING LISTS
MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M..	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
819	Vaudeville Theatres	7.50

A. F. WILLIAMS
166 W. ADAMS ST. CHICAGO

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements.
J. P. REDINGTON, Scranton, Pa.

TITLES
FOR ALL PURPOSES—ANY LANGUAGE
10 Years Specializing in This Product Assures You of the
BEST
Moderate Prices :: Quick Service
PREMIER TITLE COMPANY
356-358 EAST 33D STREET CHICAGO

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

MAGIC FILM CLEANING FLUID
Non-inflammable, non-poisonous, instantaneous cleaner. Preserves, brightens, and renews old and slightly used film.
Sample, 25 cents
FILM RENOVATING CO.
Dept. A., 111 Retreat Ave., Hartford, Conn.

Motion Picture Incorporations At Albany Increase in Number

With seventeen companies incorporating and entering the motion picture business, the first half of September shows a decided increase both in the number of companies formed and in the amount of capitalization represented, this total reaching $683,000. With but one or two exceptions all the companies will locate in the vicinity of New York City. The following shows the capitalization and directors for the first year:

Amalgamated Exchanges of America, Inc., $200,000, Charles Kranz, George M. Davidson, Harry Grossman, New York City; Life Like Film Co., $50,000, Antonio Papano, Joseph Ornato, Alice Mary Belikios, New York; Dependable Sales Corporation, $10,000, Charles R. Rogers, Edward Smail, Edward Mackay, New York; Thomas Film Company, $25,000, Louis and Sophia A. Thomas, New York City; David M. Thomas, Washington, D. C.; Lee Film Corporation, $10,000, Henry Herzbrun, May Spero, Harry Lewis, New York; Murray W. Garsson, Inc., $5,000, M. W. Garsson, H. F. Lane, Samuel Harnick, New York; S. R. F. Amusement Co., Inc., $5,000, M. H. Saxe, Henry Fried, New York; I. M. Racer, New York; Marguerite Gale Productions, $100,000, Marguerite Gale, Charles B. Strunk, William D. Bosler, New York; Main Theatre Corporation, $100,000, Joseph Weinstock, New York; Joseph Joffe, Cedarhurst, L. I.; L. F. Naftalison, White Plains; Great Neck Theatres Corporation, Great Neck, $15,000, George A. Duck, David Baron, Great Neck; Joseph Bickerton, Jr.; New York; The Dancing Dozen, Inc., $5,000, Lyman Hess, M. H. Cousins, J. S. Cohn, New York; Better Day Pictures, Inc., $500, F. S. Hutchins, R. A. Young, George C. Lay, New York; Primrose Pictures Corporation, $25,000, C. H. Rosenfeld, Celia Seid, M. M. Shapiro, New York; Seminole Film Productions, $25,000, I. C. Miller, James T. Bell, Samuel J. Cottman, New York; Akron Operating Co.; Inc., $5,000. H. L. Watkins, John Kolvoord, Jr.; J. A. Hopkins, New York; Shea's Incorporated, $100,000, Buffalo, Micha I. Shea, James Franklin; Thomas D. Powell, Buffalo; Emessen Pictures Corporation, $2,000, M. S. and P. B. Nathan, Elsie Langfelder, New York.

Management Changes

ARKADELPHIA, ARK.—Cecil Cupp has purchased the interest of L. A., Walker in Royal Theatre.

NEW BADEN, ILL.—Frank Lietz, proprietor of Strand Theatre at Mascoutah, has taken over moving picture house here and reopened August 5.

MT. VERNON, IND.—Jennings Theatre has been leased by F. N. and J. H. Houppert, which they have reopened as moving picture house.

BURLINGTON, IA.—D. J. Smith has been appointed manager of Rialto Theatre.

FONTANELLE, IA.—Merle Blair and E. E. Cashman have acquired Lyric Theatre.

LE MARS, IA.—W. H. Hoffman, of New Hampton, has purchased Royal and Elite Theatres.

LOWELL, MASS.—Famous Players-Lasky Corporation, which recently acquired Merrimack Square Theatre, has expended $75,000 for improvements. Seating capacity has been increased to 1,800.

ELK RIVER, MINN.—C. A. Morse has sold Elk Theatre to G. E. Kizer, of Wilmont.

PALMYRA, MO.—Star Theatre has been purchased by T. F. Miller.

FROMBERG, MONT.—Liberty Theatre has taken over management of Pastime Theatre.

LINCOLN, NEB.—Crystal Theatre has reopened under management of Ralph Kralik.

RUSHVILLE, NEB.—Joseph Warren has sold his interest in Essaness Theatre to Rollie Wasmund.

BEAUMONT, TEXAS.—People's Theatre has reopened under management of A. N. Platureau.

PANHANDLE, TEXAS.—Amusu Theatre has been purchased by G. H. O'Brien, of Amarillo.

TYLER, TEXAS.—Eugene Kennedy has assumed management of Electric Palace Theatre.

NEWPORT NEWS, VA.—Extensive improvements have been made to Palace Theatre and seating capacity increased to 500.

OSHKOSH, WIS.—H. Frank Allen succeeds Willard C. Welch as manager of Stuart Theatre.

Improving Theatres

FRESNO, CALIF.—Ackerman & Harris, proprietors of the Hippodrome, will expend $25,000 for improvements, including leather chairs, carpets, decorating and painting.

SANTA BARBARA, CALIF.—George W. Smith is preparing plans for reconstruction of Lobero Theatre.

JACKSONVILLE, ILL.—White Hall Theatre Company will expend $10,000 for improvements to Princess Theatre.

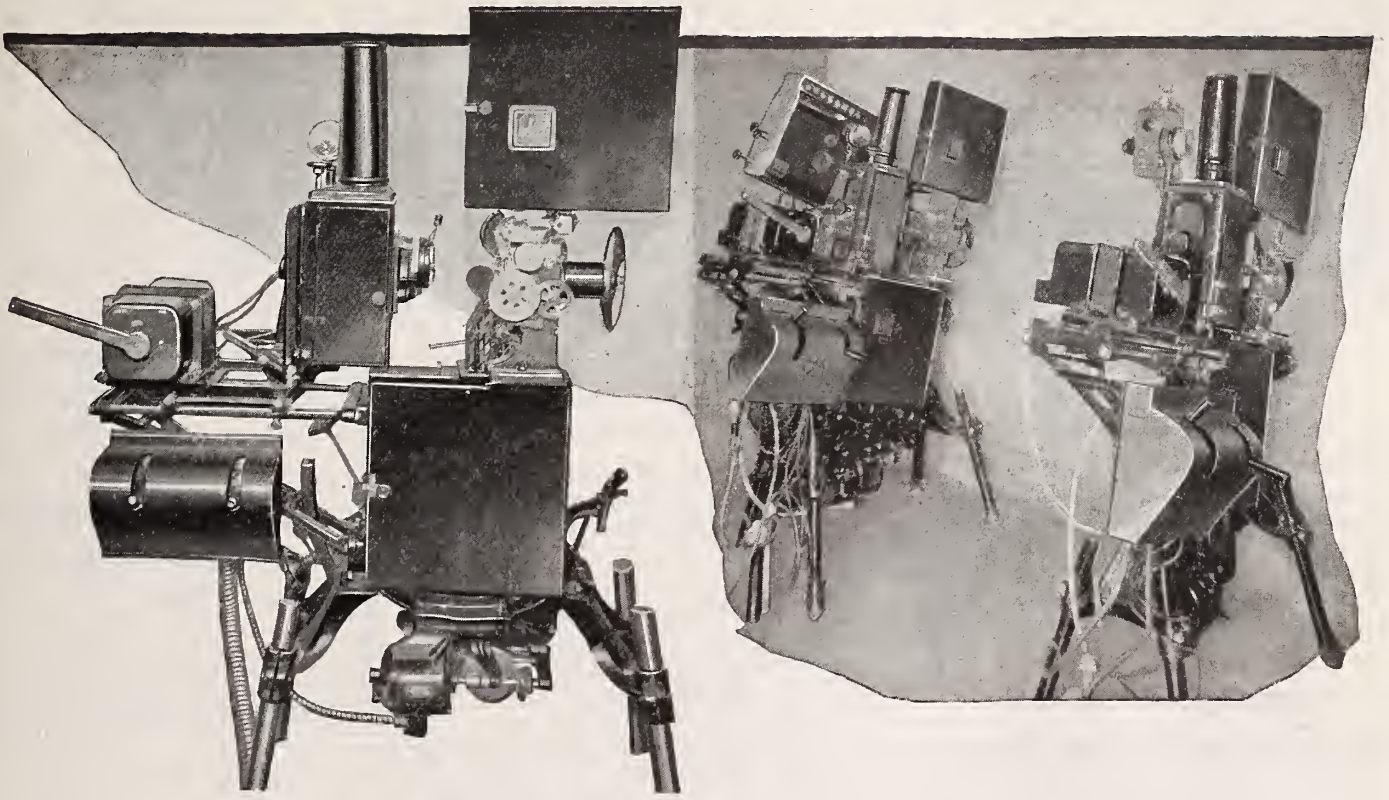
CUMBERLAND, MD.—Liberty Theatre has been closed for renovation, and will reopen in a few weeks with pictures, vaudeville and occasional road attractions.

MINNEAPOLIS, MINN.—Hennepin Theatre Company has plans by Long & Thorshov, 1028 Andrus Building, for alterations to theatre on Hennepin avenue, between Ninth and Tenth streets.

PITMAN, N. J.—Hunt's Theatres, Inc., 1220 Vine street, Philadelphia, has plans by Andrew J. Sauer & Company, Denckla Building, Philadelphia, for alterations and one-story brick and stucco addition, 42 by 96 feet, including balcony, tile, marble and terrazzo work, roof ventilators, etc.

*MALONE, N. Y.—New ventilation system is being installed in Plaza Theatre.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK



More Light for Less Money With the G-E Incandescent Lamp Projector

Pictures equalling the best in the largest theatres can now be obtained in smaller theatres without costly apparatus.

The same steady illumination possible with a direct current arc can now be obtained with the G-E Incandescent Lamp Projector on either alternating or direct current at a great saving in first cost and at one-fourth the current consumed by the arc, taking into account all inevitable losses by either method.

Maintenance cost is also low because there is no carbon dust to injure the mechanism of the projection machine; and the cost of lamp renewals does not exceed the cost of arc lamp carbons.

The G-E Incandescent Lamp Projector produces better screen results than any a.c. arc equipment and is the equal of the d.c. arc outfit up to 50 amperes.

The simplicity of the Incandescent Lamp Projector (no adjustments during operation) and its healthfulness (no fumes or dust) recommend it to projectionists everywhere.

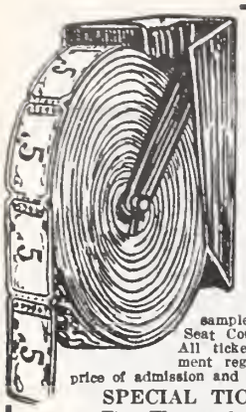
Send for literature and price including all necessary fittings for attachment to any American made projection machine.

General Electric Company

General Office Schenectady, N.Y.

Sales Offices in all large cities

35C-30



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

THE CINEMA

NEWS AND PROPERTY GAZETTE

80-82 Wardour St.

W. I. London, England

Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN and IRELAND, LTD.

NO EXHIBITOR Feels Really Certain Regarding the Merits of Films or Equipment Unless He Sees Them Advertised in

The Moving Picture World

He KNOWS
That Only Reliable Concerns Can Gain Admission to the Columns of the MOVING PICTURE WORLD.

Theatres Projected

HAYWARD, CALIF.—Chamber of Commerce is considering the erection of large theatre and hotel building on site of Villa Hotel, to cost $250,000.

LOS ANGELES, CALIF.—David Allison is preparing plans for clubhouse for Friday Morning Club, to include theatre, to cost $500,000. Address Irving Pichel.

SAN DIEGO, CALIF.—Lange & Bergstrom, Tinker Building, have contract for seven-story theatre and office building to be erected on B street, between Fifth and Sixth, for Cuyamaca Building Company, to cost $1,054,000.

SANTA ROSA, CALIF.—John Greeott plans to erect two-story moving picture theatre, store and office building.

DAYTONA, FLA.—J. W. Camac will erect theatre on Main street, with seating capacity of 1,000.

FORT PIERCE, FLA.—R. N. Koblegard, of Washington, D. C., and E. R. Minshall, of Tulsa, Okla., plan to erect theatre and business building on Pin street, to cost $150,000.

CHICAGO, ILL.—Mrs. Hankes has plans by C. Howard Crane, 127 North Dearborn street, for two-story brick, reinforced concrete and stone-trim theatre, store and office building, 117 by 142 feet, to be erected at southeast corner Roosevelt road and Kominsky avenue, to cost $400,000.

BLOOMINGTON, IND.—H. L. Venderschmitt, of Washington, has plans by Shourds Stoner Company, 511 Tribune Building, Terre Haute, for one-story and balcony brick and stone-trim moving picture theatre, 64 by 130 feet, to cost $50,000.

CHARITON, IA.—W. D. Junkin has plans by William L. Perkins for three-story brick and reinforced concrete moving picture theatre and hotel building, 78 by 108 feet, to cost $65,000.

IOLA, KANS.—E. V. Hyning will erect theatre, with seating capacity of 800.

SITUATIONS WANTED

MANAGER—Twelve years' experience, first-run pictures—combination houses. Hobby, exploitation. One with permanency; now employed, desire change; at liberty on two weeks' notice. Box 277, Moving Picture World, New York City.

HUNDREDS OF EXHIBITORS ARE LOOKING FOR

GOOD SECOND HAND EQUIPMENT

Tell Them About Yours. A One-Inch "For Sale" Advertisement in the

Moving Picture World

Will Do the Trick and Cost You But a Five-Spot

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

ORGANIST AT LIBERTY—First-class, experienced theatre musician. Pictures skilfully and artistically cued. Recitalist of exceptional ability. Handle all makes. Specialize on Hope-Jones, Kimball, Austin, Smith, Moller and Robert Morton instruments. Unlimited library. Union. Address Arthur Edward Jones, Box 194, Portsmouth, Va.

MANAGER—Fifteen years' experience in moving picture theatre and vaudeville. A-1 references as to ability, energy, honesty and success. Box 279, Moving Picture World, New York City.

PUBLICITY ADVERTISING MAN—Live wire, four years' experience with largest producers. Youth, energy, originality, punch, pep. Executive experience. Wants opportunity with producer or theatre. Address S. J. W., 207 E. Buttercup Rd., Wildwood, New Jersey.

AT LIBERTY—Orchestra leader (piano) for pictures or vaudeville. Experienced in all lines. Last two years in legitimate house playing road attractions, pictures and vaudeville. Fine library. Married. Good salary essential. Union. Prefer Long Island, New York or Jersey. Address C. R. H., Moving Picture World, New York City.

Wonderful Opportunity

A nearly new Bell & Howell Camera, 170 degree shutter, one 32 mm., one 50 mm., one 75 mm. and one 6" Telephoto lens; one 50 mm. and one 75 mm. finder lens; four 400 ft. magazines, carrying case for camera, carrying case for magazines, Bell & Howell tripod. Condition of entire outfit will pass for new. Price, $1,500.00 cash.

Wire deposit. Balance on examination.

BASS CAMERA COMPANY

109 No. Dearborn St. Dept. 107 Chicago, Ill.

QUARTER SIZE
2½ inch
2¾ inch
3 inch
$30

3¼ to 6 inches
$25

SNAPLITE
PUTS SNAP IN YOUR PICTURE
MOTION PICTURE LENSES PROJECTION

HALF SIZE
5 to 8¾ inches
$50

9 to 11 inches
$60

SOLD BY ALL LEADING SUPPLY HOUSES
Send for Descriptive Booklet

KOLLMORGEN OPTICAL CORPORATION
35 Steuben Street Brooklyn, N. Y., U. S. A.

We manufacture "Snaplite Jr." lenses for portable projection machines.

B. F. PORTER TAKES OVER BIG CENTER

Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emergency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.

B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

EASTMAN POSITIVE FILM

Adds good photography to picture interest —gives that truthful, accurate reproduction that is only possible when the reproductive scale of the positive material parallels that of the negative. That's why Eastman Positive Film carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

Critical Definition—

with remarkable flatness of field, brilliant illumination, and maximum contrast between black and white are the results of projection through the

BAUSCH & LOMB CINEPHOR

The New Projection Lens

Made by the great optical house of Bausch & Lomb, this projection lens is scientifically right, and the quality absolutely uniform.

Write for interesting literature.

BAUSCH & LOMB OPTICAL CO.
St. Paul Street, Rochester, N. Y.
New York Washington Chicago San Francisco London

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers, Automobile Lenses and Other High-Grade Optical Products.

Direct from the New York Strand

is a guarantee of the quality of the moving picture to be displayed in other towns and cities.

As in pictures, so likewise in equipment, the Strand sets a standard excelled by none. And of course the New York Strand is equipped on every floor with

DIXIE CUP

PENNY VENDING MACHINES

From opening time to closing these machines bring in a steady revenue. They do so only because the public thoroughly appreciates the service.

INDIVIDUAL DRINKING CUP COMPANY INC
Original makers of the paper cup
EASTON, PENNA.
WITH BRANCHES AT { NEW YORK - PHILADELPHIA - CHICAGO / CLEVELAND - BALTIMORE - LOS ANGELES

BETTER BUSINESS FOR YOU

Clear-cut films make satisfied customers. Satisfied customers bring more business to you.

American Film Company Laboratories are film printing experts. A large organization of highly trained men zealously guard our reputation for excellence. We give you better films at no greater cost. You owe it to yourself to give us a trial. Why not on your very next order?

NEGATIVES STORED FREE

WRITE FOR FULL PARTICULARS

Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

A film printing capacity of one million feet weekly.

American Film Co., Inc., Laboratories
6231 Broadway, Chicago, Ill.
and
London, England
Samuel S Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

MOV-EZY

Means "Ease at the Movies"

Send for Catalogue

We have just published a beautiful, new Mov-Ezy catalogue showing exactly what this wonderful theatre chair is and what it does.

Send for this catalogue and learn how the Mov-Ezy, the chair that means "Ease at the Movies," will add immeasurably to the scheme of interior decoration of your theatre, no matter what your specifications or requirements may be.

Josiah Partridge & Sons Company, Inc.
529-541 MARBRIDGE BUILDING
47 WEST 34TH STREET, NEW YORK
Show Room Sales Office

Simplex

YOU KNOW WHY THERE IS A BELL ON A TYPEWRITER

We placed a bell on the inside of our

AUTOMATIC SIGNAL REEL

for the same purpose

IT WARNS THE USER THAT ANY PREDETERMINED DISTANCE FROM THE END OF THE FILM IS AT HAND

Since we announced this new feature our distributors everywhere have been repeating their orders time after time.

Mr. Dave Seymour, owner of the Pontiac Theatre, Saranac Lake, New York, tells us the following:—

"The Signal Reels arrived O.K. Tested and found to be just what we need. Express four more as soon as possible."

A DESCRIPTIVE PAMPHLET TELLS YOU ALL ABOUT THIS REMARKABLE REEL

JUST TEAR THIS OFF AND SEND IT TO US

Name .....

Address .....

Theatre .....

City ..... State .....

(A)

THE PRECISION MACHINE CO. INC.
317-29 East 34th St—New York

FOR BETTER PROJECTION

POWER'S
Dissolving Stereopticon

HANDBOOK of PROJECTION
for
Theater Managers and Projectionists

Fourth Edition

by

F·H·RICHARDSON

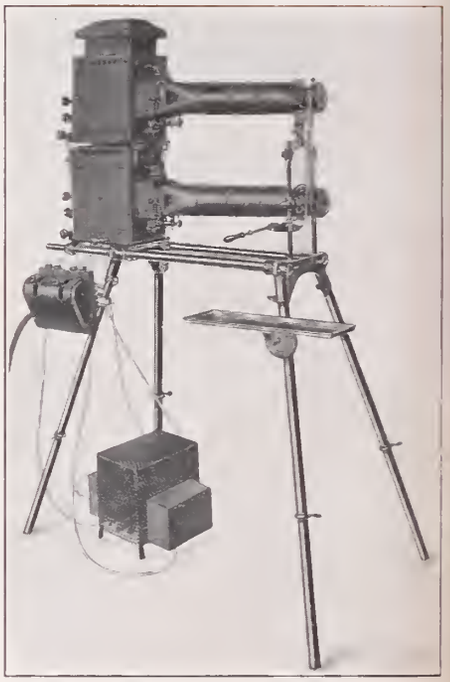
WE STRONGLY ADVISE AGAINST USING THE MOVING PICTURE PROJECTOR STEREOPTICON ATTACHMENT.

There are two advantages in the dissolver as against the single stereopticon. First, the dissolving out of one picture by the other is a much more pleasing effect than can possibly be had with a single stereopticon. Second, when using a single stereopticon, unless the projectionist is very careful while removing or inserting slides, he will move the carrier, which will cause the picture on the screen to move or jump. This is not possible with the dissolver.

Stereopticon pictures may be projected with a very much less brilliant light source than is necessary with motion pictures. As a matter of fact high amperage for stereopticon projection is objectionable, because the resultant heat may and probably will crack the slide if it be left in the light for more than a very brief period of time.

A Chalmers Publication

ADDS TO THE VARIETY *and* ATTRACTIVENESS *of the* PERFORMANCE



REDUCES SLIDE BREAKAGE *and* CURRENT CONSUMPTION

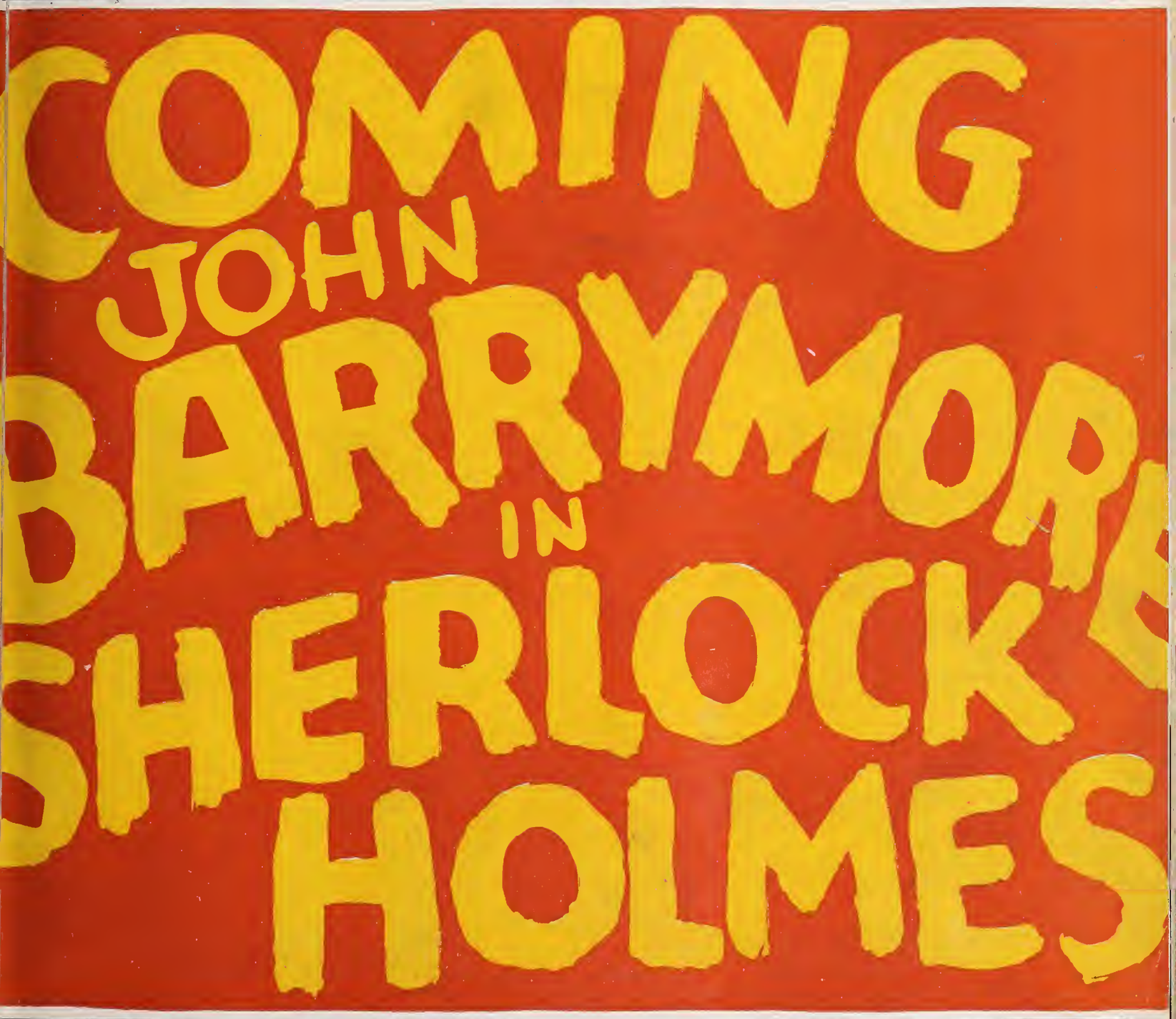
BETTER PROJECTION PAYS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Regional in News Value; National in Service

Moving Picture WORLD

Vol. 58, No. 6 OCTOBER 7, 1922 PRICE 25 CENTS



Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Second to None!

"I CAN say without a second thought that Century Comedies are second to none. I cannot praise them too highly."

D. J. Walsh
HIPPODROME
Buffalo, N. Y.

"I will always be glad to show a Century at this theatre!"

Eugene Quigley
ASCHER'S CAPITOL
Cincinnati, O.

QUEENIE
THE TRICK HORSE
JOHNNY FOX
THE KLEVER KID
BROWNIE
THE WONDER DOG
LEE MORAN
THE MERRY MIMIC

CONSISTENTLY GOOD!

CENTURY COMEDIES

The Screen's Sweetest Kiddie in A Story Everybody Knows!

YOUR patrons have waited patiently for this combination—Little Baby Peggy in "Little Red Riding Hood." Now you can give it to them! Every kiddie in your town will want to see the story they know by heart on the screen—and they'll bring their mothers and fathers! See your Universal Exchange today!

JULIUS STERN *will present*

BABY PEGGY

in

"LITTLE RED RIDING HOOD"

Directed by
ALF. GOULDING

Century
Special Production

RELEASED THRU

UNIVERSAL

ADOLPH ZUKOR PRESENTS

Thomas Meighan

IN

"The Man Who Saw Tomorrow"

By Perley Poore Sheehan
and Frank Condon
Directed by Alfred E. Green

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR PRESENTS

Thomas Meighan

IN

"The Man Who Saw Tomorrow"

By Perley Poore Sheehan and Frank Condon.

Directed by Alfred E. Green.

NO story precisely like this has ever been filmed. It is the most unusual plot ever conceived.

It is so varied in incident that it is as good as two stories rolled into one. On one hand you see the hero living a wild, primitive life of adventure in the South Seas, on the other you see him struggling for fame and power in European diplomatic circles.

There are three thrilling romances—one with a South Sea Island girl, another with a society beauty, and a third with a Russian princess.

Cast includes Leatrice Joy, leading woman of "Manslaughter," June Elvidge, Theodore Roberts, Eva Novak, and John Miltern.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

The Re-Creation
of a Masterpiece

By the supreme artiste of
the screen
Made to meet the demands
of a public of today
Made under the vast photo-
play improvements of today

MARY PICKFORD

in

"Tess of the Storm Country"

From the novel by Grace Miller White
and its dramatization by Rupert Hughes
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rosher

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

He Measures Up to His Biggest Picture Vehicle

Here's what you've got when you book "A Tailor Made Man"—

The best Charles Ray in the best and biggest Charles Ray feature.

Made from the best and biggest photoplay vehicle he ever had.

With a title known by everybody in every town in the United States.

What more does any box-office want?

"A sure-fire attraction with any audience. Exhibitors can go the limit," says the World.

"The finest houses in the world can put this picture on and clean up," says the News.

Arthur S. Kane
presents

Charles Ray

in

"A Tailor Made Man"

By Harry James Smith
As produced by Cohan and Harris
in the United States of America

Direction···Joseph De Grasse

Released by
UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

GEORGE ARLISS

in

"The Man Who Played God"

...e. "The Man Who Played ... God" is an example of what the public is ... yearning for. ...

Says The Motion Picture News
(See September 16 Issue)

But →

...great artist and ... regen... ated being. The great trouble with the picture is that many who see it will want to shelve other pictures to play it because it presents a brand new idea.

The action is swift and in composing his pict... the di... time...

Says The Exhibitors Trade Review
(See September 16 Issue)

If You Look You'll Book!

It's a Distinctive Picture —

See it at your UNITED ARTISTS CORPORATION *Exchange*

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

A Picture You Can Show and Look Your Patrons in the Eye As They Go Out

Albion Productions, Incorporated
presents

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Giblyn Production

Adapted from Mrs. Nalbro Bartley's Saturday Evening Post story of the same name

A Powerful Dramatic Close-up of the American Home of To-day

A photoplay that lifts the veil of secrecy from the home-life that exists in every community.

A picture that every woman will be sure to see and then tell her friends to go see it.

A great star, with an all-star cast, in a great story that has love and romance, pathos and humor, joy and despair, success and failure—everything that goes to make a 100 per cent box-office feature.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
←A Branch Office located in each United Artists Corporation Exchange→

It's New—
It's Novel—
It's Different—
The First All-color
Feature Length Picture

J. STUART BLACKTON

presents

Lady Diana Manners

in his own story

"The Glorious Adventure"

The First Prizma Color Photoplay
Scenario by Felix Orman

"Melodrama intense and unrestrained.—Action in abundance.—Hits you squarely between the eyes."—N. Y. American.

"A new and beautiful addition to screen art.—London's great fire is marvellously reproduced."—N. Y. Telegraph.

"In a class by itself.—Lady Diana Manners is unquestionably beautiful."—Trade Review.

"Here is realism beyond the scope of the ordinary picture."—N. Y. Evening Telegram.

"Splendidly done.—Gorgeously beautiful.—Lady Diana Manners is beautiful."—N. Y. Mail.

"At last a new dramatic situation, the like of which has not been done before."—Brooklyn Eagle.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

MARION DAVIES

CREATED BY
COSMOPOLITAN
PRODUCTIONS
A Paramount Picture

WHEN KNIGHTHOOD WAS IN FLOWER

Is the most sensational hit in the history of motion pictures. All New York is talking about it! The newspapers are filled to overflowing with its praises!

Here are a few extracts from leading New York dailies:

"When Knighthood Was in Flower is one of the greatest film epics ever made in America; in fact, the picture merits visit after visit to grasp all its glories." —*Robert G. Welsh, Eve. Telegram.*

"The most amazingly beautiful motion picture ever screened. Moves swiftly never wearying, and leaving at the last a regret that it is over." — *N. Y. Mail.*

"When Knighthood Was In Flower is all that has been claimed for it; the people simply burst into applause again and again. Don't miss it." — *Harriette Underhill, N. Y. Tribune.*

"It seems to us that this picture is every bit as important to see as any play on Broadway. It marks a high point in the art of entertainment and in the art of the American motion picture studio. We whole-heartedly commend it to every man, woman and child to whom romance and beauty are not mere words found in dictionaries."—*Daily News.*

"When Knighthood Was In Flower ranks high alongside of the best in romantic screen drama with a beauty of background which has not to our knowledge been surpassed. The scene showing Marion Davies in an attitude of prayer is one of the finest moments which we have seen in the cinema."—*N. Y. World.*

"It has magnificent settings and costumes, and lighting effects of almost unbelievable beauty, and is acted with skill in addition."—*N. Y. Sun.*

"When Knighthood Was In Flower is dazzling to the eye, splendidly impressive and apparently true to the time and places of its settings. Marion Davies really outdoes herself, while Lyn Harding is a joy. Such a King!"—*N. Y. Times.*

"No one can afford to miss this great screen masterpiece, and you may be assured we will go again."—*Evening Journal.*

"Marion Davies gives a performance of the modern, stubborn, adorable Mary that is not only the best thing she has ever done, but one of the finest performances ever given by any actress."—*Morning Telegraph.*

"You come away from 'When Knighthood Was In Flower' as pleasantly weary as an art collector after a day among treasures, or an out-of-towner after a Sunday afternoon on Fifth Avenue."—*N. Y. Globe.*

"The production is one of the most massive and costly ever attempted, and Miss Davies' interpretation has made the entire effort worthy."—*Edward E. Pidgeon, Journal of Commerce.*

"When Knighthood Was In Flower represents the supreme achievement of the motion picture art."—*New York American.*

"Beautifully staged and photographed. The costuming is gorgeous."—*Evening Post.*

Playing to capacity and turning hundreds away at every performance at the

CRITERION THEATRE

BROADWAY AT 44th STREET :: :: NEW YORK CITY

Seats eight weeks in advance.

IN

WHEN KNIGHTHOOD WAS IN FLOWER

"The Most Exquisitely Beautiful Thing That Has Ever Been Done in Films"—MOVING PICTURE WORLD

A NEW TYPE OF MOTION PICTURE

Nothing Like It Has Ever Been Done Before

"THE ENCHANTED CITY"

A Love Fantasy

By

WARREN A. NEWCOMBE

By arrangement with
HOWARD ESTABROOK

Robert E. Sherwood says in "LIFE":
"It is a gorgeously beautiful picture that brings a new quality—something higher than photography—to the screen"

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.

E. W. Hammons, President

PLAYGOERS PICTURES
presents

Face to Face

MARGUERITE MARSH *and* COIT ALBERTSON

THE accused admitted breaking into the house—and bonds were stolen. He admitted firing a shot—and a man was found dead.

A girl, a guest in the house, challenged this conclusive evidence. Her heart told her that justice was being thwarted.

Marguerite Marsh, Coit Albertson, Richard Stewart, Edna Holman, Joseph Marba, William Kendall and Frances White in five reels of excitement.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC

IMPORTANT ANNOUNCEMENT

William Fox desires to make known to Exhibitors and Motion Picture Theatre Owners the fact that

FOX EDUCATIONAL ENTERTAINMENTS

are now ready for release to the trade

Another Mile-Stone in Motion Picture History Has Been Passed

The release of the first group of Fox Educational pictures marks the beginning of a new Epoch of public Appreciation of the Service rendered the Community by the Motion Picture Theatre.

See three following pages for details.

FOX FILM CORPORATION

1—What are Fox Educational Entertainments?

They are short pictures of from one-half reel to one reel in length made so that they are, first of all, entertaining to the general public; but, at the same time, conveying information on popular subjects in a manner which make them of real value from an educational standpoint. Each picture deals with a single subject. Fox Educational Entertainments are not to be confounded with screen reviews or other make-shift, pieced together so-called educational reels.

2—Who are they made for?

First and foremost for motion picture theatres and their audiences. Fox Educational Entertainments will please the regular patrons of their theatres because of their entertaining qualities, and will create a new body of patrons for you because of their educational value.

3—Where can they be booked?

Fox Educational Entertainments can be booked through any of the established Fox Exchanges in the United States and Canada in just the same manner as any other William Fox motion picture is booked. The manager of the Fox Exchange which serves you has prints in his office and is prepared to screen these pictures for you.

4—When can they be shown at your theatre?

On September 24th the first six Fox Educational Entertainments (listed on the opposite page) will be ready for release, and can be shown at your theatre on and after that date as quickly as you may desire to play them.

5—How can they be booked?

You can book for your theatre either one or all of the first six of Fox Educational Entertainments. This means that these pictures can be booked and presented on an individual or a group basis, as you may elect.

6—How will they benefit your theatre?

First: By adding a unique and highly desirable entertainment value to your program. Exhibitors and the public have long expressed the desire for short numbers on the program of the motion pictu e theatre, different from the comedies, news reels, screen reviews and other product now available. A novel and welcome addition to any theatre's program will be found in these pictures.

Second: By bringing into your theatre a new and valuable class of patronage and thus make friends for your theatre of the very best people in your community. In this manner there will be created between your theatre and the community in which it is situated a closer contact and community of interest.

Are Fox Educational Pictures awaited by Trade

Here Are The First Six

FOX EDUCATIONAL ENTERTAINMENTS

All Are Released September 24

Alligator Hunting and Farming

Modern methods of raising alligators, contrasted with the thrills and dangers of hunting them in the tropics.

(Half Reel)

Thrills and Spills

All the joys of winter sports, the thrills of skiing, ice skating and tobogganing in a reel of real entertainment.

(Half Reel)

Volcanoes of the World

An aeroplane trip over the burning craters of the world's greatest active volcanoes, including famous Mt. Vesuvius, with a graphic illustration explaining how they are formed.

(One Reel)

Water Sports

The thrills of surf-riding, aquaplaning and speed-boating plus the appeal of the modern sea nymph in fancy diving and swimming exhibitions.

(Half Reel)

A Story of Ice

Ancient and modern methods of harvesting ice—fighting the perils of icebergs on the high seas—dynamiting veritable mountains of ice to prevent river jams—all in a reel of picturesque beauty and exceptional interest.

(Half Reel)

Ancient Rome

A camera jaunt through this beauty spot of the Old World, showing intimate glimpses of the ancient and historic structures, with thrilling scenes taken from an aeroplane.

(One Reel)

and Public?. . . . . See comments on next page. ➤

—of Fox Educational Entertainments:

Wm. A. Johnston, *Publisher* Motion Picture News

says editorially, *(See page 1354, issue Sept. 16.)*

"When William Fox takes off his coat and goes after anything you can always count on results. We speak prominently here of this enterprise because we regard it of great fundamental importance. This kind of picture brings the exhibitor in sympathetic touch with those community groups which today are often opposing him. And it is just this bridging the gap—and only this—which will eventually eliminate censorship."

Robert E. Welch, *Editor* Moving Picture World

says editorially, *(See page 182, issue Sept. 16.)*

"There is going to be unusual interest in Fox Educational Entertainments. William Fox is spending a lot of money here on an idea that is akin to an ideal. If all the subjects hold up to the first ones he has lived up to every calculation he has made."

Martin J. Quigley, *Publisher* Exhibitors Herald

says editorially, *(See page 19, issue Sept. 23.)*

"The significance of this undertaking is very great. The time is most opportune for the production of motion picture subjects of an educational character... but the effort of the Fox organization does not stop merely with the production of subjects that inform and instruct... these subjects afford genuine entertainment. They place in the hands of the theatreman an instrument that certainly will be productive of excellent results in gaining the attention of the best people of his community. The Fox organization in this matter has identified itself with a highly commendable undertaking.

Coming Fox Educational Entertainments

Future Releases

The Educational Division of Fox Film Corporation plans to release fifty-two subjects yearly of from 300 to 1,000 feet in length. These will be pictures of current educational and entertainment value and will not be of a scientific or technical nature. They will be produced from the showman's angle for the purpose of entertaining and amusing the theatre-going public. Each one will be a distinct novelty, unlike anything heretofore offered the motion picture theatre.

Production Plans

More than 200 experienced cameramen are now gathering especially ordered material for Fox Educational Entertainments.

Frederick Fesneau and L. Maes, two cameramen thoroughly acquainted with the Old Country, now are in Europe making special pictures for these subjects. Russell Muth, who won fame by his daring flight over Mt. Vesuvius is in South America. Al Brick, another of the Educational staff, has just returned from China, where many unusual subjects were made for your use. These pictures set a new standard of exceptional entertainment.

FOX FILM CORPORATION

COMING

"LET 'ER RUN!"

With the Greatest Horse Race Ever Filmed

Number (3) in the new series of

Christie Comedies

with

DOROTHY DEVORE

GEORGE STEWART and LINCOLN PLUMER

Another one you cannot afford to scratch.

RELEASED IN OCTOBER THROUGH

Educational Pictures

"THE SPICE OF THE PROGRAM"

Reminder:---

Have you Played (1) "THAT SON OF A SHEIK" (2) "PARDON MY GLOVE"?

Why try to gild the Lily?

We have searched in vain to find adequate superlatives to describe the splendour magnitude and dramatic power of

NERO

The William Fox grandiose spectacle of ancient Rome

STAGED IN ITALY
BY
J. GORDON EDWARDS

STORY BY
CHARLES SARVER
AND
VIRGINIA TRACY

Fox Film Corporation

FOX
INDEPENDENCE & STRENGTH

Action from title to tailpiece

William Fox
presents

DUSTIN FARNUM
in
The Yosemite Trail

Story by RIDGWELL CULLUM
Scenario by JACK STRUMWASSER
DIRECTED BY
BERNARD J. DURNING

FOX
INDEPENDENCE & STRENGTH

Fox Film
Corporation

VON STROHEIM'S
Foolish Wives
UNIVERSAL
SUPER-JEWEL

VIRGINIA VALLI
HOUSE PETERS
AND MATT MOORE
in **The Storm**
Play by Langdon McCormick
Directed by Reginald Barker

I'M GLAD YOU MA

No. 301.—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company.

A competitor scolded me and kidded me the other day.

He said, "You're the easiest mark in the business. Why, man, the exhibitors are SIMPLY CLEANING UP MONEY on 'The Storm' and they are LAUGHING BEHIND YOUR BACK because you practically gave them the picture instead of getting big money for it."

His criticism did not have the effect he thought it would. Instead of hurting my feelings, IT MADE ME GLAD.

Whenever I hear that the exhibitors are CLEANING UP PROFITS with Universal Pictures, it gives me a thrill of delight because it means more good will is added to the huge pile of good will the Universal has always had.

But my friend made one slight mistake. The exhibitors are not laughing behind my back. They are honestly telling me to my very face how well they are doing with "The Storm." I never in my life received so many messages of gratitude and congratulation, not only because of the big money the showmen have made and are making on the picture BUT BECAUSE I DID NOT USE IT AS A CLUB TO MAKE THEM BOOK OTHER PICTURES WITH IT.

I ask you to pause just a moment and carefully compare the Universal's selling and booking policy with that of other companies.

UNIVERSAL

REGINALD DENNY
in
The Kentucky Derby
Play by Chas. T. Dazey
Directed by King Baggot

EILEEN PERCY AND
HELEN JEROME EDDY
and a big special cast in
BOOTH TARKINGTON'S
The Flirt
Directed by Hobart Henley

HOUSE PETERS
and a wonderful cast in
Human Hearts
Play by Hal Reid
Directed by King Baggot

PRISCILLA DEAN
as "Cigarette," the Daughter of the Regiment in
Under Two Flags
Novel by Ouida
Directed by Tod Browning

DE THE MONEY

How many others, if they had had such a powerful box-office success as "The Storm" would have permitted you to book it WITHOUT BOOKING OTHER PICTURES AT THE SAME TIME?

The policy of clubbing the exhibitor over the head with a good picture to make him book other pictures less meritorious has been very successfully worked in this business. You have stood it for a long time. It has temporarily enriched the coffers of the people who did it, but IT HAS STORED UP BAD WILL AGAINST THEM IN YOUR MIND.

The Universal's policy is the simplest of all, because our basic thought has been to EARN YOUR GOOD WILL.

We've got other pictures coming from the studio all the time, as good as "The Storm" and better. They don't need anything to sell them except their own merits. When you make a clean-up with them, it won't make us mad. We will never regret that we did not wring a higher price out of you.

I'm glad you made a pile of money on "The Storm." You'll make just as much on our pictures to come, and not a blessed one of them will be used as a club to bang you over the head.

Good will comes from the heart. I'm going to hang on to yours with all my might and main. I'm not an easy mark just because you make money on Universal Pictures. I'm GLAD—eternally, almighty and doggone GLAD!

JEWELS

LON CHANEY
with VIRGINIA VALLI
IN
Bitter Sweet
Directed by Lambert Hillyer

PRISCILLA DEAN
IN
White Tiger
Directed by Tod Browning

C. C. BURR presents

"Secrets of Paris"

From Eugene Sue's famous story "The Mysteries of Paris"

Adapted by Dorothy Farnum
Directed by Kenneth Webb
Produced by the Whitman Bennett Studios
Art Director—Elsa Lopez

Lew Cody
Gladys Hulette
Montague Love
Dolores Cassinelli
J. Barney Sherry
Walter James

Realizing that exhibitors have long memories and that our reputation is our greatest asset, we want to say that we just screened "SECRETS OF PARIS" and go on record right here and now to say that this is a splendid attraction and one of the most interesting, thrilling, and colorful productions that we have seen for many a day.

—"this is the most remarkable cast that has ever passed through my hands"—

signed
William Bennett

Buster Collier
Rose Coghlan
Effie Shannon
Harry Sothern
Bradley Barker
Jane Thomas

As Mr. Lasky's assistant and Producing Manager of Famous Players-Lasky for years — this means something.

I personally recommend that every exhibitor save a date for this picture, as it looks like a "sure-fire" bet to me.

C. C. Burr

MASTODON
Films, Inc.
C. C. BURR, Pres.
133 W. 44th Street
New York, N. Y.

WM. M. VOGEL
Foreign Distributor
126 W. 46th St.
New York, N. Y.

Pick up this pencil

and write your own scenario. Write the kind of a picture you would be proud to show your patrons—the kind you know will fill your theatre. It's 10 to 1 you will create a picture just like the Chester Bennett Production

"THE SNOWSHOE TRAIL"

WITH

JANE NOVAK

Roy Stewart and Splendid Cast

Story by Edison Marshall — Adapted by Marion Fairfax

Snow scenes that outdo nature—Story truer than life itself—As clean as a baby's conscience—As thrilling as a 'plane flight. It shrieks exploitation—it generates publicity. If it's pictures you want, not alibis; if it's crowds you want, not disappointments! If it's profits you want, not losses—Play the peer of all snow pictures—"THE SNOWSHOE TRAIL." Tell us when—We'll tell you how.

Keep your eye on F.B.O.

Film Booking Offices of America, Inc.

MAIN OFFICES, 723 SEVENTH AVENUE, NEW YORK—EXCHANGES EVERYWHERE

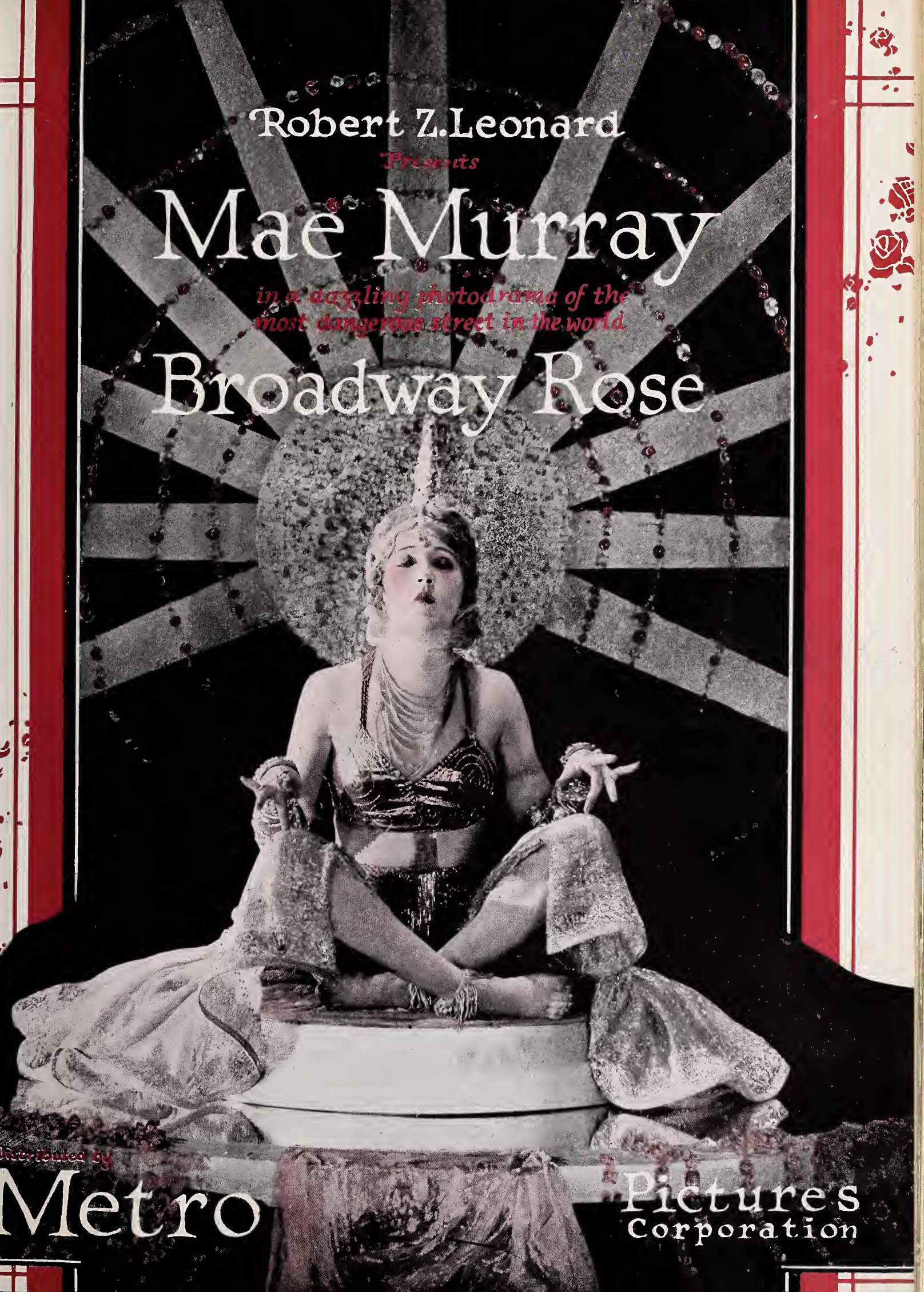
Robert Z. Leonard

Presents

Mae Murray

in a dazzling photodrama of the most dangerous street in the world

Broadway Rose



Distributed by

Metro Pictures Corporation

Every rose has it
When you book
Presentation of
Mae
in Broa
your competito
Jury Imperial Pictures Ltd. Exclusive
Distributors thruout Great Britain
Sir William Jury, Managing Director.

thorn

ert Z. Leonard's

Murray

dway Rose

will feel it.

A TIFFANY
Production
M.H. HOFFMAN Vice-pres.
and Gen. Manager
Story by
EDMUND GOULDING
Art settings Executed by
TILFORD CINEMA
Corporation

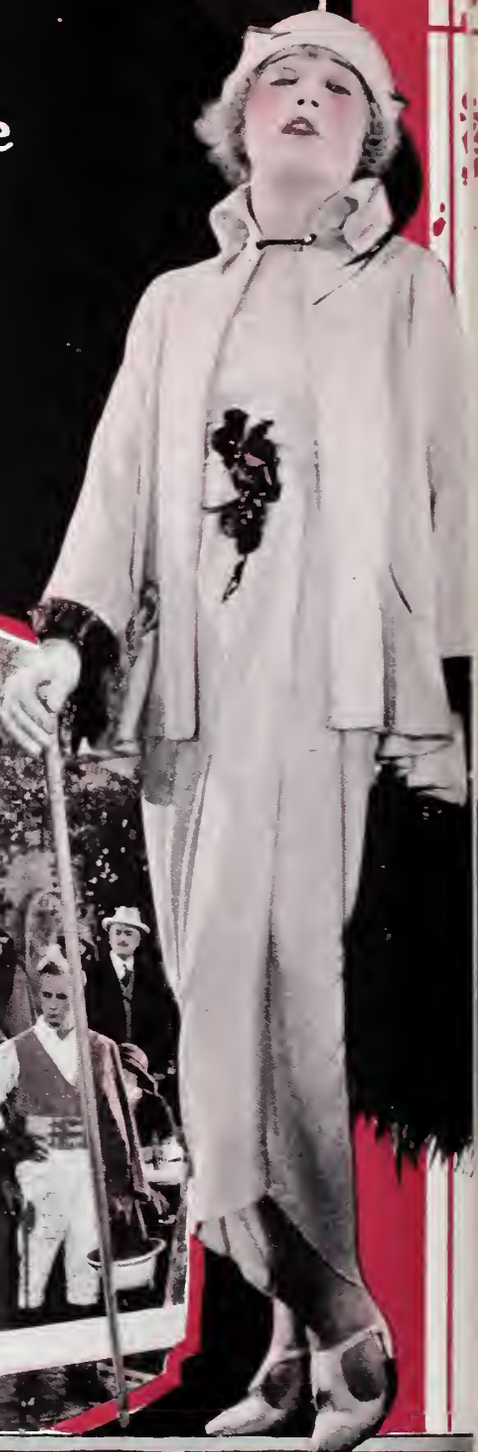
The star of provocative beauty
In gowns so gorgeous as to
evoke gasps of wonder
As she enacts a story of
Broadway from the inside
Before settings of a splendor such
as only the fabulously rich know
And a cast befitting the pic-
ture's other elements of
excellence

Distributed
Exclusively by

Metro Pictures
Corporation

Plant
BROADWAY ROSE in
your booking schedule NOW
and transform your box-office
into a greenback-garden

Robert Z. Leonard
Presents



Mae Murray
in
Broadway Rose

Distributed by
Metro Pictures Corporation

SELZNI
REG.U.S PAT OF
PICTU
Leads you can well afford to follow
Entire Marcus Loew Circuit in GREATER NEW YORK
Entire Stanley Circuit in PHILADELPHIA
Entire Ascher Bros.' Circuit in CHICAGO
Entire A. H. Blank Circuit in IOWA
Entire Hostetter Circuit in NEBRASKA and IOWA
J. Lourie's Modern and Beacon Theatres in BOSTON
Frank J. Rembusch's Theatres in INDIANA
Apollo Amusement Co.'s Apollo Theatre in INDIANAPOLIS
Friedman Bros.' Tower Theatre in ST. PAUL
Fred Elliott's Clinton Square in ALBANY
E. Croninshield's Bijou in TROY, N. Y.
W. M. Smith's Rialto in OKLAHOMA CITY
W. A. Abrahamson's Zelda Theatre in DULUTH, MINN.
John Harwick's Theatres in the PACIFIC NORTHWEST
McMahon & Jacobson's Lyric Theatre in CINCINNATI
Southern Enterprises' Rialto Theatre in ATLANTA
Jack Partington's Granada in SAN FRANCISCO
Merle Davis' Ansonia Theatre in BUTTE, MONT.
Walter Read's Hippodrome in CLEVELAND
J. H. King's Crown Theatre in MOBILE, ALA.
Lovel's Columbia Theatre in PROVO, UTAH
Smart Exhibitors
Controlling the
Best Theatres
in
Representative Cities
are playing
"LOVE IS AN AWFUL THING"
STARRING
OWEN MOORE
to
RECORD BREAKING BUSINESS

A FRANK STATEMENT!

In announcing a new picture for release, the conscientious producer and distributor finds it most difficult to convey the excellence of his production..... for fear he will over-rate or sometimes under-rate its real value.

We are in just this position in announcing..

SHADOWS

The few persons at Los Angeles who have seen it pronounce "Shadows" the most unusual picture ever made, a revelation in every way!

So totally different that it just doesn't permit comparison with any other picture!

Their comments tempt us to refer to it as "the Greatest", "the Most Wonderful" motion picture ever made.

But one reads so many such claims that these adjectives have long since lost their true meaning!

So we merely wish to convey that

B.P. Schulberg presents
A. Tom Forman Production

SHADOWS

Adapted from the famous prize story,
"Ching, Ching, Chinaman",
by Wilbur Daniel Steele.

Portrayed by

Lon Chaney — Harrison Ford
Marguerite De La Motte
Walter Long — John Sainpolis
Buddy Messenger
Priscilla Bonner — Frances Raymond

Directed by Tom Forman.

We ask you to look at it and judge for yourself if it is as wonderful and as great as they say.

Prints at Exchanges in October

Produced by

PREFERRED PICTURES-INC.

B.P. Schulberg -Pres- J.G. BACHMANN-Treas

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

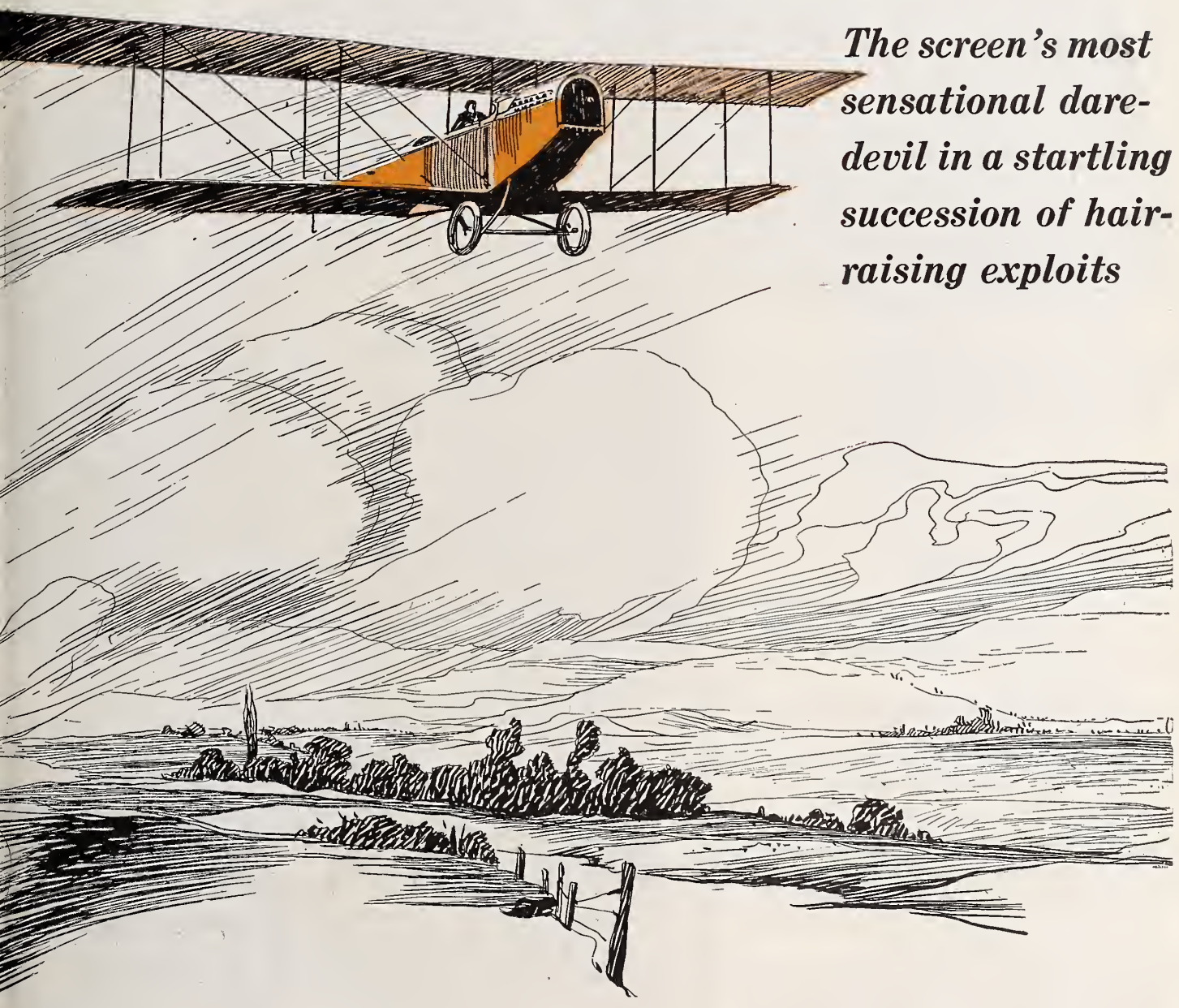
CHARLES HUTCHISON

COMING SOON

Arrange for an early screening.

SPEED

With LUCY FOX



The screen's most sensational dare-devil in a startling succession of hair-raising exploits

The man who daily dares death with a smile

A serial of countless thrills, surprising sensations and multitudinous marvels.

Pathéserial

All of 'em Like It—
You and Your Public Will, Too

VARIETY: Exceptionally well played and exceedingly interesting story. The film is something of a novelty. It gets away from the familiar love story triangle and is fresh in its romance.

NEW YORK TELEGRAPH: The Jack London atmosphere has not been lost in translating his novel to the screen in "The Mohican's Daughter." The story has been extremely well handled with a color and picturesqueness of the half-breed love story retained. It is the kind of story that goes across with a very wide audience.

MOVING PICTURE WORLD: Nancy Deaver's performance as Jees-Uck, the Indian girl in "The Mohican's Daughter," is one of the memorable achievements in the picture.

MOTION PICTURE JOURNAL, New York: An exciting Indian story with good atmosphere. The story of an Indian girl who falls in love with the white manager of a trading post.

EXHIBITORS TRADE REVIEW: "The Mohican's Daughter" makes a pleasant story and affords good interest for anyone. The chief interest depends upon the love story of Jees-Uck, the Indian girl, and the young manager of a trading post.

REELAND REVIEWS: It remains a Jack London story which is more than can be said of a great many pictures adapted from this writer's work. A well-made picture that should attract in any community.

An S.E.V. Taylor Production

The MOHICAN'S DAUGHTER

From the Story of JEES-UCK
by **JACK LONDON**

Directed by S. E. V. Taylor
Produced by P. T. B. *Inc.*

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Mark Twain's The PRINCE and The PAUPER

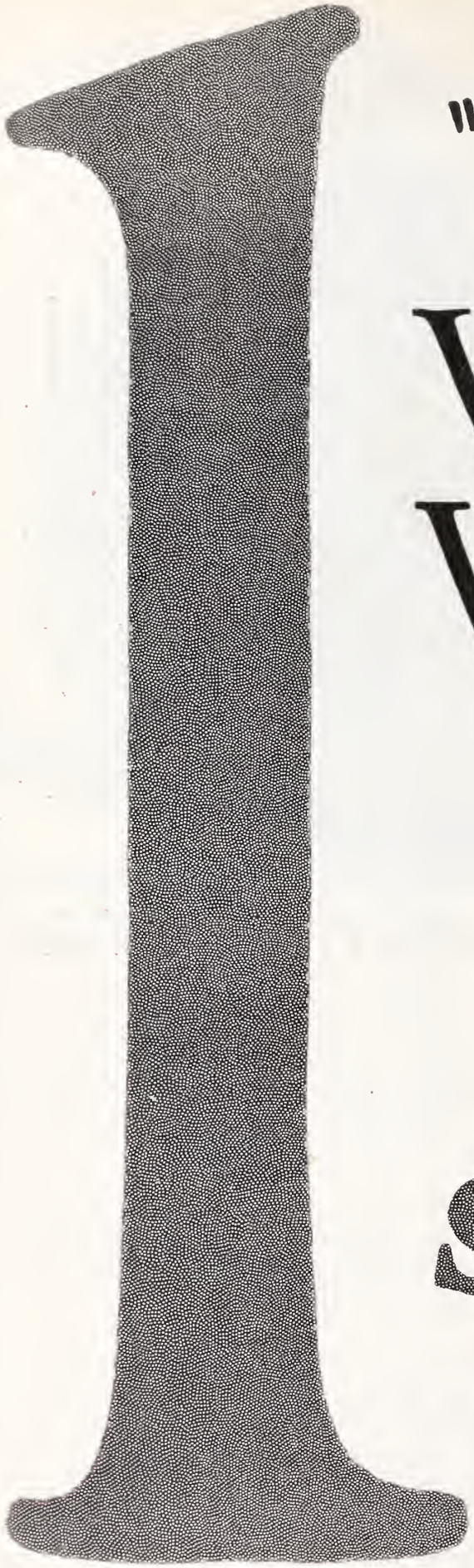
"I am the Prince of Wales"

You will never forget the thrill contained in the scenes where a king's heir, clad in the rags of a thief's child, seeks to assert the authority of class over mass—and is answered with blows and ridicule.

"The Prince and the Pauper" is Mark Twain's immortal romance; one of the tenderest and richest of all the stories ever written in the history of the world's literature.

Even more appealing than "Huckleberry Finn" and "A Connecticut Yankee." With all the weight that a statement can be made we say to the Exhibitors of the country: "This is the biggest profit-making picture of its type ever produced." See it immediately at our exchanges. It is a picture for extended runs and advanced admission prices.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited



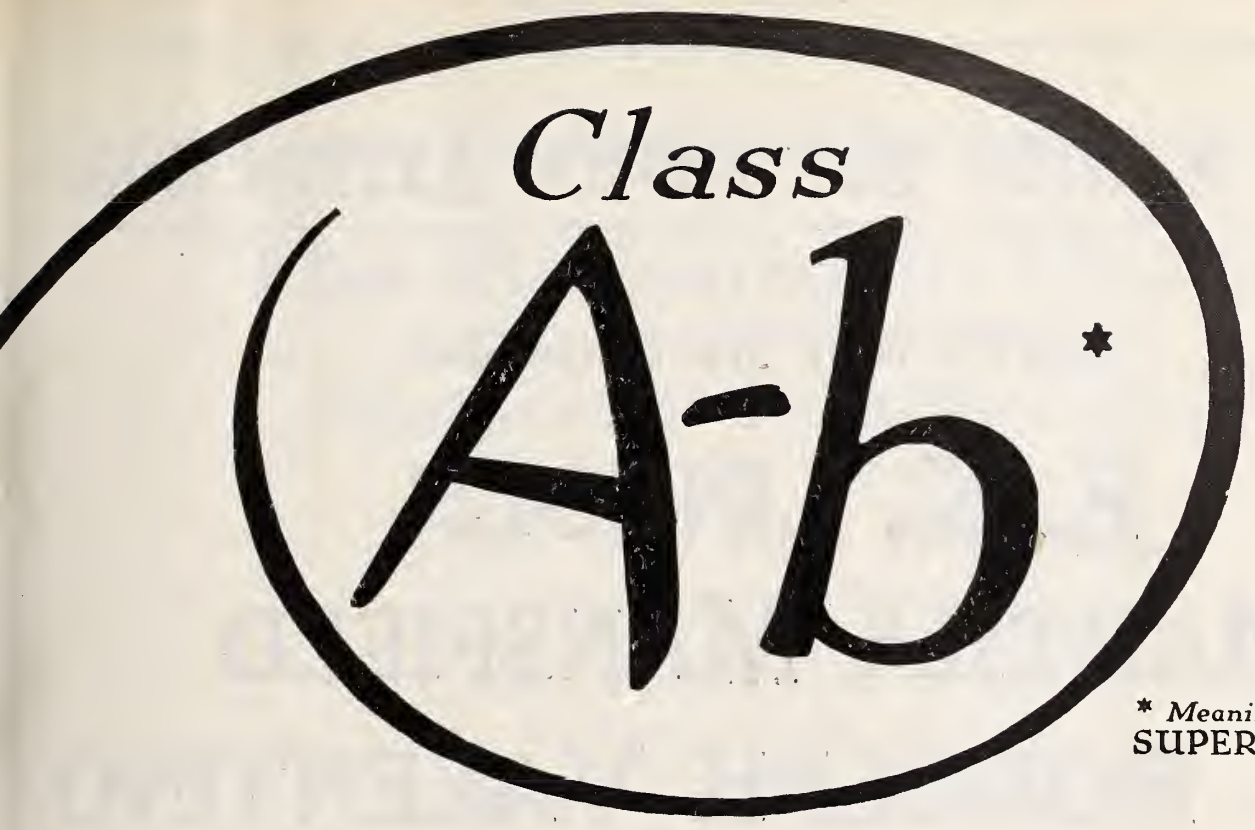
"The VEILED WOMAN

featuring
Marguerite Snow
from the famous novel by
MYRTLE REED
directed by
Lloyd Ingraham
A RENCO FILM COMPANY *production*

st of the

HODKINSON BIG 7

Distributors of Official Urban Movie Chats



says "SCREEN OPINIONS"

"The Veiled Woman"—Class A-b. (Superior)

"The Veiled Woman" is one of the most interesting of modern screen achievements. It is distinctly not "movie stuff," but is impressionistic in style.

Character development is excellent, the story is clearly defined and its points of argument clearly set forth. Lloyd Ingraham deserves a great deal of credit for his worthy attempt at the making of an inspirational picture.

SCREEN OPINIONS

There is easily enough drama with its accompanying love story to keep the spectator firmly interested throughout the progress of "The Veiled Woman," a picture produced by H. J. Reynolds and released by Hodkinson. It is a somewhat poignant story of simple souls told appropriately in a simple manner.

MOVING PICTURE WORLD

An agreeable absence of the stereotyped and exaggerated small town types so prevalent in the motion pictures.

The picture is almost flawless.

THE MORNING TELEGRAPH

A very unusual picture. Contains a moral and certainly gets away from the general run of picture themes.

"The Veiled Woman" is the most out of the ordinary picture that has been shown in some time, or rather it is Myrtle Reed's story which is unusual. The theme is wholly unlike anything that has been used and is certainly a deviation from the general run of screen material.

For those who want pictures that are unusual, this latest Renco production can be highly recommended. It isn't likely that they have ever seen anything like it.

THE FILM DAILY

The offering is certain to excite considerable interest due to its unusual theme and the moral established. Again the characterization is well defined and stands out, particularly that of the title character. In its favor is the fact that it gets away from the ordinary run of photoplays and presents a line of drama which is absorbing up to the scenes which build the climax.

MOTION PICTURE NEWS

Screen entertainment of the best and highest grade. Exhibitors should find this production a valuable treasury aid.

EXHIBITORS TRADE REVIEW

OR FALL RELEASE

d Literary Digest's "Fun From the Press"

WM M VOGEL
FOREIGN DISTRIBUTOR 130 West 46th Street New York N.Y.
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

YOU WANTED BOX OFFICE ATTRACTIONS

THAT'S WHY WE ENGAGED

E. K. LINCOLN
MARTHA MANSFIELD
MRS. RODOLPH VALENTINO

TO PLAY IN

"THE MADONNA IN CHAINS"

BY EDWARD OWINGS TOWNE

THE FIRST PRODUCTION ON THE PROGRAM

OF

THE AMALGAMATED EXCHANGES of AMERICA, Inc.

An Independent Organization Comprised of Independent Exchanges

Executive Offices
1540 Broadway
New York City

STUDIOS
New Rochelle, N. Y.
Yonkers, N. Y.

A Contract to Exhibit These Productions Is An Asset

The Madonna in Chains
by Edward Owings Towne

Sunshine of Paradise Alley
by Denman Thompson

Life of An Actress
by Langdon McCormack

Too Rich to Marry
by Edward Owings Towne

Driven From Home
by Hal Reid

It's Never Too Late to Mend
by Charles Reade

The Fire Patrol
by Harkins & Barber

The Land of the Living
by Martin J. Harvey

Her Fatal Night
by Hal Reid

Lost in New York
by Leonard Grover

Easy Money
by Edward Owings Towne

The Names of Distributors of Amalgamated Productions will be announced later—But it is up to you to get busy.

THE AMALGAMATED EXCHANGES of AMERICA, Inc.

An Independent Organization Comprised of Independent Exchanges

Executive Offices
1540 Broadway
New York City

STUDIOS
New Rochelle, N. Y.
Yonkers, N. Y.

We'll Pay for Our Mistakes If You'll Pay for Our Successes!

W. A. JOHNSTON, in his editorial on "Independence" in the Motion Picture News, stated our position exactly when he wrote:—

"A Good Picture is good no matter what its source."

Also he declared, "it is highly necessary that the Independent Producer get all the encouragement his product deserves."

Once again we are in agreement, as all the exhibitors who attended the Charnas banquets in Pittsburgh, Cincinnati, Detroit and Cleveland and heard our declaration of principles and policy will testify.

But we go further and state that we believe the exhibitors should support ALL good pictures, be they produced by big companies or small companies.

The theatre man should pay the small producer as good a price for Good Pictures as he does the big fellow who has the power to force a fair return for his product.

We agree with Mr. Johnston that the word "Independent", as used in this business, is misleading. It should be abolished from the language of the picture industry.

It doesn't mean what it pretends, because the only man truly independent in this business is the one who makes Good Pictures.

Good Pictures are all that count!

B. P. Schulberg has demonstrated that he can produce Good Pictures and he will continue to demonstrate that he can.

We are willing to stand on the Preferred Pictures he produces.

AL-LICHTMAN
CORPORATION
576 FIFTH AVENUE NEW YORK CITY

We'll Pay for Our Mistakes
If You'll Pay for Our Successes!

FIFTY MILLION

People will read, see, hear and talk about the

WARNER BROTHERS SCREEN CLASSICS

Our productions have been sold 100% throughout the country. Our efforts are now centered in selling the Warner screen classics *direct-to-the-public.* This will assure exhibitors capacity business when they show our productions.

The following pages will convince you, Mr. Exhibitor, that Fifty Million people will see our advertising and read our publicity. This is merely the first broadside of our sweeping exploitation campaign. The figures do not include the millions of people who have read the books, those who read the "fan," national and territorial trade magazines, or those who will read the newspaper stories of our float en route to the Warner west coast studios.

There will be more advertising in the Saturday Evening Post, more advertising in the Trade Papers, more publicity stunts, newspaper stories and other avenues of advertising which patrons of your theatre will see, hear and talk about.

We have pledged Exhibitors the utmost cooperation, and we are constantly striving to surpass their wildest expectations!

WARNER BROTHERS

Circulation — 2,500,000
THE SATURDAY EVENING POST
September 30th, 192

WARNER BROTHERS

Seven Great Pictures from Seven Great Books

Millions have read them—

Millions will want to see them on the screen.

WARNER BROTHERS

Producers and distributors of clean, interesting motion pictures, have spared no expense in selecting the best known screen players and directors to interpret the work of the best writers for the entertainment of the American public.

Ask the manager of your favorite theatre when these pictures will be shown.

FIVE MILLION

Circulation of the Elliott Service – one of the Greatest Direct-to-the-People Pictorial News Agencies in the World. This Pictorial Service is posted in prominent places throughout the country.

BIGGEST BOOKS IN THE WORLD

This huge float announcing the forthcoming array of Warner Brothers Screen Classics blocked traffic on its first appearance at 42nd Street and Fifth Avenue, New York, just prior to its start on a transcontinental tour to the west coast.

TWENTY-FIVE MILLION

This huge float - one of the greatest advertising stunt ever evolved in the industry - equipped with an Electroton Calliope covering the principal cities en route from New York to Los Angeles will be seen by approximately *Twenty Five Million Peopl*

What the Eye sees becomes firmly imbedded in the Human Mind

TWENTY MILLION

National Bill Posting Campaign. These attractive twenty-four sheets are posted on the best billboard locations all over the United States. They will be seen by approximately *Twenty Million People* . . . .

Now Read our FIRST page over again

Announcing

NOTORIETY

A high powered human drama combining the pathos of poverty with the dazzle of wealth

The FIRST of THE FOUR Feature PRODUCTIONS conceived & directed by

WILL NIGH

THE industry's leading independent director

PRODUCED and DISTRIBUTED BY

L. Lawrence Weber & Bobby North.

1600 Broadway, New York City

Conceived and directed by Will Nigh
Produced and distributed by
L. Lawrence Weber and Bobby North
1600 BROADWAY N.Y.C.

The Cast

Mavrine Powers
Mary Alden
Rod La Roque
George Hackathorne
J. Barney Sherry
Richard Travers
Mona Lisa
John Goldsworthy
Anders Randolf
Ida Waterman

"NOTORIETY"

FOREIGN RIGHTS CONTROLLED BY THE APOLLO TRADING CORP, 1600 BROADWAY, N.Y.C.

C·C·BURR
presents
JOHNNY HINES'
Latest

Enlarged from the actual film.

TO ALL EXHIBITORS:—

Reviewed "SURE FIRE FLINT" at A. H. Flagg's Playhouse, Westfield, N. J., and it went over great—twice as many laughs as "Burn 'Em Up Barnes," and a much bigger production. As it is over length, intended cutting out drags or gags that missed fire, but picture went over so strong it would be a crime to cut out laughs that are so hard to get, so we are sending it out on 7 reels.

Here is a big picture, book it quickly. Prints will reach exchanges by the middle of next week.

C. C. Burr

MASTODON
Films, Inc.
C. C. BURR, Pres.
133 W. 44th Street
New York, N. Y.

WM. M. VOGEL
Foreign Distributor
126 West 46th Street
New York, N. Y.

WITH
Johnny Hines
Doris Kenyon
Edmund Breese
Robert Edeson
J. Barney Sherry
Effie Shannon

What First National Big Time Attractions are doing!

Fresh news every week.

"SONNY"

Richard Barthelmess in an Inspiration Picture, directed by Henry King

Marsden & Noble, Noble Theatre, Marshfield, Ore., reports in the Moving Picture World:
"The best picture of the year. Patrons even say it exceeds 'Tol'able David.' Many went out of their way to tell us about it."

W. W. Booth, Strand and American Theatres, Belle Plaine, Ia., reports to the Exhibitor's Herald:
"A truly wonderful production and will please. Star's work good. It is a pleasure to show this kind of picture and will help put the theatres on their feet.

"TROUBLE"

Jackie Coogan—Presented by Sol Lesser.

F. Buttolph, Calton Theatre, Morehouse, Mo., reports:
"Broke Monday record established by 'The Sheik.' Can say no more, as we thought latter would stand."

The Detroit News says:
"Jackie Coogan won the unusual token of applause in a silent drama. 'Trouble' is an epic in human interest. Jackie lives his part. A great picture."

The Detroit Free Press says:
"Seldom have audiences shown such enthusiasm as marked the appearance of Jackie Coogan in 'Trouble.'

M. Golomb, Franklin Theatre, Union Hill, N. J., says, as reported in the Exhibitor's Herald:
"Grab this. Pleased 100 per cent. You will sure make money. Very good."

Raymond Gear, Mayflower Theatre, Florence, Kan., reports:
"A good one both from entertainment and box office standpoint."

"HURRICANE'S GAL"

Starring the beautiful Dorothy Phillips and produced under the direction of Allen Holubar.

The Detroit News says:
"A rousing hour and a half of real entertainment. Just about everything in the line of thrills that can be imagined. One of the achievements of the screen. Real gems in camera work."

Frank L. Browne, Liberty Theatre, Long Beach, Cal., reports through the Exhibitor's Herald:
"Good melodrama with plenty of action. The work of the players is exceptionally fine."

The Detroit Free Press says:
"Action that should satisfy the soul of the most ardent admirer of melodrama. Miss Phillips is charming."

The Detroit Evening Times says:
"Thrills—Thrills—Thrills—all that the producers claim. A stirring romance featuring the beautiful Dorothy Phillips and a supreme cast in one of the greatest love tales staged. A perfect storm of sensation."

The Seattle Star says:
"This film contains all the best elements of all the sea stories that have been told in films."

Charles H. Ryan, Garfield Theatre, Chicago:
"The type of picture my patrons like. Many stopped me to say how good it was. A real action picture of the sea with an interesting love story. Business good."

"ONE CLEAR CALL"

A John M. Stahl production, presented by Louis B. Mayer.

W. H. Breuner, Cozy Theatre, Winchester, Ind., reports:
"A remarkable production. One of those really big pictures, the kind the patron, after seeing, knows that it is the finest picture he has ever seen. Henry Walthall, Milton Sills, Irene Rich and Claire Windsor do most satisfactory work, and they all proved themselves as being fully capable of the parts assigned to them."

"SMILIN' THROUGH"

Norma Talmadge in the picture produced by Joseph M. Schenck

S. A. Hayman, Lyda Theatre, Grand Island, Neb., reports:
"Best picture we ever had. Good crowds. Extended run two days, making total of seven days in a town of 13,000."

The Crowd Speaks for Itself!

This is how they gathered for "The Masquerader" at the Kinema Theatre, Los Angeles. But read Sol Lesser's letter to Richard Walton Tully—

"I want to congratulate you on the triumph of "The Masquerader" at our Los Angeles Kinema Theatre. We turned many people away and it is the most satisfactory picture we have played there in months. Pictures of this character renew any waning interest of the public and mean much for our business. I witnessed this picture for the first time and it stirred me as no picture has for some time. I lost myself completely to my surroundings and I enjoyed the picture as much as the most enthusiastic ticket buyer. We anxiously await future Tully-Post-Young productions."

(Signed) SOL LESSER,
Vice-President, West Coast Theatres, Inc.

From Katherine Cecil Thurston's famous novel and the play by John Hunter Booth

Directed by JAMES YOUNG

GUY BATES POST in The Masquerader

FIRST NATIONAL PICTURES

It's Doing the Same Everywhere—

Richard Walton Tully's Masterpiece

Hailed As Her Best Picture!

Read what the Cincinnati Times-Star says:

"The Katherine MacDonald fans are going to like the 'American beauty' better than ever as a result of her new picture at Keith's. The story—'Heroes and Husbands'—has more life, more individuality and charm than any vehicle she has had in a long time. The statuesque star seems to like her role and has exhibited more 'pep' than usual—and she has much capable support. The theme is pleasant and the titles are adroit, and witty. Willard Louis, Charles Gerard, Charles Clary and Mona Kingsley, who is almost as pretty as Miss MacDonald, are in the cast."

Directed by Chet Withey; Story by Charles A. Logue; Produced by Preferred Pictures, Inc.

B. P. Schulberg *presents*

Katherine MacDonald

in

"Heroes and Husbands"

A FIRST NATIONAL ATTRACTION

"Hits the Nail on the Head"

Says Film Daily

"In selecting the drama of the northwest as the subject of his latest burlesque, Buster Keaton has hit the proverbial nail on its head. The subject is one which has not been satirized to any great degree and Keaton's antics have the advantage of novelty. There are several distinctly amusing episodes in the production, the scene at the fishing hole being unusually good. It is certain to keep them laughing. In the scene with the dog sled there is more mirth-provoking material. The piece as a whole is a commendable effort and a distinctly desirable addition to almost any bill."

Joseph M. Schenck presents

BUSTER KEATON

in

"The FROZEN NORTH"

Play Them All For Every Show Is A Good Show When Keaton Heads The Bill

"COPS"
"THE PALEFACE"
"THE BLACKSMITH"
"THE ELECTRIC HOUSE"
"THE PLAYHOUSE"
"THE BOAT"
"MY WIFE'S RELATIONS"

Written and directed by Buster Keaton and Eddie Cline

Distributed by Associated First National Pictures, Inc., World Rights

A New Idea in National Advertising of Motion Pictures

Ellis Parker Butler

HERE'S some big news for you. Ellis Parker Butler, one of America's foremost authors, whose book, "Pigs Is Pigs," is known to practically every family, will write a series of six story advertisements in the Saturday Evening Post on "East Is West."

First National considered this picture so unusual it invited Mr. Butler to see it. He was so enthused over its bigness and its fine entertainment value that he agreed to write a message to the American public on its merits. It was then arranged to use these heart to heart talks in the most widely distributed medium known, The Saturday Evening Post.

Think of the tremendous asset in having Mr. Butler write these messages under his own signature. No more capable writer could be engaged to undertake such a campaign. And his high standing as a man of letters will carry additional weight. Besides, the American people love the personal touch in advertising, and especially when a man of so unusual attainments talks directly to them, telling them what HE thinks. This is something new in picture advertising.

We want the public to know that "East Is West" is a BIG picture, so big that it can't be compared with any previous Constance Talmadge picture. So we arranged for this unusual campaign to drive home the fact to every man, woman and child.

These six story advertisements will also be reproduced on six half sheet posters for your lobby, so that a single glance will connect the advertisement with the picture, even if any one should not have taken time to read them through, though they'll be so interesting every one **will** read them.

Joseph M. Schenck presents

CONSTANCE TALMADGE

in

"East Is West"

8 reels of the best fun and thrills ever screened.

By Samuel Shipman and John B. Hymer, from the play by Wm. Harris, Jr.; adapted by Frances Marion; photographed by Antonio Gaudio; art direction by Stephen Goosson.

Directed by Sidney Franklin
Director of "Smilin' Through"

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 58, No. 6
Oct. 7, 1922

It's a Tough Job

Sitting in New York and attempting to analyze the thoughts and problems of trade readers in every section of the country.

It's best not to try it—from a New York viewpoint.

We are not going to. We much prefer to consider this editorial page a sort of listening post for the industry—reflecting the views and reactions of all the industry.

No more New York than it is Ohio—or California, or Canada.

* * *

As an Example—Take This:

New York, and trade paper men in particular, are given to considerable conversation and discussion just now on the pending "uniform contract."

We have just completed a Mid-West trip in company with other New Yorkers. Each city visited gave opportunity for face-to-face talks with numerous exhibitors. On each occasion the "uniform contract" was dragged into the conversation —by one or the other of the New Yorkers.

The exhibitor reaction was interesting.

There wasn't any reaction.

Unless you prodded a bit. And then it was something like this:

"Yeah, I guess the 'uniform contract' is a good idea. But what does it mean?"

* * *

What's in the Word "Contract"?

Then follows the business of explaining. An unsatisfactory task, for it doesn't seem to answer the questions that arise:

"Will the 'uniform contract' do away with advance deposits?"

"Will the 'uniform contract' prevent distributors finding a loophole when one of their stars becomes a Harold Lloyd or a Chaplin over-night?"

"Will the 'uniform contract' prevent an exhibitor overbuying just to freeze his opposition out—and never intending to show the pictures?"

"Will there be real PLAY DATES in the 'uniform contract'?"

Then you realize what should have been apparent to a film man earlier. That the "uniform contract" doesn't awaken much interest because no exhibitor ever expects to see a day when any contract—uniform or otherwise—will be a contract in the picture business.

He has never read the fine print on the reverse of the present contracts, so he cannot be expected to get very excited over a rewriting of the fine print.

In his experience, when an emergency has arisen, a contract has only been something which the stronger side flouted or used as a club—as best suited its purpose.

Sometimes the exhibitor won out because the distributor didn't like to lose a future good customer for the sake of enforcing the contract. At times the distributor possessed the MIGHT.

But, at any rate, says the average exhibitor:

"Uniform" means little. "Contract" means less.

* * *

The Cue for a Laugh

Weaving further ahead on the subject of contracts and the thoughts "out in the field," we know a certain conversational spot that is always the cue for a laugh.

You get the merry ha-ha about the time you mention the contract troubles of the poor producers with stars and directors.

If you persist in shedding a few tears for the plight of the producer in his dealings with unreliable temperaments, to whom a contract is a scrap of paper, the ha-ha grows into a raucous roar.

In Detroit—or Cincinnati—or Pittsburgh—and most likely any other spot at which you might step off a train, they tell you that the producers taught the stars all the lessons they need to know about contract breaking and contract observance.

They cite concrete examples.

Then once in a while someone will take from his wallet a clipping quoting some New York film man on the glory, sanctity and inviolability of contracts. This is the signal for a chorus of laughter by the assembled company—of exhibitors.

The exhibitor tells you:

"When a star or a producer becomes an unusually big magnet and feels that he should get more money for his pictures than they have been

contracted to the exhibitor for—it's the distributor who says, 'I'll show you how to get around those contracts.'

"Then why should he complain if the star or producer remembers the lesson? And puts it into operations with reverse English?"

* * *

And Here's a Surprise

If the exhibitors who write to trade papers have had one favorite for denunciation in the past year or so it has been the Hoy system.

Hoy, we were told recently, is doomed. Either he has been given a brief respite or the plank he is walking is extra long. At any rate, exhibitors have paid their respects to the departing.

Imagine our surprise, therefore, while sitting in a Cincinnati hotel lobby, to hear one exhibitor speak up in defense of Hoy!

"I don't care what most exhibitors say," declared this man. "Or what abuses may have crept in. This business will always need the Hoy system—or something without the name but serving the same purpose and functioning practically the same way.

"Perhaps I am prejudiced because I sold film before I became an exhibitor. But I know that unless there is some strong agency to keep the bad fellows in line I—and other reliable exhibitors—am going to pay to make up the loss in efficiency and money to the exchanges."

This from an exhibitor. But then another theatre man entered the arena.

* * *

What's Your Credit Standing

"What you say may be all true enough," remarked this speaker. "I won't quarrel with the Hoy system or any substitute our territory may have, because I long ago became accustomed to the funny things I have to meet in this picture game.

"But there is one shock to my pride that I have never really overcome.

"Before I came into the theatre business I was a retail merchant. I wasn't the biggest merchant in town, either. But at any of the wholesalers with whom I did business my name was always good for a bill of goods up to eight thousand dollars.

"In the film business my name isn't good for a plugged quarter.

"And if I keep on doing business along clean and straight lines for the next fifty years my credit standing will still be twenty-five cents less than a quarter.

"That's a shock to a man's self-respect and business pride that must cost this business thousands of dollars annually. You convince a man in no uncertain manner that you are always going to regard him as a crook and a sharp worker.

"What do you expect after that?"

This Is a Hard One

"Don't tell me that we have a lot of unreliable exhibitors and such conditions cannot be helped. Look at the annual bankruptcies, fires, and other questionable happenings in the dry goods field.

"But dry goods credit men face their problem and handle it intelligently. They don't lay down and say:

"Well, it's too big a job for us, Mr. Smith. So we will have to consider you a crook and everybody else a crook until you prove yourself otherwise—and even after that, to play safe."

* * *

Here's a Million Dollar Idea

"If this be advertising make the most of it."

The man, the men, the organization or the organizations responsible for what happened at this week's meeting of the New York Theatre Owners' Chamber of Commerce deserve more praise than an editorial pen is capable of bestowing.

Here's the scene:

Clergymen from every section of the city—and every denomination—present at a theatre owner's meeting. Seated—not in frigid formality at a guest table—but alongside exhibitors.

And hearing from the lips of these neighbors of the theatres' plans to show pictures of the Holy Land. Non-sectarian pictures—but inspiring. Each man to his own thought. One a week, for a year.

The general impression being conveyed that theatre men have been anxious to do such work and such community service—and have only awaited the opportunity and the means. And that, the means being offered, it has been grasped eagerly.

We don't need to editorialize on what a meeting of this sort means in clearer understanding and mutual benefit—to clergy and theatre men. That would be painting the lily.

* * *

But, being uncertain as to the brow due the laurel of praise, we'll mention all the names:

Geographic makes the pictures. American Releasing distributes them. The Theatre Owners' Chamber of Commerce brought about this week's gathering.

* * *

A Line for the Book

We are told that The Chicago Tribune said it. We are not certain, but it is worthy of any source.

Discussing a mysterious murder in New Jersey which finds a minister and his choir singer the unfortunate victims, "SOMEONE" has said, "The Churches need a Will Hays."

Put that in your act.

Robert E. Welsh

Legion's Chaplain Pictures Saviour as Film Man

Blackman Addresses Wichita Convention—Harmony Prevails

Wichita, Kansas, Sept. 26.

By wire to Moving Picture World.

WHAT is said to be the most successful convention ever had by the M. P. T. O. of Kansas was held at the Hotel Broadview here, Monday, September 25. Morton Van Praag, president of the organization, expressed the belief that more real business had been done and more results had been forthcoming than at any other convention held in the Sunflower State.

The meeting can well be called a co-operative one, for more than 150 exhibitors and exchange men attended. Complete harmony prevailed. President Van Praag called the convention to order. The executive board was in session the entire morning and the general meeting was not called until 1 o'clock. The so-called Hoy system caused quite a lot of comment and the organization is preparing a statement regarding this system for the press.

Medical films, which have been produced by unscrupulous men in the game for pecuniary benefit rather than educating the public, were condemned. The association commended the national organization for its establishment of its music department and for its extension of public service work.

Secretary Smith read a letter concerning the new music department and the work it has done and is doing to eliminate the music tax. The letter declared that the committee already had secured the co-operation of thirty-five of the biggest authors, composers and publishers, and it urged the exhibitors to use their music in preference to that of others and thus aid the committee in its work. The matter of amendment to the copyright law is to be taken up at Washington very soon.

Co-operation also has been received by the committee from the record people, the Radio people, from the National Hotel Men's Association, as well as many other hotel associations, and from the National Association of Dancing Masters. It was also declared that it was very essential that the committee should have the co-operation of the exhibitors. Members were urged not to pay the music tax.

The legislative program for this year was spoken of and district committees will be appointed to handle the legislative program. It was stated that last year the Legislature was very much antagonistic to exhibitors. The proposed law of prohibiting children under sixteen from attending any amusement house, unless accompanied by parent or guardian, was disapproved of greatly.

If the law was passed granting the screen the same constitutional rights of free speech and expression as the newspapers, this would automatically do away with the censor board, it was said.

Van Praag introduced the organization's new business manager, C. E. Cook, saying that the biggest step forward the organization ever took was the appointment of Mr. Cook, who was formerly with Capper Publications. Mr. Cook outlined his plans for the coming year. He will start an intensive membership campaign, publish a bulletin every week for the exhibitor, secure more publicity, have a better co-operation with the exchange men and the censor board, and establish an information bureau. Probably the most important step will be to make the organization self-supporting. This is to be done by various means, solicited advertising, running of slides, etc.

A committee to co-operate in an advisory manner with the Kansas board of censorship was appointed, consisting of M. B. Shanberg, C. E. Cook and R. R. Biechele, all of Kansas City.

The opinion was voiced that unscrupulous exhibitors put into their advertising things which hurt the exhibitors in general. It was urged that better advertising methods be used and that suggestiveness be avoided.

The principal and most inspiring speaker at the banquet given at the expense of the exchanges was the Rev. Blackman, of Chanute, national chaplain of the American Legion. He said that if Jesus Christ were alive today, he would not only sanction movies, but would employ them from every angle to "put over" his message to humanity. Mr. Blackman's speech, "Jesus and the Movies," has created a great deal of comment whenever heard.

"Christ would not be slow to grasp the illimitable possibilities in the movies," Blackman declared, "and in addition to giving His sanction to their use, He probably would write scenarios, direct His own pictures and even go so far as to act for the clicking camera. He would employ all the modern agencies existing today to scatter His message over the world. He would utilize newspaper advertising, telephone and telegraph, airplanes and every known device.

"Jesus used modern methods when He taught. He was a keen student of psychology and He knew His crowds. I believe that He not only would recognize the movies by attending them, but that He would use them for all they are worth, to project His message of love and life to the hungry millions who gaze longingly at the silver sheet. And what material for the film producer that man Jesus would make! Wherever He went in this day as in that, crowds would follow and the movie cameras would click at every turn.

"Jesus would realize the possibilities of the screen in reaching multiplied audiences. It would be no small inspiration to know that when He stood before the audience the scene would be reproduced before a thousand crowds by the camera. Imagine what it would mean to see that strong, tender, mobile face looking from the screen! Think what an infinite number of lives would be touched and transformed by the sheer understanding of it!

"One of the greatest advantages that Jesus would find in the movies would be the possibilities for character portrayal. What a scenario Jesus could write with His knowledge of human emotions and actions, with His sympathy for human weakness and suffering, with His grasp of cause and effect in human lives! He could unfold before our eyes the great mysteries and lessons of life and we would be as shaken by them as were His audiences in His Galilean ministry."

Blackman declared that the movies are a more patent influence for the upbuilding of human character than any agency the world has ever known. He also thought that religious prejudice against motion pictures is diminishing, as church authorities are realizing the infinite power of the film.

Other speakers at the banquet were W. Y. Morgan, candidate for governor; Richard J. Hopkins, attorney general, and a candidate for justice of the Kansas Supreme Court, and Fred L. Crabb, president of the Kansas division of the Anti-Saloon League of America.

All the speakers rapped foolish censorship of movies.

Techni Co. Warned

Patents Infringed on, Jerome Is Told —Suits Threatened.

William Travers Jerome, vice-president of Techni Color, Inc., has been notified by Prizma, Inc., producers of Prizma color pictures, not to manufacture, exhibit, lease or sell any color motion picture films made according to the process and with the apparatus described and claimed in U. S. Patent to Mason, No. 1,348,029, dated July 27, 1920, and which is owned by Prizma. Mr. Jerome and Techni Color, Inc., are also requested to immediately discontinue further exhibition of the film now being exhibited at the Candler Building, New York, and to account to Prizma for all gains and advantages received therefrom. Prizma is now taking steps for the immediate filing of suits.

Forty-five men have subscribed $1,000,000 in forming Techni Color, Inc. The inventor of the process is Daniel Frost Comstock, formerly a member of the faculty of the Massachusetts Institute of Technology. It consists of taking the pictures with a special camera on ordinary negatives, and coloring them by passing the negatives through a series of chemical baths after they have been developed in black and white. The company will not produce pictures but color negatives made by producing companies.

A corporation called the Techni Color, Inc., was chartered in Delaware September 12 last, and a subsidiary called the Techni Color Motion Picture Corporation has been chartered in Maine. It is proposed to build factories near this city and in Hollywood.

Opens 4 Exchanges

Goldwyn List Now Numbers Twenty-Six—Grainger Touring

Goldwyn has added two more new branch exchanges to its list, bringing the total up to twenty-six. James E. Grainger, personal representative of F. J. Godsol, president of Goldwyn Pictures Corporation, now on a tour of the exchanges, has just opened up a branch office in Portland, Ore., and arranged for another to be opened almost immediately in Butte, Mont. He had previously, on this trip, arranged for exchanges in Indianapolis and Milwaukee.

Forde Coming Here

Within the next few weeks, Walter Forde, the British screen comedian, will visit New York. He has just completed a series of six comedies for the Zodiac Company.

Mostly Our Films

Newfoundlanders Like Best Those from United States

Approximately 80 per cent. of the motion pictures exhibited in Newfoundland are of American origin, the remainder being Canadian, with a few English, according to a report just received from Consul Benedict, St. Johns. by the Department of Commerce, Washington, D. C. Practically all of the films are shown at St. Johns, the only municipality.

The programs in the Newfoundland theatres are along much the same lines as those of American houses, and consist usually of a news film or serial, one big picture and a comedy. Good melodrama is appreciated and is in good demand, but complex and problem pictures do not seem to take well. This may be due to a large extent to the fact that all films must have the approval of the local censor board before being exhibited. All the American stars that are popular in the United States are also popular in Newfoundland.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, regional news; T. S. da Ponte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

Copyright, 1922, by Chalmers Publishing Company.

Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

Value Demonstrated

Public Service Department's Activities Get Quick Co-operation.

The quick and enthusiastic response that has greeted the initial activities of the Public Service and Educational Department of the Crandall Theatre in Washington, D. C., under the directorship of Mrs. Harriet Hawley Locher, has, the Crandall theatres state, amply demonstrated the value of such a public relations department as an integral part of the executive organization of every chain-theatre exhibiting unit in the United States.

Mrs. Locher's work has derived a considerable impetus from the splendid spirit of co-operation manifested toward the new Crandall undertaking by Mrs. Susie Root Rhodes, supervisor, and the Directors of the Municipal Playgrounds in the National Capital. While Mrs. Locher now has six flourishing organizations having direct contact with children represented on her advisory board, she deemed it best to exploit the interests of only one at a time and chose the Playgrounds as the medium of closest approach to all of the children at this season of the year.

A New Company

A new film production company has been formed, headed by Thomas Dixon, author of "The Birth of a Nation" and many successful novels and plays. The organization is now at work on the first of a series of feature screen plays adapted from Mr. Dixon's stories.

The production which is being screened is "The Beast," and a notable cast is said to have been assembled. Madelyn Clare has the leading female part, and Robert Ellis plays the male lead. Among others in the cast are Helen Ware and Gustav Von Seyfertitz.

New York headquarters of the company are at 43 West Thirty-seventh street, while production is going on at the Tilford studio, 344 West Forty-fourth street.

Kane On Tour

Arthur S. Kane, president of Associated Exhibitors, who left New York for Los Angeles last Thursday, September 21, stopped over en route at Chicago, Kansas City and Topeka, for the purpose of meeting the Associated representatives in the two former cities, and of visiting friends at Topeka. From Tuesday, September 26, until Thursday, the 28th, he was at Santa Fe, New Mexico, thence to go direct to Los Angeles.

Showmen Losing Opportunity to Down Censorship at Election

FOR the first time in America, or anywhere else, a popular vote upon censored or uncensored films is at hand in Massachusetts, and through a referendum the intelligent electorate of the state is to be consulted as to its preference. Yet, despite the fact that this most important measure is to be acted upon barely six weeks hence, the whole question of movie-censorship has been allowed to become almost forgotten.

When about a year and a half ago the Massachusetts legislature passed, and the governor approved, an act for the state censorship of the films, the movie interests and other opponents of such supervision promptly gathered the 15,000 signatures necessary to a referendum upon the new law. As the new biennial law then became operative, this test of public opinion could not be made until the present Fall. It was believed, and declared, that the expression against this intrusion upon "the rights of the people" would be most significant.

New York, Ohio, Pennsylvania and some other states had ordained movie censorship by legislative act, handed down like a judicial decision upon the public and the purveyors of pictures; but this was the first time the public had been asked to express its own opinion upon the subject.

Proponents of this bill have not been idle during the past few months and a campaign has been carried on, somewhat under cover to be sure, that has been having considerable effect, and that will result in a favorable vote on the bill unless much more vigilance is shown by the interests who seek to combat a movie censorship.

These interests have been very lax thus far in their efforts to educate the public despite the fact that it is their own interests that are at stake. The theatre men have their screens, upon which to send forth their message, but even these as yet bear no urgings against censorship.

An attempt to prevent the use of screens for such purpose was made by the proponents of the censorship bill at the last session of the legislature, but this was defeated; but the theatre managements have failed to take advantage of the opportunity to spread their message. There is a general feeling prevalent that the National organization is working on the matter and is going to make the fight for the Massachusetts theatre men. Whether that is so, or not, the theatres could be a decided aid to any such fight and a showing of interest on the question might be effective in showing that the theatre owners are still willing to exert themselves.

The full text of the film censorship referendum question, as it will appear upon the ballots at the coming election, is as follows:

No. 3—"Shall a law (Chapter 438 of the Acts of 1921) which provides that it shall be unlawful for any person to exhibit or display publicity in this Commonwealth any motion picture film unless such film has been submitted to and approved by the Commissioner of Public Safety, who may, subject to the appeal given by the act, disapprove any film or part thereof which is obscene, indecent, immoral, inhuman or tends to debase or corrupt morals or incite to crime, and may, subject to the approval of the Governor and Council, make rules and regulations for the enforcement of the act, which law was passed in the House of Representatives by a majority not recorded, and in the Senate by 21 votes in the affirmative to 16 votes in the negative, and was approved by His Excellency the Governor, be approved?"

Industry Is Making Rapid Recovery from Depression

By ELMER PEARSON
General Manager, Pathe Exchange.

THROUGHOUT the course of my recent trip to the Pacific Coast, my sojourn there and the return journey, it was everywhere manifest that the picture industry was making a rapid recovery from what has been the longest and most severe period of depression it has ever experienced.

It was equally apparent that increased receipts at the box office had to maintain themselves for several weeks longer than ever before in order to convince exhibitors that good times were really on the way.

I suppose we cannot blame the exhibitor for that attitude in view of what he has been through during the last year or more; but, of course, a regular good old-fashioned revival of patron interest in motion pictures cannot take place before the exhibitor demonstrates his own confidence in present and future possibilities by giving his public only the best, and getting behind it with his old time fervor in advertising and exploitation.

Likewise, the increased rentals must make themselves felt through the exchanges and back to the producers before that very essential of the industry's future gets fully active again in the production of wonderful pictures in sufficient numbers to sustain complete patron interest.

Production activities in Los Angeles were, of course, greater than at any time during the last two years; but on every hand came the query: "When are we going to start getting real returns on pictures made last year so that we can have real money with which to develop this big plan, or that, which has been mapped out for months?"

Fortunately, however, it is apparent that the market just now affords a few real big pictures that will suffice for the exhibitors' immediate needs, and beyond all doubt the returns on these will act as a further spur to production activities. But surely no exhibitor should hesitate to book all the good stuff available, because there is not any too much of it, and he will need all there is, and more, to sustain patrons' revived but critical interest.

I was afforded an opportunity to see considerable product destined for early release on the Pathe program, and was much gratified to note uniform and splendid improvement in quality which each of our producers has been able to effect.

On this trip I visited our branches at Chicago, Omaha, San Francisco, Los Angeles, Portland, Seattle, Spokane and Minneapolis. At each of them, both manager and exhibitors, with whom I talked, were enthusiastic about the future outlook based upon the recovery that has already been noted.

Cohen Leaves Metro

Future Plans Not Stated But May Tie-Up Abroad

Harry J. Cohen, one of the organizers of Metro Pictures Corporation and a most active officer of that concern, has resigned, to take effect November 1. The action comes unexpectedly and just after an exhaustive trip to Metro's various branches and allied concerns throughout the foreign field.

During Mr. Cohen's association with Metro he has occupied the posts of branch manager, district manager, sales and promotion manager and foreign director. The latter was his position at the time his resignation was offered to Marcus Loew. In the past seventeen years Mr. Cohen has held but two positions, that with the General Film Company in its golden days, and the last with Metro, which has existed since 1914. He recently celebrated his seventeenth year in the film business and is a veritable walking encyclopedia of things of the stage and screen.

Just what Mr. Cohen's future plans are, is not stated, but it was current gossip in London last June that he had been the recipient of offers from various German and British producers to tie-up permanently for the betterment of distribution of their products. At that time Mr. Cohen refused to consider the proffers.

Pathe Dividend

Pathe Exchange, Inc., by its secretary, Lewis Innerarity, announces that a dividend at the rate of 8 per cent. per annum on the preferred stock of the company has been declared payable on September 30, 1922, to stockholders of record at the close of business on September 20, 1922.

The statement explains that these are the dividends accumulated since the dates of issue to and including the eighth day of September, 1922.

More Appointments

Before leaving for Los Angeles, Arthur S. Kane, president of Associated Exhibitors, announced the following appointments to the sales organization of that company: John Mooney to be sales manager of the Buffalo office and Mr. V. M. Young as Associated representative in the Dallas territory, effective September 18. Also C. L. Hickman, Associated representative in the St. Louis territory, effective September 11, and C. W. McDaniels, Associated representative in the Milwaukee territory, effective September 25.

Ratify Merger

Chicago exhibitors met on September 22 and ratified the action of consolidation and raised $500 in dues and subscriptions for the joint committee. There were thirty-one exhibitors present with sufficient proxies to vote an approval with a result that there is now but one M. P. T. O. A. organization in Illinois.

Plans to Produce

To Make Chinese City Another Hollywood

Plans are on foot to make Nantunchow, a model industrial city on the Yangtsze in China, an up-to-date moving picture production centre. Zuliong L. Lee, a Chinaman who is conversant with Western methods, having been a student in the United States, is head of the enterprise, and has associated with him Harry Gregin, of New York, an expert camera man and photographic authority.

It is planned to put the production basis on a different standard from anything of the kind ever attempted in the Orient as Chinese girls are to take leading roles, whereas heretofore all acting done in China was carried on solely by men. Many prominent Chinese are interested in the project, among them being Chang Chien, who built the model city; General Chu Chin-lang, former civil governor of Canton, and Mr. Chen Ling-soong.

Fairbanks Coming

Film Stars on Business and Pleasure Trip

Mary Pickford, Douglas Fairbanks and party will soon depart from Los Angeles for their annual visit to New York and are expected to arrive in New York, Tuesday, October 3.

The chief purpose of this visit will be combining the pleasure of the trip with the business of presenting their latest photoplay productions. The world's premier of "Douglas Fairbanks in 'Robin Hood'" will shortly be given in New York.

Miss Pickford is bringing along the completed production of her latest photoplay, "Tess of the Storm Country," the premier showing of which will be announced later.

This visit to New York of Mary and Doug will be of about a month's duration.

Appoint Supervisors

Goldwyn Makes Branch Managers District Heads.

In addition to its twenty-four branch exchanges, and the local manager of each office, Goldwyn Distributing Corporation has appointed seven supervisors to oversee the distribution of its product.

The country has been divided into seven districts and each supervisor will have several exchanges in his territory. The supervisors were formerly managers of Goldwyn's branch exchanges. Their names and the cities where they will make their headquarters follow: S. Eckman, Jr., New York; Ben Fish, Denver; J. A. Koerpel, Cleveland; H. Leonhardt, Los Angeles; Arthur Lucas, Atlanta; C. E. Maberry, Chicago, and W. E. Truog, Kansas City.

Mrs. Coogan Dined

Sol Lesser this week gave a dinner party at the Hotel Biltmore in honor of Mrs. Jack Coogan, mother of the famous star, who is now in Gotham. Included in the party were Mr. and Mrs. J. D. Williams, Mr. and Mrs. A. L. Gore, Irving M. Lesser, Harry Rathner, and several others in the film world of Gotham.

Mrs. Coogan arrived last Sunday and will remain in New York several weeks.

Goulding Resigns

Charles H. Goulding has resigned as managing-director of the Eastman Theatre, recently opened in Rochester, N. Y. His successor has not been appointed.

Block Goes West

Ralph Block, former well-known dramatic critic and special feature writer on the staff of the New York Tribune, and more recently scenario editor for Goldwyn, has signed a contract with Paramount and left Saturday for Hollywood, where he will become one of the production editors at the Lasky studio.

Arranging for Game

The committee in charge of the fall tournament to be held under the auspices of the Film Daily, is making every effort to have it the biggest event of its kind. The tournament will be held October 19 at the Sound View Golf Club, Great Neck, Long Island. Applications to enter are still being received.

Denial Made That Censorship Has or Can Improve Film Industry

DISCUSSION looking toward the improvement of moving pictures was carried on at the ıncheon given by the Better Pictures ssociation of the World at the Bilt-ıore Hotel, Tuesday, September 26.

It was unqualifiedly denied that ensorship has, or can, in any way elp to make pictures better. This as one of the outstanding statements the meeting.

Of particular interest to exhibitors as the statement by Dr. Robert Vatson, chairman of the co-operating ommittee of the association, that he elieves in making every effort to elp exhibitors arrange with producers be allowed to view the pictures hich they are to buy before the sale consummated.

"Exhibitors know their public," Dr. Vatson said, "they know what kinds pictures the public wants, and are ıtirely capable of discriminating gainst good and bad pictures. There's reason why they should be kept in ıe dark when making their pur-ıases." Dr. Watson stated also that ıe public does not want "innocuous lms," and that pictures can be virile ıd yet "clean" all the way through. e said a plan should be adopted to award a seal of merit to pictures of real worth.

Arthur S. Friend, of Distinctive Photoplays, speaking from the producers standpoint, backed up Dr. Watson in his statement that virility is the life of pictures, and told about the vast number of persons whom the pictures reach and of the great influence they exert.

That censorship is a failure is clearly shown by the films that reach the public after having gone through the censorship mill, said Dr. Clifton Harby Levy, representing the New York Board of Jewish Ministers. He contended that better pictures tend to make better men and women because of their far-reaching influence, and that the way to put the unworthy class of pictures out of business is to ignore them, and not to advertise them by holding them up to censure. He said that churches and public halls should buy and present the better class of pictures under a seal of merit, in order to illustrate to the public that there really are such pictures made.

Mrs. Harry Sternberger, secretary of the Council of Jewish Women, pledged the support of her organization toward any move looking toward the betterment of pictures.

Will Hays was not present because of press of business, but he had an able representative in the person of Lee Haubner, who said that better moving pictures would come when the public demanded them and that the public would learn to appreciate better pictures when the producers made them better. In other words, he compared the problems of the industry to a never ending circle. He said he applauded the efforts of the B. P. A. and the National Board of Review, but the job they have undertaken is very difficult because there are so many differences of opinion as to what constitutes a good picture and what makes an inferior one.

An opportunity for the public at large to make known their desires as to the sorts of pictures they prefer should be given to the people, said Ilsey Boone, secretary of the B. P. A., and John A. Quinn, president of the organization, also made an address. Following the speaking which came after an excellent luncheon, the United Artists production, "The Man Who Played God," was screened and enthusiastically received.

Warren Clergy Host

nly One Opposes Distribution of Religious Series.

Fred Warren, vice-president of the merican Releasing Corporation, was ost at a luncheon this week at the otel Astor, New York, to prominent ergymen of the Protestant, Roman atholic and Jewish faiths, as part of ıe regular meeting of the Theatre wners' Chamber of Commerce. The scussion centered around means of dvancing the educational, religious ıd cultural aspects of motion pic-ıres. "The Voice of the Land" series, ıotographed by Dr. J. E. Holley, hich shows practically every spot on ırth mentioned in the Bible, was, ith one exception, praised as fur-shing theatre owners with an oppor-ınity to do a real public service. hese films are released by American eleasing Corporation as a group.

Pleads for Closer Affiliation.

Charles Steiner welcomed the guests ıd Charles L. O'Reilly pleaded for a oser affiliation between theatre and ıurch. Bernard Edelhertz saw in the booking of the pictures an opportunity to uplift the spiritual tone of the community. The Rev. Dr. E. B. Russell discussed the production of the pictures—how they were made by Dr. Holley for the Geographic Film Company and have Prizma color sections. He said that the Washington convention of the Federated Churches of America was enthusiastic about them. Speaking for Will Hays, Courtland Smith voiced admiration of the spirit of co-operation shown at the luncheon.

The different clergymen urged the wide distribution of the pictures until Rabbi Joseph Silverman spoke. He took a different attitude.

Teach Religion in Churches.

"You can't teach religion without teaching theology," he said. "There are no such things as general ideas of religion. Everyone has his own conception of religion, which means his own theology. The only place to teach religion is in the churches, the synagogues and the Sunday schools. If any company wishes to produce pictures to be shown in Sunday schools, that is another matter. But you can't have pictures shown in public and treating of religious themes without giving offense."

A New Sort of Tie-up

Exhibitors Say They Also Will Profit by New Arrangement.

The official bulletin of the Motion Picture Theatre Owners of Wisconsin of Sept. 14, tells of a recent tie-up of the Wisconsin Theatre owners with the Selznick organization for promotion of November as M. P. T. O. of Wisconsin-Selznick Month.

According to the arrangements the theatre owners' organization will share in the receipts which the Selznick organization collects from the showing of its pictures during that month. This arrangement, the bulletin says, is distinctly different from any which producers or distributers have heretofore made with exhibitors, as under former agreements the producers and distributors were the sole beneficiaries, it is stated.

"The exhibitor has had so many of those weeks thrust upon him," the Bulletin says, "that he finally got tired of working for producers' weeks and began asking when the producers were going to have an exhibitors' week." The tie-up with the Selznick organization, it is said, was the outcome.

Leaves for Europe

Bruce Johnson, First National Foreign Manager, to Make Survey of Firm's Business

On the eve of the departure of Bruce Johnson, manager of the foreign department of Associated First National Pictures, Inc., for Europe, an important foreign film transaction was consummated between Associated First National Pictures, Inc., and Sol Lesser for the entire foreign distribution of Jackie Coogan's recently completed picture, "Oliver Twist."

Johnson, who sailed September 22 for London will spend three months traveling through England, Germany, Austria, Belgium, Holland, France, Spain, Italy, Portugal, and in fact all of the foreign countries.

The purpose of his trip is to thoroughly cover the foreign affairs of Associated First National Pictures, Inc., and to establish exchanges in those countries where the business of First National warrants it. First National now maintains exchanges in England, France, Sweden and Germany.

Accompanying Mr. Johnson are David P. Howells, president of David P. Howells, Inc., and Louis Brock, representing Joseph Schenck.

Closes Foreign Deal

Chipman, Ltd., Contracts for Metro Company Productions

Metro Pictures Corporation closed this week a contract with Chipman, Ltd., whereby this firm will have distributive rights for Metro releases in Cuba, Porto Rico, San Domingo, Trinidad, the Windward Islands and British Guiana for two years.

This is the largest contract ever closed for this Caribbean territory, according to an assertion this week by Harry J. Cohen, foreign manager of Metro, who was actively instrumental in the consummation of negotiations, and who made the result public. Roy Chandler represented Chipman, Ltd.

Declare Dividends

A four per cent. dividend on the preferred stock was voted at the regular meeting of the Board of Directors of Associated Exhibitors on Thursday, September 21.

Of this, 2 per cent. covers the dividends on the preferred stock for the third quarter of 1922, payable October 1 to preferred stockholders as of record on September 20, 1922. The remaining 2 per cent. being as accrued dividends on the preferred stock for the year 1921 and is payable on October 1 to preferred stockholders of record on June 1, 1921, or their successors in interest.

Brunet Resignation Accepted

At the regular meeting of the Board of Directors of Pathe Exchange, Inc., the resignation of Paul Brunet as president was formally accepted and the Board authorized the following statement:

"No action was taken on the election of a new president nor is any such action contemplated for some time to come, and in all probability will be deferred until our annual meeting some time next year.

"The Pathe executive organization as now composed has been functioning for over a year with splendid efficiency and with entire satisfaction to all concerned. We accordingly see no immediate need of rearrangement or change.

"Furthermore, the resignation of Mr. Brunet will in no way affect the policy of the company nor its management."

Back from Palestine

J. Gordon Edwards Completes Big Fox Picture in Holy Land

J. Gordon Edwards, director general of photoplay specials of the William Fox organization, returned from Palestine last week, having completed a big job. He took an entire company with him to Palestine, and there, in the Holy Land, and in Jerusalem, in the very places described in the Bible, he photographed the picturization of Wright Lorimer's novel, "The Shepherd King."

The story deals with the life of David, beginning when he is a mere shepherd lad and kills the giant Goliath, and later shows him annointed by Samuel and proclaimed King of Israel.

Miss Violet Mersereau, the leading woman of the cast, also returned to America with Mr. Edwards. The remainder of the company returned to the William Fox studios in Rome, Italy, where other pictures will be made.

Annual Convention

The Cleveland Cinema Club will hold its first annual convention at the Hotel Statler, Cleveland, Ohio, October 6 and 7. The National Board of Review will co-operate. It is said that Will Hays and famous screen stars are expected to attend. The Cinema Club is organized to study the art of motion pictures and encourage its best development in Cleveland.

F.B.O. Head on Tour

Harry Berman, Distribution Head, Completing Sales Reorganization

Harry M. Berman, general manager of distribution of the Film Booking Offices of America, is leaving on October 1 on another tour of F. B. O. exchanges, which will take him as far as the Pacific Coast, where he will supervise the establishment of a new branch in Portland, Ore., to serve exhibitors in that territory. Mr. Berman's trip will also result in the opening of the new F. B. O. branch in Salt Lake City.

Since Mr. Berman took office with the F. B. O. no less than seven new exchanges have been announced by that company. In addition to Portland and Salt Lake City, branches will open shortly in Charlotte, N. C. and Des Moines, Iowa; while in Albany, N. Y., Sioux Falls, N. D. and Oklahoma City, F. B. O. exchanges are now operating, having been established by Mr. Berman.

This present tour of the F. B. O. general manager will complete the reorganization of the sales force of that company.

Butler to Write Ads.

Prominent Author to Furnish "Copy" for First National Announcements

What is probably a new precedent in the motion picture industry will be established when Ellis Parker Butler, author of "Pigs Is Pigs," writes a series of six advertsements to run consecutive weeks in the Saturday Evening Post for Associated First National Pictures, Inc., on "East Is West."

Famous authors have given their time and talent freely to the writing of screen stories and continuities but this is probably the first time that a writer of national repute in the fiction field has consented to write national advertising for a motion picture.

The agreement was made as the result of an invitation recently extended to Mr. Butler by First National to witness a private showing of the picture. So enthused was the writer of light comedy fiction over the artistic and entertainment merits of "East Is West" that he was the first to suggest that the picture should be advertised nationally in a becoming manner.

Mr. Butler is to be given a free hand in the preparation of these advertisements and will tell the Saturday Evening Post's two million and a half readers exactly what he thinks of "East is West" and of Miss Talmadge's performance as Ming Toy.

Facsimiles of these advertisements will be given to each exhibitor running the picture because of their punch, artistry and effectiveness for lobby display purposes.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

The Dinsmore Brothers are again opening their Majestic and Grand Theatres at Patton, Pa., full time. The Majestic has been closed all summer, while the Grand has been open but two nights a week.

The Grand and Regent Theatres at Blairsville, Pa., have also been reopened after an all-summer shutdown, owing to poor business caused by the general depression and the coal strike.

Among other theatres in the territory which have been running only part time, and which are again open six nights a week, are the Imperial and Strand at New Kensington and the Olympic at Arnold, Pa.

The lobby of the Strand Theatre, Lincoln avenue, was precipitated to the basement on Friday afternoon, September 22, carrying with it sixty children who were gathered there awaiting admittance to a free showing of the first episode of a serial. One eight-year-old girl was almost instantly killed, while all the rest were more or less seriously injured. Sol Selznick is owner of the building and A. H. Sauer is manager of the house. Both men were injured in the disaster.

Pittsburgh's newest photoplay house, the Cameo, on Fifth avenue downtown, was opened on September 18 with "Human Hearts.' The Cameo has been entirely rebuilt, and was formerly Rowland & Clark's Savoy Theatre. Details of construction and photos of the new house will appear in the World shortly.

Guy Ida, formerly of the Imperial Theatre, New Kensington, has taken over the Star Theatre in Tarentum, having purchased the same from Oscar Featherbush.

John Hando was in Pittsburgh recently and stated that his Grand Theatre at Monongahela, Pa., will soon be ready for reopening. The Grand was destroyed by fire several months ago.

Barth Dattola, well-known New Kensington exhibitor, has returned home after a few days' stay at Montreal.

About twenty-five men, among them some of the most prominent exhibitors in the Pittsburgh film section, as well as representatives of the press and the sales force

Pennsylvania Theatres Now Showing Six Nights a Week

of the local branch of the Film Booking Offices, gathered in the Hawaiian room of the William Penn Hotel, Tuesday noon, September 19, and were entertained at luncheon by Carter DeHaven and Manager Abe Schnitzer of the local F. B. O. branch.

Edward J. Bauman, one of the most experienced motion picture men in the country, has assumed charge of the Rex and Plaza Theatres at Wheeling, W. Va., as house and exploitation manager.

Charles Deford, of the Deford Theatre, Martinsburg, Pa., has sold his house to Joe Bongiovanni, of the Empire Theatre, Clymer, Pa. Mr. Deford only recently opened this pretty little house of 450 seats. He states he is retiring from the business altogether and is going to California.

O. J. Sybert, of the Grand Theatre, Marietta, O., has taken over the Grand Theatre at Butler, Pa., and opened the same on September 20 with "The Storm."

Harold Lloyd in "Grandma's Boy" got the crowds for two weeks at Pittsburgh's Million-Dollar Grand. The Cameraphone in the East End began the picture on September 25.

Rowland & Clark's beautiful State Theatre was filled to capacity Sunday evening, September 17, when a trade showing of the new Owen Moore Select release, "Love Is An Awful Thing," was given.

The construction work on the new Virginian Theatre, Charleston, W. Va., is rapidly going on to a finish. The building will be completed within a few days and pictures will be shown before September is over. When completed the total amount invested will be $250,000.

The Littlestone brothers, William and Albert, of East Pittsburgh, have returned home after spending several days' vacation in Atlantic City.

The East Liberty Cameraphone held its annual fall fashion show recently, in conjunction with East Liberty merchants, and met with the usual success.

The Strand Theatre, New Kensington, Pa., is now running full time, after having been open but three days per week the past several months. O. A. Mardorf is owner of the house and says prospects are much better for future business.

Ben Engelberg is completely rebuilding his Elmore Theatre on Centre avenue, Pittsburgh, and he says when it is completed he will have one of the finest houses in the city. The new Elmore will seat 1,000 persons, and Ben expects to spend about $100,000 before it is completed.

"Bill" Robson, Paramount exploiteer, spent a day in New York recently and dropped a card to the World representative that beginning September 25 he would be connected with the local Goldwyn office in a similar capacity.

Walter Silverberg, proprietor of the Mercer Square Theatre at Greenville, Pa., was a Pittsburgh visitor recently. He told the World representative that it was too hot to stay in the theatre and too hot to play golf, so he came down to pay the exchange managers a social call.

D. F. Ferguson, formerly manager of Rowland & Clark's Savoy Theatre, Pittsburgh, is in charge of the accessories department of the First National exchange, succeeding Kennedy Bair.

Milan Savlovich, of the National Theatre, Johnstown, Pa., was a recent Pittsburgh film exchange visitor.

Mr. Maud Bleakley has taken over the Rivoli Theatre on Brushton avenue, Brushton, and has changed the name to the Lincoln.

Dennis A. Harris, of the Harris & Davis Enterprises, has returned to this city after a several weeks' stay in Europe. Mr. Harris was honor guest at a luncheon held by the Motion Picture Theatre Owners of Western Pennsylvania at the General Forbes Hotel, Wednesday, September 27.

Employes of the local Universal office journeyed to Butler, Pa., on Wednesday, September 20th, and formed a big parade with their machines, using red fire, n' everything to attract the attention of the street crowds. Reason for all this was the grand opening of O. J. Sybert's Grand Theatre there, where "The Storm" was shown.

Mr. Greenwood, of the Star Theatre, Union City, Pa., cannot decide what kind of an automobile he wants. Won't somebody write him and give him their opinion? Help a brother exhibitor!

The West Virginia Amusement Company is erecting a new house at Fairmont, W. Va., which, it is expected, will open December 1.

The news has just leaked out that Howard Cross, formerly connected with the S. & S. Film & Supply Company here, and part owner of the newest film building on Forbes street, was married the other day to Miss Claire Griffiths, bookkeeper of the local Second National exchange.

Eddie Wheeler, one of the film veterans in the Pittsburgh territory, has taken over the Penn Film Service from Matthew Teplitz, who has announced his retirement from the film business. Years ago Eddie conducted the Grit Film & Supply Company here and later owned the American Standard Film Company. He was also salesman for the Penn and Standard exchanges in the Steel City. Most recently he was publicity director for the Grand Theatre, Greensburg, Pa.

Exhibitors

We want you to feel that this department is YOUR department. In it we will tell you what your brother exhibitors are doing.

But that isn't where its purposes end. Let it be a department of service to you. Whenever there is any information you desire, write the editor of Regional News and Gossip and he will give your request immediate attention.

Albany Film Business Shows Over 10 Per Cent. Increase

Compared with a year ago this time, motion picture business is showing anywhere from a 10 to 25 per cent. increase in the Albany territory, which includes something over 300 houses and which extends to the Canadian line on the north, runs nearly to Syracuse on the west and to Binghamton and Kingston on the south. While September is generally regarded as a slow month in motion picture circles, it has been just the contrary this year.

Such is the story which comes not only from the exchanges and the road men, but from the exhibitors themselves. In place of the hard luck stories which one heard throughout the territory a year ago, one is greeted with smiles as the exhibitors state that an unusually good summer has been followed with a fall opening that gives every indication of approaching normal business, or better.

"The outlook is certainly encouraging," said George Roberts, of Albany, manager of the Colonial and the Hudson Theatres, a veteran of the business and one who has made a name for himself through making the residential houses pay handsome profits.

Frank V. Bruner, manager of the Pathe exchange in this city, claims that present day business is showing a 25 per cent. increase over that of a year ago, and substantiates his assertions from the books themselves.

J. H. Morgan, local manager of the Educational Film exchange, places the increase at 20 per cent. above a year ago.

"In the smaller towns, where labor conditions have finally been adjusted," said Mr. Morgan, "the increase has been heavier."

"There is no kicking heard these days," remarked R. C. Halligan, manager of the Universal Film exchange here. "Last summer was not a bad one for the ordinary exhibitor. A year ago, one heard nothing but kicks from the exhibitors. They were always looking forward to a good week, but that week failed to put in an appearance and the summer was over before it ever came. There are no complaints now, except perhaps, from places where competition is very sharp and exhibitors are obliged to pay more for pictures."

Without an exception, exhibitors in Albany, Syracuse, Watertown and other places just visited by the World correspondent, assert that business is showing more encouraging signs than in many months. Take Fred Elliott's theatre in Albany, as an example. It has a poor location, owing to the fact that a prospective patron must pass the larger and more elaborate Strand, as well as one or two other houses, and once at the theatre, must climb a steep pair of stairs to the ticket office, and yet Mr. Elliott, running double features throughout the summer, admits that he has made money.

In Syracuse, the Strand, the Eckel and other of the larger houses, are playing to capacity crowds day after day, while the Olympic and the Avon in Watertown, running the highest type pictures procurable, are drawing not only audiences from the city, but from many miles around, the city being fortunate in having state roads entering it from every direction.

Watertown has a population of but 30,000 inhabitants. The managers, however, have augmented this by many thousands by making a direct appeal to those in the rural sections, men and women owning automobiles, and who can easily reach Watertown within perhaps a half hour's time, and with the assurance of an enjoyable evening's entertainment.

"We don't depend entirely upon Watertown for our patronage," said one of these managers a few days ago. "We seek out the country districts and our receipts show that in making special efforts to attract such a patronage, we will show a most substantial profit at the end of the year."

C. E. Taylor, of Port Leyden, is planning to erect a picture theatre in Frankfort. He has just purchased the site of the former Waterbury Theatre destroyed by fire about two years ago. The new house will be of stucco and will accommodate about 400 persons.

Louis Buettner, of Cohoes, vice-president of the Motion Picture Theatre Owners of New York State, and who has been sick for some time past, was in town this week. Mr. Buettner owns a couple of houses in Cohoes, one in Mechanicville, and one in Hudson Falls, and knows practically every exhibitor in the state.

Proctor's Grand here has booked "Grandma's Boy" for the entire week of October 9. It is the first feature picture ever booked at this house for a straight week.

William Berinstein, owner of Colonial Theatre here, and two houses in Elmira, will reside in New York City after October 1. He expects to make frequent visits to this city and Elmira.

Exhibitors and operators here are still differing over conditions to prevail for the next twelve months. George Roberts, president of the local exhibitor association, will probably call a meeting within the next few days in the hopes of bringing about an agreement. The question is not so much over wages as hours.

Charles H. Moyer, of Herkimer, who recently bought out "Pop" Linton's house there and now controls the town, was in Albany the past week.

The old Van Curler Opera House in Schenectady, which ran burlesque last year, will start in showing pictures on Sunday, October 15, according to present plans. John Hogarty, of New York, who used to manage Chauncey Olcott, has taken over the house, and named W. H. Wright as local manager. Pictures will prevail on Sunday nights with road shows at intervals during the week.

David Lithgow, who looks after the art work at the Mark Strand in Albany, has devised a sort of open book program, giving the names and dates of coming attractions, for the lobby. From a distance, it resembles a handsome book.

"Grandma's Boy" has been selected as the opening feature for Schenectady's new State, owned by the Strand interests, and which is scheduled to open next month.

J. H. Morgan, manager of the Educational Film Exchange here, is smiling these days with the adjustment of labor troubles in the paper mill towns north of here. Take Fort Edward, for instance, Lew Fisher, who runs a house there, and who has been open but one day a week, has now decided to run five nights. Up to a week or two ago, the paper mills there had been closed for sixteen months.

"Don't talk about any cut in admission prices," remarked George Roberts, manager of the Colonial and the Hudson Theatres in Albany, a few days ago. "We are just getting on our feet and trying to make up for last year's losses."

There is a rumor to the effect that Marcus Loew is planning to erect a new theatre and office building in Albany on the site of Keeler's Hotel, which was burned three or four years ago.

Toledo Is Still Negotiating Over Musicians' Wage Scale

The Toledo Theatre Managers' Association and the Toledo Musicians' Union are still negotiating over the wage scale for the picture and theatre houses. The union officials are asking for an increase in wages. This the managers' association, it is learned, will positively refuse to grant and they have come back with a counter proposition to the union officials with a proposed 10 per cent. reduction in wages. It is expected, however, that the coming week will see the matter settled amicably.

The operators are jubilant as they have just signed a new agreement with the managers for the ensuing year which calls for a substantial increase in wages.

With the opening of Keith's Theatre this week, all the picture houses and theatres have opened for the fall season in this territory. All the managers are rejoicing over the bright outlook for good business here this winter, and with that end in view the Temple, Rivoli, Loew's Valentine, Keith's and Pantheon have lined up the best pictures available in the country for the winter season.

The railroad strike in this vicinity is now over and with the Overland factory going good all the leading picture houses are being well patronized and it is believed that the crisis in the movie industry in this section is now past.

Motion picture censorship is a matter of weighing evidence—the censors are the public's judge and jury. Two 25-year-old girls, keeping that thought foremost in their minds, now constitute, literally, film censorship in Ohio.

Several months ago, Mrs. Evelyn Snow of Mt. Vernon, resigned as chief censor for the state, after the department had become more or less of a storm center. Then the two assistant censors, Miss Edith Luethi, who has taught school, and Miss Susannah M. Warfield, who has worked in an insurance office, stepped in temporarily. They have been doing the work of the chief censor since.

"I'm satisfied with the way things are going now, and everyone else seems to be," said Vernon Riegel, head of the state department of education, of which the censorship division is a part. "I don't know when I'll appoint a chief censor."

A Paramount Release

THREE GILDED CAGES FOR GLORIA SWANSON

J. B. Carroll, of the Imperial Theatre, Asheville, N. C., caged two cutouts and the box office for "Her Gilded Cage" and used velvet drapes for the backgrounds for the cutouts

Western New York Exhibitors Elect Williams of Buffalo

George Williams, manager of ıe Linden Theatre, Jefferson reet, has been elected president f the Western New York Unit f the Motion Picture Theatre wners, Inc., succeeding J. H. Miıael. Other new officers elected : a meeting in the Majestic Thetre, Thursday, September 21, are ice-president, James Wallingord, General Theatres Corporaon; treasurer, Al Beckerich, oew's State; secretary, Bruce owler, Elmwood. The followıg advisory board was also ected: George Haney, South ark Amusement Company; Ienry Carr, Shea's Court Street; H. Michael, Regent; Charles liggins, Colonial; Barney Wohinkle, Oriole; George Keating, ubilee and Frank Nowark. This oard and the officers constitute ıe board of directors, a chairman f which will be named at the ext meeting.

The exhibitors voted to co-opıate with the fuel administraon by giving over their screens or the dissemination of publicity. Valter Hays was named director f distribution to act with the loal fuel head. The exhibitors also ecided to put up a strong fight gainst daylight saving when that rdinance comes up for a referndum at the next election. Repesentatives of 42,000 seats were resent at the meeting. Five ents a seat was voted for a fund o defray the expenses of the ofensive against the daylight ordinance.

Shea's, Inc., has been capitalized t $100,000 with these directors: I. Shea, Harry Zimmer, Thomas owell, James Franklin and Willam H. Northrup. The new oranization takes the place of the hea Amusement Company, which s now changed to the McNaughon Realty Company. This latter rganization will handle all the eal estate of the company, while hea's, Inc., will look after the opration, with Mr. Shea in complete harge. The new incorporation oes not involve a change in fiancial or other interests and no ew theatres are contemplated at his time. E. S. Kramer, treasurer of the old Shea Amusement Company, leaves the organization October 1.

All attendance records were roken at the Elmwood Theatre his past week. It was all caused y the introduction of Frank Leon nd Herbert Birchall as players f the new organ. Mr. Leon was ormerly feature organist at Grauman's Theatre, Los Angeles, while Mr. Birchall comes from he Conservatory of Music, Manhester, England. Mr. Fowler nnounced the new music feature vith a big advertising campaign. The Elmwood orchestra has been lispensed with.

The recently opened Olympic as lost its house manager, Wiliam McKenna has resigned and eturned to the Shubert Theatre in Detroit. Fred M. Shafer, managing director of the Lafayette Square and Olympic, will soon appoint a successor.

The Victoria has a fine new stage setting. The William Hengerer Company has installed a magnificent dressing of peacock blue silk, which is made doubly attractive by the use of new lighting arrangements. Manager Arthur L. Skinner has also installed a new screen, thirty feet high surrounded by a frame forty feet high. All the big ones from the leading studios will be shown on the Victoria screen this season.

The manager of the Lumberg Theatre in Niagara Falls, one Harris Lumberg, is back from a fishing trip in the land of the Maple Leaf. Harris said he caught a lot of fish. We took his word for it.

A. C. Hayman, head of the Strand and Cataract theatre companies in Niagara Falls, is vacationing in Gotham.

The new organ which M. Shea is having installed in Shea's Hippodrome will be ready next week, it is expected. This mammoth instrument, together with the forty-piece orchestra, should supply the music needs of the big house in very fine shape. A noted organist has been engaged. Business at Shea's Hippodrome is now top notch. Patrons are always getting more than their money's worth.

Eugene A. Pfeil, Strand manager, attended a wedding last Saturday night. It was his sister's. Gene acted as best man. As a best man, Gene is a good theatre manager.

The Lafayette Square now has its famous organist, C. Sharpe Minor back at the console of the Wurlitzer and again attracting capacity houses. Managing Director Fred M. Shafer is also back on the job following a brief illness.

A large delegation from this village motored to Rochester, Wednesday, September 20, to attend the first annual clambake staged by the Rochester Motion Picture Exhibitors' Association at Point Pleasant. They did not regret the trip, many Long Island bivalves going on the casualty list.

Manager Vincent McFaul announces that M. Mallotte, one of the noted organists of the West Coast, has been engaged to play the mammoth organ now being installed in Shea's Hippodrome and which will be dedicated about October 1. The "Hip," by the way, is now booked solid until next spring and about everything worth while in screendom will be shown on the Hippodrome screen during the season. The past two weeks have been record breakers, caused by "Blood and Sand," and "Grandma's Boy."

Fred Gillen has resigned as general manager and vice-president of the Kodeco Theatre Corporation of Binghamton to become associated with Rosenthal & Rubin, department store owners. Dave Cohen and Ned Kornblite will take charge of the Strand Theatre, which Mr. Gillen managed. The Kodeco interests control the Strand, Armory, Star and Symphony Theatres in the Southern Tier city.

The Grand Theatre in Welland, Ont., has boosted its admission prices. Manager William Dawdy blames the higher cost of productions.

Fred M. Shafer, managing director of the Lafayette Square, is recovering from a serious operation in a local hospital. He will be confined to his home for at least ten days. In the meantime, Bill Van Dyne is looking after things at the big theatre.

The Pastime Theatre has been reopened. Manager John Pferd is giving his patrons some splendid film offerings.

Buffalo will have a visit from Irene Castle, on the evening of November 3, when the famous dancer and screen star will put on a fashion revue in Elmwood Music Hall.

Manager A. Beckerich, of the Loew State, is planning a big campaign to announce the coming of "A Broadway Rose" the week of October 2. Mae Murray is a great favorite with Loew audiences and Al expects to chalk up new box-office figures.

The old Loew Theatre in Hamilton, Ont., is now the Capitol. The house reopened Saturday, September 16, with "The Prisoner of Zenda." The theatre is under the management of N. L. Nathanson. The Capitol is practically a new house since its redecoration and remodeling.

Joseph Casala, 45 years old, owner of the Star Theatre, Niagara Falls, was stricken while in the basement of the theatre and died on the way to the hospital. He leaves a widow and five children.

The Capitol, Newark, N. Y.'s new picture theatre, is nearing completion and will open this winter. A. B. Depauw will manage the house, which will seat 1,200. The theatre is one of the links in the chain operated by Associated Theatres, Inc., of which Harold P. Dygert is president.

Charles L. Hamer, manager of the Crescent Theatre, Ithaca, died last week of pneumonia.

Bruce Fowler, manager of the Elmwood, is planning a big program to dedicate the mammoth organ in his popular west side house next week. Frank Leon, the organist, has arrived from the Blue Mouse, Seattle.

A First National Release

THIS CLEVER WINDOW SIGN SOLD "SILENT CALL"

It was planned by J. C. Kruse, of the Quality Theatre, Independence, Kan., and the coloring was more than ordinarily good in its western atmosphere, which does not, of course, show in the print

Ki Makes the Old New

E. D. Kielmann, familiarly known just as "Ki," who manages the Grand Theatre, Topeka, Kans., sends us a clipping from the Topeka Daily Capital that is interesting reading. It seems that "Ki" ran Universal's "Going Straight," showing Mary Pickford as she was twelve years ago, the first half of the week, and followed the second half with Universal's "Mirrors," showing the inauguration of President McKinley, in addition to "Fascination."

The first half of "Ki's" week was devoted to three days of what he called an "Old Time Movie" program, including illustrated songs, and Elrick B. Davis, in the newspaper, aptly expressed the town's appreciation of "Ki's" novelty entertainment. It all goes to again show that the old stuff is new when it's old enough, and that your patrons appreciate your efforts to give 'em something different.

Boston Police on Trail of Self-Styled "Movie Scouts"

Police of Greater Boston are making a spirited search for a couple of self-styled "movie scouts" who have been working in the South Boston section of the city, and victimizing parents of prepossessing children out of small sums of money, after cajoling them into believing that their offspring are in a class with Jackie Coogan and others in the stellar class. The woman paves the way with praise of the children's personal appearance and a line of chatter concerning the high salaries paid to child stars. The man then follows with his little camera and makes pictures of the children for submission to the "powers that be," upon receipt of $10, or as much more as can be obtained.

The Quincy Theatre, which has been closed for several months and which was run by New York parties prior to going dark, has just been reopened under a Quincy management and very successful auspices. All the city officials were guests on opening night, and a meeting of the Quincy city council was hurried through so that the city fathers would not be late. Fred B. Murphy and his manager, William DeWolfe, were remembered with many baskets of flowers and the stage front was banked with them, as were the offices of the theatre officials. Both were congratulated on making the house a strictly Quincy proposition.

Fashionable folk in the exclusive North Shore summer colony have just been treated to a novel entertainment by Mr. and Mrs. Bryce J. Allan, who recently have returned to these shores after a long period of travel abroad. In this instance they hired a Beverly theatre and entertained some hundred odd guests at a "movie party," followed by a late supper at their summer place, "Allanbank," at Beverly Cove. Mrs. Allan, who is one of the choice group who said thumbs up or down on the invitation lists for the exclusive assemblies at which Boston's "four hundred" was wont to trip the light fantastic, is believed to have "started something," as the saying is, and "movie parties" may become a fad this winter.

Andrew J. Davis, of Jamaica Plain, for some time manager of the Strand Theatre at Fitchburg, has been transferred to the Belmont-Waverley Strand Theatre as resident manager. He has just begun his duties with the first anniversary of this playhouse, one of the most popular in Greater Boston. Before taking up the work of a theatrical manager Mr. Davis was assistant manager of the Georgian in Boston, a widely known cafe, built by the late George A. Dodge, proprietor of Paragon Park at Nantasket Beach and modelled after the big Metropolitan eating places. He held this position from the opening of the Georgian up to the advent of prohibition and the opening of the arid era, which forced the closing of many such places throughout the country.

The Athol Amusement Company, of Athol and Boston, has just been chartered at the office of the Massachusetts secretary of state, to conduct a general show business. The capital stock is $98,000. The incorporators are Edgar S. Hill and Annie Leslie Hill, of Dudley, and Esther E. Morrill, of Dorchester.

"Grandma's Boy" has made such a hit with the patrons of the Park Theatre that it has been retained for a third week. Capacity audiences have been the rule at this theatre since this film was first shown, and no diminution in the interest has been manifested. Not for some time has any film had such a spectacular run at this playhouse.

The Fine Arts Theatre, the little playhouse which is a part of the same big structure that houses Loew's New State Theatre and the immense State Ballroom, was opened on Monday, September 18, by the Henry Jewett Repertory Company, which has taken over the house pending the reconstruction of its own theatre, which was partially dismantled owing to the widening of one of Boston's Back Bay streets.

The many friends of Ray S. Averill ,manager of the Franklin Park Theatre, both in and out of the theatre field, are congratulating him on his selection to the general management of a new combination circuit that is to include the Franklin Square Theatre and the Codman Square Theatre, both in Boston, and the Strand Theatre in Lowell. His selection is conceded to be a recognition of his marked ability as a director of high-class amusement enterprises. Mr. Averill has had experience in many branches of the theatrical business, covering stock productions, vaudeville, motion pictures and advertising. He has been with the S. Z. Poli Circuit in Waterbury and Meriden, Conn., and Springfield, Mass.

Charters have just been granted under the Massachusetts' laws to the following new amusement enterprises:

The Playhouse, Inc., Chicopee, moving pictures; capital, $75,000; incorporators, Fred G. Burnham and George C. Robert of Holyoke, and Fred L. Frechette of South Hadley Falls.

Fernwood Amusement Corporation, Boston, amusements, capital, $10,000; incorporators, Norman G. MacGuffin of Rockport, and Frances Rosenthal and Mona C. Sullivan of Boston.

Jacob Lourie, proprietor of the Modern, Beacon, Park, Criterion and Shawmut theatres, and the Wellesley Community Playhouse, has been wearing an unusually broad smile of satisfaction this week because one more member of the Lourie family has made good. On Monday his brother, David A. Lourie, was inducted into the office of judge of the Boston Municipal Court, with imposing ceremonials, and was given a cordial welcome by the presiding justice and his associates.

Members of Theatrical State Employes' Union 11 participated on Sunday in the dedication of Michael A. Breen Square, at Washington and Eliot streets, in the heart of the theatre district. Military ceremonials marked the dedication. Breen, who was a world war victim, was a former member of the Boston union.

Jackie Coogan has been made an honorary member of James M. Curley Post, U. S. Junior Naval Reserves, and last week the lobby of Gordon's Washington Street Olympia Theatre, where the latest Coogan picture, "Trouble," is showing, was transformed into a recruiting station as a practical and patriotic feature of this special week.

James Q. Clemmer in East with Projection Proposition

James Q. Clemmer, one of the best known film men of the Northwest, formerly owner of the Clemmer and Winter Garden Theatres, Seattle, has been up from California for three weeks and has now left for New York. It is understood he has a proposition regarding projection in the Orient.

Mack J. Davis and son were in Seattle from Port Angeles, where work is nearing completion on his beautiful new Mack Theatre. Mr. Davis was lining up pictures and arranging for more equipment. He also operates the Dream. An early October opening is promised for his new house, which has a banquet hall in the basement and a roof garden ball room, for unique features.

A First National Release

BEWARE OF THE DOG SOLD "THE SILENT CALL"

The Allen Theatre, Toronto, sent a police dog through the town to advertise Strongheart, using an impromptu circus den. As there was a dog show in town this made an exceptionally good hook-up stunt

---

G. W. Groesbeck, who owns a circuit of theatres in Buckley and Enumclaw, Wash., was recently in Seattle, arranging bookings.

Phillip Ryan's Theatre in Burke, Idaho, was damaged by fire about three weeks go. The extent of the damage is not known here, but as service has been renewed, it is hoped Mr. Ryan's loss was not serious.

Manager Kult, who recently redecorated and reopened his Bothell Theatre, at Bothell, Wash., has sold out to a Mr. Kinney.

Webster & Walsh have opened the Liberty Theatre at Everson, Wash., after remodeling, redecorating and installing new projectors.

O. O. Ruth has taken over R. K. Dunham's Mission Theatre in Mount Vernon, Wash., and will operate it in addition to his new Vernon Theatre. He is renovating the former house. Dunham is remodeling his Rex Theatre, which will reopen shortly.

J. B. Sparks, who operates the Strand Theatre in Bend, Oregon, is in Seattle arranging bookings. He is figuring on extensive improvements for his house.

Recent visitors to Seattle's Film Row were: Arthur Heile, Ansonia Amusement Company, Butte; Fred Norman, Circle Theatre, Portland; George F. Nye, Grand Theatre, Aberdeen; M. W. Matacheck, Liberty Theatre, Kennewick; Claude S. Jenson, of Jenson & Von Herberg, Portland; Ed Halmer, Lincoln Theatre, Port Angeles, Wash.

Philadelphia Exhibitors Out in Force for De Haven Lunch

Carter De Haven, starring in the two-reel comedies, released by the F. B. O. of America, was host to a hundred or more of exhibitors at a luncheon give at the Bellevue-Stratford Roof, September 21. The affair was a delightful success, as exhibitors there will testify. Among those present were Frank W. Buhler and Abe L. Einstein, of the Stanley Company of America; Harry Knapp, chairman of the State Board of Censors; Green & Altman, Sam Blatt, Lou Pizor, P. Browosky, M. Fineman, M. Wax, George Naudasher, Morris Spiers, George Gravenstein, Dr. Walter Stuemfig, Joe Forte, H. Pepper, W. Butler, Phillip Green, Charles Rappaport, Morris Spiers, Jack Rosenthal, John S. Evans, J. Elliot, Dave Morris, Dr. Morris of Philadelphia; John Cook and Doc. Shadd. of Reading; Benn Shindler, of Camden, and Al Fisher, Jr., G. Bernstein, Fox & Kline.

H. Pepper, formerly manager of the Broadway W. P., is now in charge of the Lincoln, Forty-ninth and Woodland avenue.

Announcement is made by the Pathe Exchange, now located at 211 North Thirteenth, that they will remove to their new and larger quarters, 1232-34 Vine street, shortly.

Lou Williams, manager of the Family, has had good results with one minute after twelve Sunday showing. The Family is situated on the main thoroughfare and close to the City Hall. During the past eight weeks a line of a few hundred patrons have eagerly awaited the opening of the Sunday midnight show every week. Also, Lou is considered the best one-man lobby display originator on Market street.

The new William Fox theatre in Philadelphia will be a giant structure and one of the most up-to-date in the country. George Dembow, local exchange manager, says that the building, sixteen stories high, will cost at least $2,000,000. The capacity will be 3,000 and a $50,000 organ and a thirty-five piece orchestra will furnish the music. A truly noteworthy feature will be the installation of a refrigerating plant as a part of the ventilating system. The stage is estimated at 31 by 90 feet. Every device known to modern theatre equipment, construction and architecture, for the comfort and safety of the patrons, will be also installed. Thomas B. Lamb, of New York, is the architect. The construction is in charge of William Fried, personal architect for William Fox. The sixteen-story building and theatre is expected to be completed in March or April, 1923. At present the entire work for the excavation of the basement has been completed.

Texas Theatre Trend Toward Open Shop; Operators Strike

All theatre and picture houses in Sherman, Texas, have gone open shop. The scale demanded by the union operators was $35 a week and overtime. Manager H. O. Jones, Washington; H. C. Houston, Gem; C. J. Musselman, Travis; and Billy Batsel, Queen, have been open shop for more than a year. Eight operators are affected.

Dye Fors & Rogers theatres at Wichita Falls, Texas, are among others in Texas to be at odds with union operators. The operators walked out last week and have not returned. The Wichita scale has been $40 for forty-eight hours of work. The operators refused a reduction proposed by the managers, and non-union operators were installed. Houses affected are the Empress, Majestic and Olympic. Strand and Gem, opposition houses, remained union.

Pickets were stationed at two neighborhood theatres at Houston, Texas, when the operators had walked out upon failure to get an increase of 10 per cent. The operators were asking for a reinstatement of a scale they had voluntarily cut last year when business began to slump.

During the Dallas-Texas Palace engagement of Wallace Reid's "Leading Citizen," the Palace management conducted a balloting to determine Dallas' most prominent man, and the choice went to L. B. Remy, of the Goldwyn office, who received a plurality of 3,185 votes over his nearest competitor. Many other prominent men were entered.

Novel Booking Situation in Toronto; Only Films for Hip

The week of September 18 saw an interesting booking situation in Toronto. In fact, never before had local picture theatres doubled and tripled up with featured releases for simultaneous presentations. The Regent and Strand Theatres, both controlled by the Famous Players' Canadian Corporation and managed by Clarence Robson, offered "Blood and Sand" during the week, while three of the principal downtown theatres also presented Harold Lloyd in "Grandma's Boy," these being Shea's Hippodrome, Toronto Pantages and Loew's Theatre. No less than three large theatres also hooked up for the presentation of "Foolish Wives," these being the Oakwood, managed by Jimmie Crang, the Alhambra, managed by Harold Hutchison, and the Palace, managed by Charlie Querrie.

Shea's Hippodrome, which is now on a straight picture policy, presented "Fascination" in addition to "Grandma's Boy," while Manager Bernstein showed "The Renegade," in addition to the Lloyd comedy feature.

Manager H. M. Thomas, of the St. Denis Theatre, Montreal, arranged for the presentation of a special feature at this theatre during the week of September 24 under the auspices of the Catholic Art Association. This release is "The Blasphemer." The admission charge for Sunday performances was fixed at $1, but prices for week-days range from 25 to 50 cents.

During the previous week, the attraction at the St. Denis Theatre was a totally different type of picture, the subject being the film of the Leonard-Tendler lightweight championship fight at Jersey City.

The St. Brigid's Young Men's Association opened a season's series of Sunday evening performances at the Francais Theatre, Ottawa, on September 17, the theatre having been secured for Sundays throughout the fall and winter from Val. Bureau, the manager. Sunday shows are taboo in Ontario but this organization has held them in past seasons, a collection being taken to defray expenses.

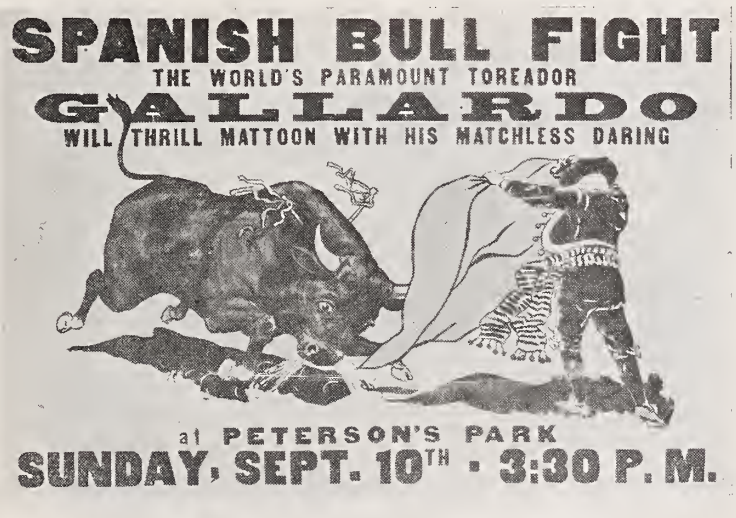
The latest idea of having special musical programs by augmented orchestras as a weekly feature in a picture theatre has been adopted by Manager J. C. Kennedy, of Allen's Regent Theatre, Ottawa. Arrangements have been made to hold the special symphony recitals every Monday evening. The first of the series was conducted by Director Rudolph Pelisek on September 18. Ordinarily, the Regent Orchestra comprises eight pieces but for the special recitals the orchestra is increased to twenty-two musicians. The special music is given in addition to the regular program of pictures which, for the week of September 18, included Marion Davies in "The Young Diana," a chapter of "The Leather Pushers," and other subjects.

Frederick Brown, formerly of the Allen Theatre, Montreal, has been appointed conductor of the Centre Theatre orchestra, Ottawa, the manager of which is Ben Stapleton.

Vitagraph's "Divorce Coupons" was presented as "Marriage Coupons" at the Centre Theatre, Ottawa, during the week of September 11, the censors having required this change in the title. A number of scenes were deleted as well. Manager Ben Stapleton used painted art display signs of a special type for the lobby display for this feature, while the still photographs all had the "new" title of the feature superimposed over the original name.

Manager Kennedy of the Regent Theatre, Ottawa, worked up an exciting popularity contest among the patrons of the theatre for several weeks, the winners of which proved to be Wallace Reid and Lillian Gish. Noting this combination, he forthwith booked "The Fatal Marriage" for presentation during the week of September 11, in which the two stars mentioned are featured. Mr. Kennedy then exploited the picture as having the two winning stars of the popularity stunt.

When the Central Canada Exhibition put on a fancy dress carnival on the last night of the Ottawa Fair, September 16, Manager Ben Stapleton of the Centre Theatre, Ottawa, took advantage of the opportunity to provide a stunt for "One Clear Call," the feature at the theatre during the following week, by having several men impersonate Klu Klux Klan characters in the parade.


SPANISH BULL FIGHT
THE WORLD'S PARAMOUNT TOREADOR
GALLARDO
WILL THRILL MATTOON WITH HIS MATCHLESS DARING
at PETERSON'S PARK
SUNDAY, SEPT. 10TH • 3:30 P. M.

A Paramount Release

MATTOON, ILL., SURELY WAS SCARED

It looked like a bullfight at the amusement park until Amike Vogel, Paramounteer, persuaded the Mayor to intervene, then explained that Gallardo was to be seen in "Blood and Sand" at the Park Theatre

St. Louis Exhibitor Exchange Distributing Fine Arts Films

The Exhibitors Film Exchange, distributors, has taken over the physical distribution of the pictures of the Fine Arts Picture Corporation. P. J. Collins, manager for Fine Arts, will have charge of the office organization, while Johnnie O'Brien and Ernest F. Ellenberg are the traveling salesmen. The Exhibitors Film Exchange is controlled by a number of local theatre owners, who believe that there is a field for an exchange of this kind. By pooling their buying powers they are able to obtain independent pictures of quality much lower than formerly and are also thoroughly protected as to actual playing dates.

The exhibitors interested and their houses are: Fred Wehrenberg, the Melba and Cherokee; Ferd Warner, North Grand and Zelphia; W. O. Reeve, Maryland and Eighteenth Street; Thomas James, Comet and Retina; R. A. Stierlin, Fairy; Fred Speros, Marquette; John Karzin, Lincoln, Casino and Olympia; Chris A. Ethim, Star; Sam Horwich, Red Wing; Charlie Warner, Queens; Fred Hoelzer, Ivory, and Steve Kaiman, Baden and O'Fallon.

S. H. Wieck of the Labor Temple, Staunton, Ill., reopened for the season, September 11. He was in town during the week arranging his programs.

Jim Reilly, of the Grand and Princess theatres, Alton, Ill., was seen along Picture Row. The interurbans make it convenient for Jim to drop in regularly.

Al Bernstein, of the Capital Theatre, Springfield, also came in during the week.

Another visitor was A. C. Norwein, of the Norwein Amusement Company, which controls houses in Flat River and Bonne Terre, Mo.

Gladino Lange and associates have taken over the Melvin Theatre, 2914-16 Chippewa street. The price paid Joseph Hallomann, the former owner, has not been revealed. The Melvin was dark for several months. It seats 600 and is situated in a good neighborhood.

Eli Gory opened a new theatre at Wilsonville, Ill., on September 15. He will show four nights weekly.

Robbers escaped with $326 from the Juniata Theatre safe early Tuesday, September 6. They beat in the door with a padded sledgehammer. The theatre is owned by the St. Louis Amusement Company.

Joseph Mogler, president of the St. Louis Exhibitors League and owner of the Mogler and Bremen theatres; William Goldman, manager of the Missouri Theatre; Fred Gecks, president of the Musicians' Mutual Benefit Association, and Steve Butler, business agent of that organization, constitute the board of arbitration that will settle all disputes between the picture houses and their musicians during 1922-23. If they can't get together on some point they will call in a disinterested person to act as referee.

J. A. Seipker is managing the Ozark Theatre, Webster Groves, Mo. He succeeded Thomas Hehl. Seipker sold his interest in the Wildie Theatre, Edwardsville, Ill., several weeks ago.

Charley Vollmer is back at the Midway Theatre. His place at the Delmonte has been filled by Edward Olmstead, who had charge of the advertising copy.

The Royal Theatre, Sixth street near Olive street, will be the Rivoli Theatre when it reopens. Secretary of State Becker the past week issued a certificate of incorporation to the Rivoli Theatre Company. Barney Rosenthal, R. G. Taylor and Nat Steinberg each hold 100 shares of the $30,000 capital stock.

Fred J. Hoffmeister, E. L. Kuh and Forrest P. Trelles have incorporated the Allied Amusement Company with a capital of $20,000. Trelles holds two shares of stock and the others 99 shares each. They are said to plan the erection of a theatre on a prominent South St. Louis corner.

Spyros Skouras, head of Skouras Brothers Enterprises, took a flying trip to New York City. Gossip has it that when he returns he will bring back a new theatre for St. Louis, to be run under the Skouras Brothers' banner. Skouras Brothers already control four houses and have large interests in the St. Louis Amusement Company, which controls fourteen theatres and several airdomes.

Charles Skouras, Tom Meyers of the Capitol Theatre and Frank J. Laurent, auditor of Skouras Brothers Enterprises, are spending two weeks' vacation in the Ozarks. They report fishing as very good.

Speaking of fishing, Harry Weiss has forsaken his old fishing hole near Logansport, Ind., and can be found any Sunday at Spanish Lake, Mo. The only difference between catching fish in Indiana and Missouri is that the fish hereabouts live up to the state slogan of "Show Me."

Sales Manager Bartlett of Associated Exhibitors has resigned his position. After spending two weeks on the Mississippi in his gasoline launch he will announce his new affiliation.

J. Wagner, auditor for the Delmonte Investment Company, has assumed the managership of the Delmonte Theatre, 5524 Delmar boulevard. Edwin Olmstead, who succeeded Charley Vollmer as manager last week, also resigned and has accepted a position at the Missouri Theatre. Vollmer is again manager of the Midway Theatre, Grand and Washington boulevards. and is scheduled to take charge of Charles Thimmig's big new house when it is built.

E. H. Brient has quit as Associated Exhibitors local manager. He has gone to Centralia, Ill., to take charge of the Hall Amusement Company's two theatres, the Illinois and Grand. The boys were sorry to see him leave. He was a hustler and had a likeable personality. Don R. Davis has been made new sales manager for Associated Exhibitors.

The Orpheum Theatre, Hannibal, Mo., which had been dark for several months, was re-opened on September 17. It will show pictures and vaudeville, with an occasional road show.

S. E. Pertle, of Jerseyville, Ill., motored into town and spent the afternoon at the big ball game. Al Bernstein, of the Capitol, Springfield, Ill., also was among the 30,000 who pulled for the Browns to take the American League leadership.

Mrs. I. W. Rodgers, Poplar Bluff, Mo., and S. E. Luttrell, Jacksonville, Ill., were visitors at the Fox exchange.

Exhibitors Flock to Omaha for Films as Season Opens

Recent visitors in Omaha include: Art Phelps, Open Air Theatre, Henderson, Iowa; Howard Pendergast, Airdome, Hancock, Iowa; Blaine Cook, Rialto and Gilder theatres, Beatrice, Nebr.; Mr. Cashman, Lyric Theatre, Greenfield, Iowa; Mr. Belmont, Liberty Theatre, Loup City, Nebr.; Ray Peterson, Fad Theatre, Arlington, Nebr.; Hobard Swan, Empress and Crescent, Kearney, Nebr.; C. J. Robinson, Blair, Nebr.; J. H. Ebersole, Majestic, Avoca, Iowa; Swan Olson, Swan Theatre, Walthill, Nebr.; Mr. Seymour, Tabor, Nebr.; L. W. Bichel, Opera House, Mineola, Iowa; W. V. Fauber, Pastime Theatre, Logan, Iowa.

Recent Des Moines' visitors include: P. C. Eagan, Opera House, Woodward; R. B. Byers, Strand Theatre, Fremont; Rev. Wm. Whear, Lanesboro; S. H. Daugherty, Cantrill; F. S. Green, Masonic Theatre, What Cheer; Harry Severide, of the Rialto and Waterloo Theatres, Waterloo; Nate Chapman of the Englert and Garden Theatres, Iowa City; Ella Metzger, Strand Theatre, Creston; and B. R. Fister, of the Colonial, Grinnell.

L. B. Seymour, formerly operating a show at Glenwood, Iowa, has taken over the theatre at Tabor, Iowa.

S. J. Mendenhall has purchased the Electric Theatre at McCook, Nebr., from Jack Tiller.

Bert Foreman, Marathon, Iowa, has taken over the Grand Theatre there again after an absence of a year.

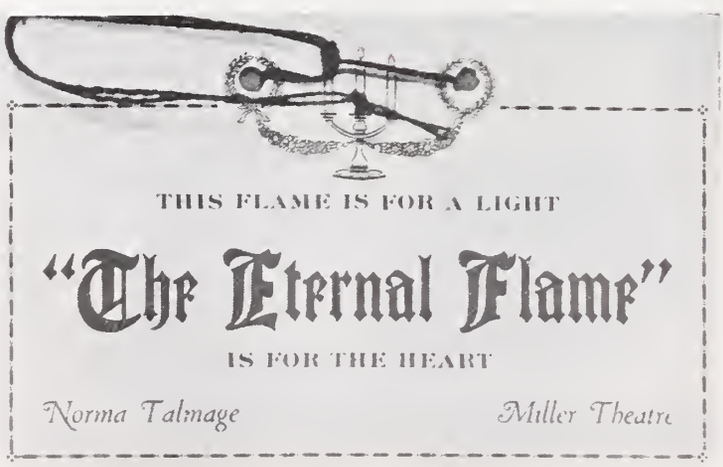
Dale Baker has re-opened the Empress Theatre at Fall City, Nebr.

George Hundling has purchased a half interest in the Rialto Theatre, Newton, Iowa, from A. H. Blank.

J. P. Martin, who leaves the Rialto at Newton, becomes manager of the Blank Theatre, Rialto, at Boone.

Bert Foreman, Marathan, Iowa, has taken over the Grand Theatre there, again after an absence of a year.

Fred Heyter has taken over the Liberty Theatre at Davenport, Iowa.



A First National Release

STANLEY CHAMBERS' LIGHT ADVERTISING

The Manager of the Miller Theatre, Wichita, Kan., got these cards on every cigar lighter in town, which explains the text. It's new and it proved very effective on this title

Louisville Papers "Forget" That Some Theatres Exist

Some of the newspapers still fail to realize that the public buys newspapers for information. People turn to the market sheets to find the price of onions and the price had better be there. However, if a theatre decides to cut out some of its advertising, or has a run-in over cutting it out, some of the local papers believe that it is fine repartee to refrain from mentioning the theatre's name. You'd imagine that some of the theatres were dark from the way in which at least two newspapers, kindred spirits, or morning and afternoon edition of the same, refrain from even mentioning houses in some instances.

The West Kentucky Amusement Company has been incorporated to do business at Paducah, Ky. The capital stock is $200 and the incorporators are John C. Brooks, M. Manas and Mark Stenens, all of Paducah.

The Baxter Amusement Co., a subsidiary of the Broadway Amusement Enterprises, has placed the contract with J. F. Russell for the erection of its new theatre building at 1053-57 Bardstown Road, on the site of the present Baxter Theatre airdome. When completed the Highland Theatre will be abandoned.

The management of the Mary Anderson Theatre held over for three more days Norma Talmadge in "The Eternal Flame," which made a great hit at that theatre through a full week's run. "The Prisoner of Zenda" followed.

Platoff & Bishop, of Louisville, general contractors, report that they are putting the finishing touches on the new theatre at Lexington which is being erected for the Lafayette Amusement Co

The Kerrigan Theatre, New Albany, Ind., has arranged with five parent teachers' associations for co-operative production on the part of the teachers' associations, of a James Whitcomb Riley pageant at the theatre on October 6, with school children making up the cast. The event is in commemoration of the great poet's birth. The proceeds will go to the Riley Memorial Hospital fund.

The Bankers Commercial Securities Co. has filed suit to recover $502.50 from M. Switow, operator of a chain of picture theatres in this community, it being alleged that this amount is due on account.

The Louisville Police Department, which is always fussing about something, is reported to have argued last week with the management of the Walnut Theatre over posters about the downtown streets, featuring "In the Name of the Law," objection being raised to them for some reason that isn't very clear. However, the posters stayed up.

Louise Lovely, moving picture actress, was in Louisville for a week, appearing at the National Theatre. It is reported that arrangements have been made for taking 1,000 feet of film while Miss Lovely is here, to be used principally for attracting business to the National.

Fred Dolle, of the Alamo Theatre, is not the only big Elk in his family, as Mrs. Fred was elected vice-president of the Ladies' Auxiliary at a meeting last week. Henry Strube, an east end exhibitor, also has a big Elk in his family, as Mrs. Strube was named a member of the auxiliary's advisory board.

Lee Goldberg, of the Big Features Rights Corporation, who recently secured some film showing the opening of the big radio broadcasting station of the Louisville Courier Journal and Times, has arranged for showing of this film at the Strand Theatre, Shelbyville; Grand, Frankfort; Lyric, Versailles; Opera House, Cynthiana, and elsewhere.

Harold Lloyd, in a two weeks' run at the Alamo Theatre, drew good attendances for "Grandma's Boy," it being the first time in the history of the house that any picture was run more than one consecutive week. The Alamo is following up with "A Fool There Was."

Shubert's Theatre will present big time vaudeville, it has been definitely announced. It was rumored that the house would be turned into a picture theatre. With this announcement, B. F. Keith's National Theatre declares that it will run seven acts of big time, in addition to a feature picture.

These two announcements, which settle many rumors, still leave Keith's Mary Anderson unprovided for. Heretofore, the Mary Anderson has operated first-run vaudeville during the winter and pictures during the summer months. It now seems likely that it will continue its summer bill of pictures.

Keith's National opened September 4 on the fall season, and the Shubert followed September 10.

The Turner & Dahnken Circuit is preparing to make extensive improvements in its theatre at Sacramento, the work to cost in the neighborhood of $40,000. New heating and ventilating plants will be installed.

The National Theatre is going strong with its first class picture exhibits along with high class vaudeville, the feature picture last week being Katherine MacDonald in "Heroes and Husbands," and for the coming week, Dustin Farnum in "Oathbound." With general admission at 50 cents a seat, the house is packing them in at every performance in the evening. There is a daily matinee, early evening and late evening performance.

Announcement was made late last week that bids were being accepted for a new home for the Highland Theatre. The plans call for a $100,000 fireproof theatre building to replace the old Baxter airdome and present Highland Theatre, on the site of the airdome. Louis F. Steuerle, secretary of the Broadway Amusement Company, and Joseph L. Steuerle, secretary-manager of the Walnut Theatre, are the principals in the company erecting the new house, which when completed promises to be the finest of Louisville's suburban theatres.

The Alamo recently completed the remodeling of its stage and elimination of long musician's boxes to the right and left of the stage, in which it formerly used to seat the orchestra. The theatre is now using a large orchestra, placed directly in front of the stage.

Frisco Exhibitor Exchange to Increase Its Offerings

The Western States Film Exchange, Inc., is now well settled in its permanent quarters at 170 Golden Gate avenue, and is making arrangements to increase the number of subjects handled. This concern is owned and controlled by exhibitors and distributes state right pictures in California, Arizona and Nevada. The officers are: C. C. Griffith, of the Piedmont Theatre, Oakland, president; Mrs. F. E. Smith, of the Liberty Theatre, Marysville, vice-president; A. E. King, of the Lincoln, Crown and Gem theatres, Oakland, treasurer, and Erwin C. Easton, secretary. Robert A. Hazel is general manager and Helen J. Hazel is manager of the San Francisco office.

The Stanford Theatre, at Palo Alto, has installed a $15,000 organ.

Fisher Productions, Inc., has been incorporated with a capital stock of $500,000 to engage in the production of moving pictures. The directors are A. L. Jaffe, V. B. Fisher, Virginia Corbin, S. I. Blake and H. L. Levin.

Five holdup men drove up to the Royal Theatre, 1529 Polk street, on the evening of September 7, at the close of the performance, held up Abraham Karski, the treasurer, and Frank Moleda, the ticket taker, seized a sachel containing the night's receipts, and made their escape.

The Frolic Theatre is the latest downtown house to join the list of those to commence their week's bill on Saturday, instead of Sunday, as has been the custom. Six first run houses have adopted this policy.

The Motion Picture Operators' Union has secured the Exposition Auditorium for its annual Movie Ball to be held shortly, and a general committee, consisting of Herman Lubfin, chairman; William Ullrich, J. A. Bainbridge, P. O. Gaffney and A. L. Noriega, is working hard to make the big benefit event a success. An indoor bathing girls' revue is being arranged and several bathing beauties from Hollywood will be on hand. Mrs. Adolph Mayer, president of the Ladies' Auxiliary, heads the women's reception committee.

Lionel H. Keene, western representative for Loew's, Inc., who spent several weeks here in connection with establishing the policy of pictures only at Loew's Warfield Theatre, has left for Los Angeles to establish a similar policy at Loew's State Theatre.

The Alta Theatre is making extensive improvements, including the installation of an organ.

A Paramount Release

MADE THIS BULLFIGHTER WALK THE PLANK

Amike Vogel, Paramounteer, helped Skouras Bros., of St. Louis, put over "Blood and Sand" with a slow-working sign painter and a fast-working bullfighter. Amike acted as lecturer

Dave Harding Now Recovered from Encounter with Bandit

Dave H. Harding, manager of the Liberty and Doric, Kansas City, has recovered from the wound inflicted by a bandit who attempted to hold up the Liberty Theatre on August 3. Just recently was Mr. Harding able to leave the hospital, but he has fully recovered now and is back on the job once again.

S. A. Underwood has opened the St. John Theatre of this city, which has been closed for redecoration. A new orchestra of six pieces will be employed. The house is one of the suburban theatres and seats 800.

J. A. Hardin, formerly associated with Ensley Barbour in Muskogee, Okla., was in Kansas City recently. Mr. Hardin opened the Orpheum Theatre at Parsons, Kas., the fifteenth of this month.

C. M. Gott of the Skydrome Theatre, Warrensburg, Mo., was shopping for film to screen during the cooler months.

Lee Dorris, of Dorris and Smith, the new owners of the Liberty Theatre at Cherryvale, Kas., was in town the first of this week looking for some musicians. Dorris and Smith purchased the Liberty from T. L. Wolf.

J. J. Newcomb, Newk's Theatre at Burlington, Kas., was calling on some of the exchanges recently.

L. S. Cook, of the Liberty Theatre, Augusta, Kas., was in Kansas City last week-end.

W. H. Weber, Echo Theatre at Great Bend, Kas., was seen walking along Movie Row one day this week.

The Cole Theatre Supply Co. was paid a visit by Charles Fish of the Opera House, Butler, Mo.

G. L. Rugg, who has the Eureka Theatre in Weston, Mo., visited most of the Kansas City film exchanges last week.

Frank Davidson of the Royal Theatre at Cherryvale, Kas., was another visitor last week.

Barney Dubinsky of the Tootle Theatre, St. Joseph, Mo., and Eddie Peskay, were visitors at some of the film exchanges last week.

Joe Cooper, owner of the Wichita Theatre, Wichita, Kas., was a caller at various exchanges recently.

Jack Johnston of the Isis Theatre, at Augusta, Kas., was also a Kansas City visitor the other day.

Baltimore Exhibitor's Sons Successful in Musical Work

The two sons of Joseph Robbins, formerly manager of the Comedy Theatre, 412 East Baltimore Street, for six years, and now manager of the New Gem Theatre, 617 Duncan Place, have been very successful in their musical activities. Samuel R. Robbins has been engaged to conduct the new augmented orchestras on the Century Theatre Roof this season. He has wide experience in directing music for musical comedy work, having just closed with Eddie Cantor's "Make It Snappy," and he was on the road with "Monte Cristo, Jr.," "The Passing Show of 1919," and "Irene." Frederick Robbins will direct the orchestra on the Garden Roof. He was bandmaster for the 312th Field Artillery while in France and recently conducted the orchestra of the American Jockey Club, of Havana, Cuba.

A new policy has been inaugurated at the New Theatre, 210 West Lexington Street, by Charles E. Whitehurst, president of the New Theatre Company, by which the largest and best features will be shown at popular prices. The season was begun with the showing of Rex Ingram's "The Prisoner of Zenda," and that sterling publicist, Leon Victor, was right on the job and hustling around town to put the film over in big town style, which he did, if the 5,000 or so people who attended it on September 18, the opening day of the run, can be considered as a criterion. Eugene M. Daley, manager of the New, was as busy as the proverbial bee on the campaign also, with J. M. Shellman assisting. The prices for the big attractions are: 10 a. m. to 5 p. m., 25 cents; 5 to 11 p. m., balcony, 25 cents, orchestra, 50 cents.

Mrs. C. M. Corbet, of the New Theatre, Hancock, has written to the Public Service Commission of Maryland regarding a contract for music for $24 a year which she says would "drag one down and out of business." As the commission, however, disclaims any right to jurisdiction over instrumental or vocal music, Mrs. Corbet has been informed to that effect.

Her letter reads:

"You will find enclosed a copy of a contract for which I am to pay $24 per year. I hire a musician and he must furnish the music. He only plays about one hour every evening, as that is the only time I show; and, further, he only plays ragtime stuff. Now, must I pay him or is it to drag one down and out of business?"

Charles E. Nolte, manager of the Belnord Theatre, 2800 East Fayette street, has engaged the Broadway Ladies' Orchestra to play at the afternoon and evening performances for an indefinite period. There are ten members in the company.

Eugene N. Daley, for ten years with Lyman Howe touring the country with his travel pictures, and who managed a theatre in New York State for some time, has joined the Whitehurst Theatrical Interests of Baltimore and is now managing the Century and New theatres and handling the publicity and advertising for the Parkway. George A. McDermitt, who formerly managed the Century and New theatres, is now centering his attention on the Garden and Century Roof, also in the Whitehurst circuit, and will see that everything goes right during the coming season.

Auctioneers have sold to an undisclosed purchaser the picture theatre at 1510-12 West Lafayette avenue, for $7,500.

Star City, W. Va., never boasted of a picture house until just recently when the Star Theatre was thrown open to the public. The house has been built in brick and stucco, and seats in the neighborhood of 300. Sam Pratt is the owner and C. P. Defrere manager. Star City has a population of 800. The theatre will be open three nights a week at present.

Permit has been granted to the Community Amusement Company, Charleston, W. Va., for remodeling a store building to be used as a picture theatre. The building, which will be one story in height, will be 20x80 feet, and is located on the south side of Charleston street, between Florida and Stockton.

The Arcade, a 340-seat house, is the newest theatre addition to the town of Bramwell, W. Va. Lighting fixtures are unique.

A permit has been granted at Charleston, W. Va., for a business building and picture show in Summers street, between Virginia and Fife streets, to the Chanaba Company. It will cost $18,000.

Detroiters to Go by Autos to Coming State Convention

Plans for the annual convention of the Motion Picture Theatre Owners of Michigan are progressing rapidly, according to H. M. Richey, manager of the association. Every attraction possible is being secured to make the event a memorable one in the history of the organization, and an elaborate program is being arranged. While it is a little early to be able to give out an exact program in the order of events, it is known that there will be a trip through the big Buick Motor Company's plant, a trip around the city of Flint, and a trip through the Home for the Deaf and Dumb, which is one of the most interesting institutions in Michigan. There will be a big banquet with a wonderful orchestra, addresses by Sydney S. Cohen, the national president, and the chances of having Will Hays appear on the program are very good. In addition, it is hoped to have Governor Grosbeck, Lieutenant-Governor Thomas Read and Judge Alfred J. Murphy address the gathering. The convention headquarters will be at the new Durant Hotel. Detroit expects to send an exceptionally big delegation, most of which will motor up. Fifty motor cars loaded to capacity are expected to carry the Detroiters. Arrangements have been made for free parking space, and all Flint is on its toes in anticipation of the event.

George Cook and Brad Bearsley, of the former Star Amusement Company, of Sault Ste. Marie, are being sued in circuit court for ten months' rent and alleged violation of the lease, by John P. Old, agent of the old Star Theatre. George Cook, defendant in the case, is at present manager of the Soo Amusement Company. They originally took a lease for two years with an option of five years more on the Star Theatre. At the end of two years, they decided to continue on the strength of the option. At the end of two more years, the theatre ceased operations because the city authorities found its condition, particularly the electric wiring, unsafe. Cook and Bearsley immediately demanded that Fred R. Price, owner of the building, remodel and repair the same in accordance with the requirements of the authorities. This was refused by Mr. Old, who claimed that the lease was originally accepted for a five-year option in its present shape with a clause to the effect that the theatre was then in proper condition to permit the showing of motion pictures. Cook and Bearsley then ceased to run the house and the rent accrued, finally resulting in the suit.

The Broadway-Strand Theatre, Phil Gleichman, manager, announces a one-hour concert by the specially augmented orchestra every Sunday morning, starting at 11:00 a. m. The first of these concerts starts on September 24. The popular concerts are advertised as including all "your favorite melodies and overtures—music you like the way you like it."

Effective Saturday, September 30, Sid Lawrence, for the past year exploitation manager of the Detroit branch of First National, will assume charge of both the Isis and and Idle Hour theatres, Grand Rapids, for J. W. Goodspeed, owner. The Isis will close for complete redecoration the week of September 24, and will re-open on September 30 with "Smiling through."

News from the Producers

Conducted by T. S. da Ponte

Signs Players

Charles H. Duell, president of Inspiration Pictures, announced that he had entered into a contract with Lillian Gish for a series of pictures. Under the terms of this contract Miss Gish severs completely all relations with her former employer, the D. W. Griffith organization, and places her future in the hands of Inspiration Pictures. Miss Gish will be directed by Henry King.

Mr. Duell also recently signed Dorothy Gish, who at present is playing opposite Richard Barthelmess in the story, "Fury," now being completed. It is understood that she will play again with Richard Barthelmess, following which she will appear in a picture with her sister.

Preview Given of Holubar Film

"Broken Chains," Allen Holubar's production of Goldwyn's $10,000 prize story, was shown in preview at the Paramount Theatre, Hollywood, recently and packed the house, it is said.

The picture shows how a young man broke the chains of cowardice after he had fallen in love with a wistful girl, who had been actually chained in her cabin by a brutal husband. Prominent in the cast are Colleen Moore, Malcolm McGregor, Claire Windsor, and Ernest Torrence.

Billie Dove Ready to Start Work

Billie Dove is preparing to start work in "Cold Courage," Metro's photoplay version of Ben Ames Williams's sea story which Irvin Willat will direct. She has had nearly a month's vacation since the the completion of "Youth to Youth," her first Metro picture. But during this period she spent much time preparing for the coming production.

Bull Montana Film Is Completed

"Bull" Montana has completed "A Punctured Prince," the second of a series of screen comedies, produced by Hunt Stromberg and distributed by Metro Pictures Corporation. The first production of the series, "A Ladies' Man," is now being shown in leading motion picture theatres. Hugh Fay is directing the series of Montana comedies.

Mr. Montana's next production is to be "Glad Rags."

Work at Paramount Studio Increasing

With the arrival of two new production units from the West Coast, activities at the Paramount Long Island studio are increasing by leaps and bounds. Within the week four companies will be under way with a fifth to be started very soon.

George Melford's unit will start "Java Head" this week and Alfred Green will begin work on "Back Home and Broke," starring Thomas Meighan, at the same time. A few days later Dorothy Dalton will commence work under the direction of Victor Fleming in a picture that is temporarily titled "Black Fury," and Alice Brady, who has just completed "Anna Ascends," is scheduled to start another picture very soon.

The name of Miss Brady's picture will be announced later.

Two Chapter Plays Listed for Release

Universal is establishing a precedent during the month of September in the consecutive release of two chapter-plays, within two weeks of each other. They are "In the Days of Buffalo Bill" and "The Radio King;" the first in eighteen chapters and the radio serial in ten chapters.

In putting out "The Radio King" in ten chapters, Universal is following a newly formed policy of making chapter plays no longer than their stories warrant. "The Radio King" is a closely knit screen drama of rapid action and scientific marvels. Not a foot of film has been wasted with unnecessary action or padded situations.

The release of two serials in a single month, a decided innovation in Universal's serial release policy, has been brought about by a complex situation. Among the factors which determined the new departure are the general film situation this fall, and also the subject matter of the chapter-plays concerned.

"In the Days of Buffalo Bill" is a stirring story of the Indian fighting days of America's empire builders. It is a 36-reel drama of stirring events from American history, woven into a romance with strong heart appeal. The picture has an especial appeal for children, and at the same time is remarkably adaptable for schools and colleges in the study of history.

Critics Give High Praise to Picture

New York newspaper critics, in reviewing Cecil B. DeMille's latest production for Paramount, "Manslaughter," now running at the New York Rivoli, seem to be practically of the same mind as their professional relatives in Los Angeles, Chicago and San Francisco, all of whom, Paramount says, agree that the picture is DeMille's greatest accomplishment thus far and that it will prove one of the outstanding box-office successes of recent years.

"Competently done, consistently interesting—well worth a trip," said the Sun critic, who re-echoed the sentiments of R. W. Baremore in the Telegraph, who said: "Here is a really great picture."

Said the Journal: "'Manslaughter' appears to possess all the elements of an unusual success," and the Call: "People will flock to see it." "Mr. Meighan's performance here is powerful and human," said the World. The Herald's critic said: "'Manslaughter' a sure 'killing' in popularity.

Speaking of Leatrice Joy, in the role of Lydia Thorne, the Globe said: "She is certainly a find and in every way the equal of any of the so-called dramatic actresses of the screen.

Joins Universal

Paul Wakefield, prominent Texas newspaper man, and dramatic critic, has been engaged as the publicity manager in Texas for Universal. He will have his headquarters in Dallas, in the offices of the Consolidated Film and Supply Company, Southern distributors of the Universal product.

Big Praise

That the Rex Ingram production, "The Prisoner of Zenda," is repeating everywhere the fine impression it is making in New York at the Astor Theatre, is evidenced by enthusiastic reports of exhibitors in various parts of the country, Metro Pictures Corporation says. "Wonderful photoplay giving one hundred per cent. satisfaction" is the comment of Messrs. Soberman and Rowe, managers of the Blue Mouse Theatre in Minneapolis, where the Metro film opened recently to "one of the largest attendance records in the history of the house," to quote further from the same telegram.

Carefully-planned publicity preceded the showing of the film. The Metro special exploitation service was of great assistance in attracting public attention to the photoplay, it is stated.

"The Prisoner of Zenda" is a Rex Ingram production for Metro Pictures Corporation.

Vignola Completing "Adam and Eva"

Robert G. Vignola's first production since "When Knighthood Was in Flower," entitled "Adam and Eva," is rapidly nearing completion at the Cosmopolitan studios in New York. This latest Marion Davies starring special, adapted from the Guy Bolton-George Middleton stage success of the same name, is a comedy vehicle of a different type from "When Knighthood Was in Flower," which has placed Mr. Vignola in the forefront of the directorial ranks.

"Adam and Eva" is a story of modern life with settings of the present day.

Joseph Urban designed the sets for "Adam and Eva," and Phil Carle acted as Mr. Vignola's assistant.

"Nobody's Money" for Reid

"Nobody's Money," an entertaining comedy adapted from the play by William Le Baron, by Beulah Marie Dix, will be Wallace Reid's next Paramount star picture. Wallace Worsley has been specially engaged to direct the picture. It is the story of a young business man who is told to abandon work for a while to escape a nervous breakdown.

First National Lists Five Big Releases for October

Five First National Big Time pictures and two comedies are scheduled for October release by that organization. This offering bears out the promise made by First National to give exhibitors the best to be had in the picture line during the 1922-23 season.

The Big Time pictures, which will be released in October, are: October 2, Hope Hampton in "The Light in the Dark;" October 9, Richard Barthelmess in "The Bond Boy;" October 16, Katherine MacDonald in "White Shoulders;" October 23, Constance Talmadge in "East is West;" October 30, Lorna Doone, a Maurice Tourneur picture, presented by Thomas H. Ince.

The comedies on First National's October schedule are: "Home-Made Movies," a Mack Sennett production, with Ben Turpin; October 16, Buster Keaton in "The Electric House."

"The Light in the Dark" is a story of rare power, written by William Dudley Pelley and directed by Clarence L. Brown. Miss Hampton is supported by Lon Chaney and E. K. Lincoln. This picture was given a pre-release showing at the opening of the Strand Theatre in Niagara Falls, where it played to crowded houses for two days and was warmly praised by the mayor of that city.

In "The Bond Boy," Richard Barthelmess is said to have a stronger vehicle than in "Tol'able David" and "Sonny," two of his recent successes. Presented by Inspiration Pictures, Inc., directed by Henry King, from the story by George Washington Ogden, and adapted by Charles E. Whittaker, "The Bond Boy" deals with a youth of the mountains, as did "Tol'able David." Mr. Barthelmess is supported by such excellent players as Mary Thurman, Mary Alden, Charles Hill Mailes, Ned Sparks, Lawrence D'Orsay and Virginia Magee.

Katherine MacDonald in "White Shoulders," presented by B. P. Schulberg, is an adaptation of the Saturday Evening Post story by George Kibbe Turner and was directed by Tom Forman. In this story, dealing with a girl's purpose to sacrifice herself at the altar to save the depleted fortunes of her family, Miss MacDonald has her finest opportunity for displaying her talents as an emotional actress. Supporting her are Bryant Washburn, Lillian Lawrence, Nigel Barrie, little Richard Headrick, Tom Forman and Lincoln Stedman.

Constance Talmadge in "East is West," scarcely needs an introduction, because of the furore this picture already has created. Given a preliminary screening at the Ritz-Carlton Hotel by its producer, Joseph M. Schenck, the production was hailed by screen experts as the finest of the season, and the acting of Miss Talmadge was pronounced particularly noteworthy.

"East is West," supervised and directed by Sidney Franklin from the famous stage success by Samuel Shipman and John B. Hymer, is declared to be even better as a motion picture than it was as a Broadway play. Miss Talmadge is supported by Edward Burns, E. A. Warren, Warner Oland, Frank Lanning, Nick de Ruiz, Nigel Barrie, Lillian Lawrence and Winter Hall.

"Lorna Doone" is a masterful picturization of R. D. Blackmore's world-famous novel. In photography, costuming and magnificent sets, this is a picture never excelled. Madge Bellamy, John Bowers and Frank Keenan head a splendid cast.

Mack Sennett's "Home-Made Movies" shows Ben Turpin in one of the funniest roles of his notable screen career, while Buster Keaton in "The Electric House," has an originality of humor that will cause an uproar wherever this picture is shown.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—BUT LIFE'S WINDOW"

Arranging to Show Fairbanks Picture

Because of the tenseness of the railroad strike situation when Douglas Fairbanks was ready to send to New York the first print of his new photoplay, "Douglas Fairbanks in Robin Hood," he sent it in the personal custody of Harry D. Buckley, whom he had recently appointed as manager of the roadshows for this screen feature. The film will be put on view as soon as Mr. Buckley can make arrangements.

"Douglas Fairbanks in Robin Hood" is to be shown to the New York public in elaborate fashion, it is stated. The premier will be in one of the "legitimate" Broadway houses, negotiations for which were opened by Mr. Buckley immediately on his arrival in New York. Following the New York opening other "legitimate" theatre showings will be given in the important cities throughout the country, all under Mr. Buckley's general supervision.

Finishes Filming "Passions of the Sea"

Director R. A. Walsh has finished photography on Goldwyn's first Carey Wilson photoplay, "Passions of the Sea," formerly known as "Captain Blackbird." All of the scenes for this South Sea romance were photographed in Tahiti with the exception of a few interiors which were filmed at the studios after the return of the company.

Director Walsh is now engaged in editing and titling the picture. It will soon receive its initial complete showing for production officials at the studios.

Reports received from the studios at Goldwyn headquarters in New York indicate that "Passions of the Sea" is one of the biggest productions Goldwyn has ever made.

Metro Buys Rights to "Scaramouche"

Metro Pictures Corporation announces the purchase by arrangement with Charles L. Wagner, of the screen rights to the successful novel, "Scaramouche," by Farsel Sabatini, to be produced as a motion picture by Rex Ingram, director of "The Four Horsemen of the Apocalypse," "The Prisoner of Zenda," and other big screen triumphs.

The young director to whom has been allotted the task of screening this vividly dramatic story is at present in Miami, Florida, where he and a company of players arrived a few weeks ago to begin the production of a new photoplay, "The Passion Vine," based on the short story by John Russell. Whether "Scaramouche" will follow immediately after "The Passion Vine" or whether the filming of Victor Hugo's novel, "Toilers of the Sea," will next engage the director's attention, has not yet been decided.

It is felt by Metro officials that Mr. Ingram will take full advantage of the many opportunities offered in the story and that the result will be a photoplay which will eclipse by far anything he has hitherto attempted.

To Open Theatre

"Sherlock Holmes," the Goldwyn picture starring John Barrymore, will be the opening attraction at the New Princess Theatre in Honolulu, Hawaiian Islands. It will begin a pre-release showing at that new million dollar theatre on Tuesday, October 26.

The New Princess Theatre, Honolulu, is said to be one of the largest and finest motion picture theatres in the world.

"Twin Husbands" on F. B. O. Program

"Twin Husbands" is the second Carter DeHaven comedy to be released through the Film Booking Offices of America, following "Pop Tuttle's Movie Queen" on the F. B. O. comedy program. "Twin Husbands" presents Mr. and Mrs. DeHaven in a two-reel story of the difficulties of a young man who tries to be himself and his twin brother at the same time. It is filled with novel situations and is built around a convincing and logical plot, state the F. B. O. officials. "Twin Husbands" was directed by Mal St. Clair.

"Big Four" Films on Broadway

Distributing companies of the motion picture "Big Four"—United Artists Corporation and the subsidiary organization, Allied Producers and Distributors Corporation—have two feature pictures "on Broadway" the week of October 1.

George Arliss' latest photoplay, "The Man Who Played God," a United Artists release, goes into the New York Strand, while "A Woman's Woman," a Charles Giblyn production with Mary Alden as star, has been booked by Allied Producers and Distributors for the same week at the Cameo, New York.

Sennett Adds Writers to Force

With John Grey, Mell Brown and Rex Taylor officiating in the Mack Sennett scenario department, the picture public may look forward to shortly seeing some new and novel comedy entertainment. This trio of writers, known far and wide for their ability to originate funny situations, have been very busy preparing scripts for the 1922-1923 Mack Sennett producing campaign, which starts about September 15.

Booking Heavily

Coincidental with the announcement that the new George Arliss photoplay, "The Man Who Played God," a United Artists' Corporation release, has been booked for showing at the New York Strand the week of October 1, comes the statement from Distinctive Productions, Inc., that this new Arliss feature is being booked heavily.

Hold Premiere at the Strand

"Under Two Flags," Priscilla Dean's latest Universal-Jewel production, had its New York premiere on Sunday, September 24, Strand Theatre, New York. Crowded houses hailed the Broadway advent of the new film and acclaimed it Miss Dean's greatest vehicle.

Manager Joseph Plunkett, of the Strand, added an elaborate presentation to the showing, including a colorful prologue. He used twenty-four persons in the prologue as well as two expert dancers and a singer of note.

The presentation was also accompanied by special music, arranged and directed by Carl Edouarde, conductor of the Strand orchestra.

F. B. O. Companies at Work on the Coast

P. A. Powers, managing director of the Film Booking Offices of America has returned to the F. B. O. home office in New York after several months spent in supervising the production activities of F. B. O. units at the big R-C studios in Los Angeles. Mr. Powers having, it is said, lined up an excellent array of future product for F. B. O. release, will remain for the present in New York to watch the work of his sales organization.

Mr. Powers left three producing organizations hard at work at the Coast studio. Harry Carey, having completed his second F. B. O. release, "Good Men and True," is now well under way with "The One Man." Johnnie Walker has half completed his second starring picture, "Captain Fly-by-Night," the story of which is by Johnston McCulley, author of "The Mark of Zorro."

Under the direction of Chester Bennett, Jane Novak is completing her third F. B. O. release, "Thelma." Ethel Clayton, having finished "If I Were Queen," under the direction of Wesley Ruggles, is soon to start on her second production for F. B. O. release.

Mr. Powers also announced that he conducted a careful search while on the Coast for suitable players to enact the leading roles in "Fighting Blood" picture which will be adapted on the screen from H. C. Witwer's series of stories.

Ray to Do "Miles Standish"

Charles Ray's determination to film "The Courtship of Miles Standish," and make the famous Longfellow epic the high water mark in his career rather sharply marks his transition from the mere "movie" material to which until recently he devoted his talents, to the higher plane of subject and character.

Believing that time and thought are what make superior pictures, Mr. Ray has announced that under his contract with United Artists he will make but two productions a year.

The Charles Ray picturization will begin on board the Mayflower where the love of John Alden—which character Mr. Ray will enact—for Priscila Mullens began to germinate. Research already done by the star shows that many highly dramatic episodes paralleled the historic romance and should be shown in portraying its development.

Sennett Pushing Big Comedies

During the past six weeks strenuous efforts have been made by Mack Sennett, comedy producer, to complete the editing and titling of two promising two-reel comedies and one a five-reel feature comedy, scheduled for early fall release through the distributing hands of Associated First National Pictures.

The two-reelers are "Bow Wow," a rural comedy featuring Louise Fazenda, John Henry, Jr., and Teddy, the canine star with almost human intelligence. The other, "When Summer Comes," directed by Roy Del Ruth, is a broad farce in which Billy Bevan is the featured player with Mildred June in the leading feminine role.

The feature comedy, entitled "The Shriek of Araby," has in it Ben Turpin and Kathryn McGuire.

"The Girl I Loved" Nearly Finished

Charles Ray is returning to first principles in his second production for United Artists, "The Girl I Loved," which already is about two-thirds completed. It is said that it was in this kind of role several years ago that he came into fame by starring in a picture in which he was cast merely as a juvenile support. Immediately he was lifted to the rank of star. "The Girl I Loved" is said to be highly dramatic.

Joseph DeGrasse, director of "The Old Swimmin' Hole," "45 Minutes from Broadway" and "A Tailor-Made Man," is the director.

Added to Cast

June Elvidge, stage and screen celebrity, and David Torrence, New York character star, have been added to the cast of "Forsaking All Others," being filmed at Universal City as an all-star special production.

Said to Be a Big Film of City Life

"Lights of New York," the latest Fox special, is said to be a graphic study of conditions in the great city that are daily enacted among its millions of men and women. The author, the mysterious "Mr. X.," who is now a regular contributor to the scenario department of Fox Film Corporation, has not, it is stated, put in a special plea for any one class of persons or tried to point any particular moral, but has contented himself with opening several pages from life and permitting his audience to see things as they are.

Marc MacDermott plays one of the principal characters.

Fox says the story is told so vividly that every father and mother and also every big spirited young chap who is not careful of his choice of companions will recognize the truth of the picture. Clarence Nordstrom plays the young chap who pulls up in his reckless dash down the wrong path just in the nick of time.

Paramount Lists Two Big Pictures

Paramount will open the month of October by releasing on the first the Penrhyn Stanlaws production, "Pink Gods," with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton, and the Hamilton Theatrical Corporation's production, "Above All Law."

The age-old lure of diamonds, for women, and the lengths to which many women will go to acquire the precious stones, is the theme of this Cynthia Stockley story which was published under the title, "Pink Gods and Blue Demons."

Bebe Daniels plays the role of the girl victim of the "pink gods," James Kirkwood is seen in the strong character of the South African, Anna Q. Nilsson is the young widow who resists temptation, and Raymond Hatton is seen as a diamond thief. Others who have important roles are Adolphe Menjou, Guy Oliver, George Cowl and Arthur Trimble. Miss Stockley's original story was adapted by Sonya Levien and J. E. Nash and the scenario was written by Ewart Adamson.

Superb East Indian atmosphere, with all the mystery and mysticism that that atmosphere entails, is an outstanding feature of "Above All Law," which is presented by the Hamilton Theatrical Corporation. It carries a powerful dramatic story, it is said, and in addition it is graced with some of the most colossal sets ever seen on the screen.

Miss Vidor to Do "Alice Adams"

Just before leaving for the Coast, Arthur S. Kane, president of Associated Exhibitors, announced that Florence Vidor will do "Alice Adams," by Booth Tarkington as the first feature on her new contract with Associated. This novel won the Pulitzer prize for 1921, as the best American novel of the year.

Universal Changes Film's Name

Gladys Walton's latest feature picture, adapted by Universal from "M'liss," one of Bret Harte's most famous stories, will be released under the title of "The Girl Who Ran Wild."

It had originally been intended to release the film under the name of "M'liss," but as Mary Pickford once made a picture by the same name Universal was requested not to use the title. The picture will be released Oct. 9.

COMMERCIAL FIBRE CO. OF AMERICA, Inc.

Phone: Madison Square 4430 15 East 26th Street, N. Y. C.

Sole Agents for

Fabbrica Italiana Lamine Milano

"F. I. L. M."

Positive Raw Film Manufactured in Italy

Ask for Samples and Prices.

Warning

Warning is hereby given by Film Booking Offices of America, Inc., to all producers and distributors of motion pictures that F. B. O. owns and controls the world's rights to H. C. Witwer's series of (12) twelve stories—**"FIGHTING BLOOD,"** now appearing serially in COLLIER'S.

This series of Witwer stories will be produced in two reels each; in fact, at the time of the writing of this advertisement, production has already started at our Coast studios.

The **"FIGHTING BLOOD"** stories are by the same author as "THE LEATHER PUSHERS" series, which also appeared in serial form in COLLIER'S.

Because of the keen competition for the purchase of the **"FIGHTING BLOOD"** series, and because of the inability of several film companies to procure them, it has been rumored that an attempt will be made to plagiarize the plot and action of these stories.

In view of this, this advertisement is published to warn ALL producers, distributors and all others that F. B. O. will protect itself against plagiarization, by the full power of law.

Because of the marked success of the Witwer stories, F. B. O.'s **"FIGHTING BLOOD"** series will be booked on the "First Come First Served" basis.

A National campaign of advertising in the Saturday Evening Post, Collier's, and others is now being planned for the **"FIGHTING BLOOD"** series.

We've got **"the goods"** in this new Witwer series.

The time to insure your getting the **"FIGHTING BLOOD"** series is now. Put your request in immediately to your nearest F. B. O. exchange manager.

FILM BOOKING OFFICES OF AMERICA, Inc.

MAIN OFFICES—F. B. O. BLDG., 723-7TH AVENUE, NEW YORK

EXCHANGES EVERYWHERE

Pyramid on Lookout for Good Stories

Pyramid Pictures, Inc., announces that arrangements are now being made under which the services of the best American and English authors will be available in selecting stories for Pyramid productions.

"We naturally feel," said an official of Pyramid, "that our future interests require action now, although we have managed to let it be known far and wide that we are in the market for the best stories obtainable. It is also true that we have been treated very generously by some of the best writers in America, who have submitted their work to our scenario department. Some of these stories we have acquired, and others are under consideration.

"Our scenario department is in touch with authors here and abroad, and no effort will be spared to enroll some of the great writers on our lists."

An official of Pyramid explained that in cases where an author desires to enter into a profit-sharing agreement with the producer, an arrangement will be made similar to the royalty idea, and under which the authors' share will be determined by the volume of business the picture does. This arrangement is available for directors, under the Pyramid idea, and can be extended in several ways, it was explained.

Reports "Lion's Mouse" is Progressing

Cable advices from Hollandia Films to Producers' Security state "The Lion's Mouse" is well under way in production and present indications point to its being one of the screen classics of the year.

A few weeks ago Wyndham Standing and Marguerite Marsh were specially engaged to co-star in this famous story and sailed directly for Holland, where work was started immediately under direction of Oscar Apfel.

"The Lion's Mouse," when completed, will be handled in America by Producers' Security Corporation, which will announce the releasing channel later.

Caldwell Signs New Contract

Orville Caldwell, the handsome giant who will be seen in the leading male role in Katherine MacDonald's new picture, "The Lonely Road," has signed a contract under which he will appear in a similar capacity in the next production in which she will be starred, "The Scarlet Lily."

The actor-athlete was named for this new part because of his brilliant work in "The Lonely Road." Those who have seen the early runs of the picture declare that his characterization as the young husband mark him as one of the most promising of the younger male players on the screen.

Griffith's Newest Given Pre-Showing

When the residents in the vicinity of the Sterling Theatre, Derby, Conn., sent the town marshal to stop the laughter and applause in that house the evening of September 15, the first public recognition was given to D. W. Griffith's latest photoplay production, "One Exciting Night."

This picture, on which Mr. Griffith has been working since he completed "Orphans of the Storm," is made for United Artists Corporation release. Its try-out length was in thirteen reels, but Mr. Griffith always starts his pictures far beyond the length at which they close for standard release, preferring to cut his work before an audience, listening to mass reaction for guidance.

The actual filming of "One Exciting Night" took about three months. The story is by Irene Sinclair, and the action is laid in a country home in Baltimore. The main action takes place in one afternoon and evening, with the principal scenes all laid in one house. The settings are modern in every sense. The players appear in the latest of present day fashions. For this picture Mr. Griffith has stepped entirely away from costumes, mob scenes and vast sets.

Practically every scene in "One Exciting Night" was taken on the Griffith lot at Mamaroneck, N. Y.

For his cast Mr. Griffith drew largely from the legitimate stage, every player in the picture having had experience before the footlights. For the leading man he selected Henry Hull, actor and dramatist. Carol Dempster, of the Griffith players, is the heroine. C. H. Croker-King, a famous English character actor, plays the part of the doctor.

For the comedy Mr. Griffith took Porter Strong, formerly a minstrel man, whom he has been training in blackface parts.

Frank Sheridan is seen in the role of the detective; Frank Wunderlee is the butler; Margaret Dale is a society adventuress; Morgan Wallace also has an important part, while others in the cast are Percy Carr, Herbert Sutch, Irma Harrison, Grace Griswold, Charles Mack and Alice Fleming.

Albert L. Grey, general manager of D. W. Griffith, Inc., has arranged for the opening of the picture in Tremont Temple, Boston, early in October. The New York opening will follow shortly afterward, and the picture will then be shown in Chicago and Philadelphia.

"Forget-Me-Not" Makes Big Success

"Forget-Me-Not," a Louis Burston production released by Metro Pictures Corporation, has, it is stated, firmly established itself as a solid box-office attraction. Everywhere it is said to be proving a fine subject for exploitation, and exceptional business is being reported in the largest photoplay theatres in the country where the film has been shown.

Standing-room only—for the first time in months—was the effect of the photoplay at the Blue Mouse Theatre, one of the largest motion picture theatres in Minneapolis, Minn., where "Forget-Me-Not" was recently exhibited. A novel exploitation campaign, effectively handled through the use of teasers and other printed matter, accounts in part for the big business done, it is said.

"Forget-Me-Not" is a Louis Burston production for Metro Pictures Corporation. The film was directed by W. S. Van Dyke. In the cast are Bessie Love, Gareth Hughes, Otto Lederer, Irene Hunt, Myrtle Lind, William Machin, Hal Wilson, Gertrude Clair, Sam Allen and William Lawrence.

First National Obtains "Oliver Twist"

Rumors along Broadway to the effect Sol Lesser would make a contract with Associated First National Pictures, Inc., for the distribution of Jackie Coogan's super-production of "Oliver Twist" were verified this week with the announcement that the road-show plan which was practically settled upon was discarded and that the First National organization had closed with Lesser for the big Coogan attraction.

The signing of a contract between First National and Lesser for the Coogan product marks the closing of one of the biggest deals in many months. It is understood that all engagements will be played on the basis of a guarantee and percentage and that the Jackie Coogan Productions eastern offices in charge of Irving M. Lesser will have the approval of all contracts.

It is understood that "Oliver Twist" will have a general release date late in October and that there is a strong possibility of a Broadway run of the production.

Advertises Heavily Selznick Film

If the Select Picture "A Woman of No Importance" may serve as a criterion exhibitors are offering more co-operation in an advertising way than ever before. For the showing of the Oscar Wilde story at Clune's Broadway Theatre in Los Angeles, Manager Jay Haas used a full page advertisement in The Record.

In addition to such a generous amount of space being allotted the production an additional source of gratification is the skilful way the page has been arranged.

New Goldwyn Official Sees Boom in Trade

James R. Grainger, recently elected a vice president of the Goldwyn Distributing Corporation, is now at the Culver City studios in conference with Marshall Neilan. Mr. Grainger, who has for four years acted as personal representative of Marshall Neilan, is still looking after the distributing interests of that producer.

Mr. Grainger, who is making a tour of all the Goldwyn exchanges, says that with the opening of the fall season, attendance has greatly improved at the theatres and that conditions generally are on the upward trend.

Story Being Chosen for Theda Bara

The selection of a story for the Theda Bara productions which is to be made by the Selznick company under the supervision of David O. Selznick has been narrowed down to one of two or three of the scores of offerings which have been examined. Actual production work will begin within the next four weeks.

Arrangements Made to Distribute

An announcement from Associated Exhibitors states that Roy Crawford, vice president and treasurer of that organization, has completed arrangements with E. S. Manheimer for the distribution by Associated of "Breaking Home Ties," a six reel feature.

Goldwyn Closes Big Foreign Deal

Goldwyn's foreign department has just entered into a contract with the export department of the New York Film Exchange for the handling of its sixth year product—the season of 1922-1923—for the greater part of South America.

The countries in which the New York Film Exchange will control the distribution of Goldwyn's "big twenty" photoplays for the new season are Argentina, Uruguay, Paraguay, Chile, Ecuador, Peru and Bolivia.

Arrangements Made

Leon D'Usseau, New York scenario chief for Universal, has just completed arrangements with William A. Brady for the purchase of last year's successful play, "Up the Ladder." It will be used as the first starring vehicle for Virginia Valli, who has just completed her work at Universal City in "Bitter Sweet" in support of Lon Chaney.

Melford in East

George Melford, who has just completed the production of "Ebb Tide," the Robert Louis Stevenson-Lloyd Osbourne story of the South Seas, at the Lasky studio, has arrived in New York ready to start work on "Java Head," at Paramount's Long Island studio. He is making his headquarters at the Lambs' Club.

In Metro Picture

Claud Gillingwater, during three decades one of the most notable figures on the American stage and for the last several years prominent in motion pictures, will appear in support of Viola Dana in her newest Metro picture, "Miss Emmy Lou," which Harry Beaumont is directing.

Places "Jelly Fish"

The new Smith-Cadwell production, "The Jelly Fish," in which Wyndham Standing is starred, has been placed by Producers' Security with Playgoers' Pictures for National distribution. The feature is the second starring vehicle of Wyndham Standing to go to Playgoers.

Claire Adams Signed

Claire Adams, leading woman of many high class western features of the Hamptons and other producers, has been signed by Universal to play the feminine lead opposite Herbert Rawlinson in "The Kidnappers," a picture which has just been started at Universal City under Stuart Paton's direction.

Engaged by Wire

Edmund Lowe, noted Broadway leading man, was engaged by wire to play the male lead opposite Betty Compson in "The White Flower," a new Paramount picture which will mark the return of Mrs. Julia Crawford Ivers to the ranks of woman directors.

Booked in Four Big Texas Cities

Goldwyn's new Rupert Hughes picture, "Remembrance," has just been booked by another circuit for October showing. The Interstate Amusement Company will show it in the four largest cities of Texas—Fort Worth, San Antonio, Dallas and Houston—for the week beginning Sunday, October 15.

"Remembrance" was recently booked by the Libson circuit of Cincinnati the Stanley Circuit of Philadelphia and the Johnson and Van Herberg circuit of Seattle.

Hodkinson Lists Big Film for October

Fifty-three different editions in print, distributed among forty-eight publishers, is the advance publicity and advertising preceding "The Legend of Sleepy Hollow," which will soon be presented on the screen under the title of "The Headless Horseman," released through the W. W. Hodkinson Corporation sometime during the month of October, and which will provide the screen with one of the best read American classics.

Produced by Carl Stearns Clancy, a member of the new school of motion picture presentation and featuring such a well-known and popular idol as Will Rogers in the beloved role of Ichabod Crane, the W. W. Hodkinson Corporation feels that they have a film feature of 100 per cent. entertaining value and one with a strong box-office appeal.

This popular legend, taken from the "Sketch Book" by Washington Irving, is particularly adaptable to screen presentation and it was this fact that led Mr. Clancy to secure the rights for the filmization of this American masterpiece.

In the selection of the cast great care has been shown. Will Rogers has been selected for the role of Ichabod Crane; Lois Meredith plays the charming Katrina Van Tassel, Belle of Sleepy Hollow, whose wiles stir up hopeless ambitions in the breast of Ichabod. The supporting cast has been painstakingly selected in order to assure every box-office angle for the completed production.

Sign 60 by 35 Feet Adorns Theatre

Cosmopolitan says the largest and most unique electric sign in the United States, and probably the world, adorns the front of the Criterion Theatre and announces to Broadway the fact that Marion Davies in "When Knighthood Was in Flower" is the reigning film success at that famous house.

The sign is 60 feet long and 35 feet high, covering almost the entire front of the Criterion Theatre from the marquee to the roof. The letters spelling the name of Marion Davies are 10 feet high, while those in the title of the play, are in two lines of five feet each.

Harold Lloyd Film Sent to New York

Harold Lloyd's first feature comedy completed under his new distributing contract has been shipped to New York, according to advices from the Hal Roach studios just received by Pathe. "Dr. Jack" is its title. It has been previewed on the West Coast with favorable results, it is stated. Pathe sums up many reports received to this effect in the oft-repeated verdict: "'Dr. Jack' contains more laughs than 'Grandma's Boy.'"

Pathe's date for the release of "Dr. Jack" is not yet announced. It is stated, however, that it will be given to the public before the end of the year. The picture was completed several weeks ago.

In the cast of "Dr. Jack," besides Harold Lloyd and Mildred Davis, are Eric Mayne, John T. Prince, C. Norman Hammond and Oscar Morgan. The picture was directed by Fred Newmeyer from the story by Hal Roach, Sam Taylor and Jean Havez.

Worsley Signed

Announcement comes from the West Coast that Wallace Worsley, recently one of the leading directors of the Goldwyn staff, has been signed by Jesse L. Lasky to direct Wallace Reid in his next Paramount picture. The title of the picture will be "Nobody's Money."

On Loew Circuit

"Dusk to Dawn," the Associated Exhibitors feature starring Florence Vidor, which recently played at the Capitol Theatre, New York City, has been booked for the entire circuit of Marcus Loew theatres in Greater New York.

New Season Begun

Advices received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, tell of the opening of the new Paramount season in Tokyo on August 23, to record-breaking crowds at the Imperial Theatre in Tokyo. The first pictures screened through the releasing program of the new Paramount organization were "The Sheik," "Fool's Paradise," and "A Trip to Paramount Town," the latter a two-reel picture depicting the activities of the Lasky studio.

This is the first time in two years that the Imperial, Japan's largest and best legitimate theatre, has shown motion pictures, according to Tom D. Cochrane, Paramount's manager in Japan.

Contracts for Seven Fall Releases

Through the efforts of E. E. Reynolds, branch sales manager for the W. W. Hodkinson Corporation in Minneapolis, Minn., a contract has been consummated with the Hennepin Theatre, one of the Orpheum chain, whereby this theatre will show the seven fall releases of the Hodkinson Corporation for first-run in Minneapolis.

According to the report received from the Minneapolis exchange, the following Hodkinson feature attractions will be shown at the Hennepin Theatre sometime in the very near future. They are: "No Trespassing," "Slim Shoulders," "Married People," "The Veiled Woman," "Hearts Haven," "Mind Over Motor" and "The Headless Horseman."

"Chair of Peter" Was Shown

"The Chair of Peter," the motion picture illustrating the ceremonies incidental to the election and coronation of His Holiness, Pope Pius XI, released in the United States and Canada by the Jaxon Film Corporation, New York City, was shown to the Catholic Writers' Guild at their meeting Tuesday evening, September 26, at the Ansonia Hotel.

Descriptive March Composed

E. T. Paull has composed a new descriptive march entitled, "Sheridan's Ride." W. C. Simon reviewed this composition and not alone does it describe the synopsis which precedes the number, but there is spirited music with not a dull measure in it.

E. T. Paull probably has written more descriptive marches than any other composer. He is the composer of the famous "Ben Hur Chariot Race," which most musicians are familiar with.

W. Brandt Praises Davies' Film

"The entire motion picture industry owes a vote of thanks to William Randolph Hearst for giving such a wonderful picture as 'When Knighthood Was in Flower,' now at the Criterion Theatre, to the public at this particular time," declared William Brandt, founder and president emeritus of the Theatre Owners' Chamber of Commerce, just before the weekly meeting of that organization at the Hotel Astor.

Mr. Brandt is the owner of several theatres in Brooklyn.

Hold Special View

L. Lawrence Weber and Bobby North are preparing plans for a special presentation on "Notoriety," the seven-reel feature recently completed by Will Nigh. The picture is now being cut under Nigh's supervision.

In the Independent Field

By ROGER FERRI

Newsy Bits

Lester Scott, Jr., special representative for Affiliated Distributors, Inc., leaves next week for a swing around the exchange centres showing Johnny Hines' latest feature, "Sure Fire Flint."

Charles L. Stephenson, President and General Manager of Stepheuson Attractions, Ltd., of Canada, is in New York, lining up product for the Dominion.

Wallace Worsley, who directed "Rags To Riches," the Harry Rapf feature which Warner Brothers are distributing, has been signed to direct Wallace Reid in his next picture.

Col. A. C. Bromhead of Gaumont, Ltd., of London, arrived in New York this week.

J. Charles, 2nd, assistant to President W. E. Shallenberger of Arrow Film Corporation and exploitation and publicity director of that firm, has returned to New York from Toledo, O., where he exploited "Light Life In Hollywood."

Lou Rogers, who is organizing a new co-operative independent exchange striug, is expected to go on a brief trip to talk with franchise-holders.

Bookings on Al Lichtman's "Rich Men's Wives" are breaking all records for the booking of independent pictures by representative first run houses, judging from reports that have reached this office this week.

"More To Be Pitied Than Scorned," C. B. C. Film Sales Corporation's special, is slated for a special run at the Victory Theatre, Providence, R. I., where Mayor Gainer has been induced to attend the opening night.

C. C. Burr, Lester Scott, Johuny Hines, Doris Kenyon and others associated with Affiliated Distributors, Inc., and Mastodon Films, Inc., went to Westfield, N. J., where they attended the test showing of Hines' latest picture, "Sure Fire Flint."

Harry Rapf, producer of "Rags To Riches," in a letter to this department from the Coast, says that he is planning a brief trip to the East some time next month.

Franklyn Backer, President of East Coast Productions, Inc., reports that his J. B. Warner pictures are netting big returns for exchanges and it will not be a surprise if word is given out within the next few weeks that that star will make a new series for independent distribution.

Tony Luchese and Oscar Neufield will open their Baltimore exchange, to be known as Progress Pictures, Inc., on Oct. 5.

Marcus Loew has booked "I Am The Law" for the metropolitan circuit, the picture opening at Loew's State Theatre in Newark, N. J., on next Monday.

The case involving International Film Corporation and "I Am The Law" is at a standstill, pending the return to New York of Federal Judge Knox, who is away on a vacation.

Frankie Lee's first starring vehicle will be "Last Night When I Kissed Miss Thompson", an American Magazine story by Bess Aldrich. Some of the stars on the screen with whom Frankie Lee has appeared are Charles Chaplin, William Farnum, Sessue Hayakawa, Agnes Ayres, Pauline Frederick, Bessie Love and Milton Sills.

The Week in Review

THE last week of September, 1922, will go down into independent history as one of its most important. Many significant things happened. To enumerate them here would mean a repetition of what appears in the pages that follow. However, we may be pardoned for emphasizing several happenings. Perhaps none was so important as that concerning the first run situation, which brought news of record runs from many sections of the city. Again on Broadway we found an independent picture—Warner Brothers' "Rags To Riches"—outdrawing every other picture attraction on its own merit. A little distance westward in Paterson, N. J., we found L. Lawrence Weber-Bobby North's feature, "The Curse of Drink" bringing to the new U. S. Theatre the biggest business that house has done in many a day. Al Lichtman's beautiful production, "Rich Men's Wives" continues its wonderful showings. At Westfield, N. J., our special correspondent attended a test showing of C. C. Burr's latest Johnny Hines' feature comedy-drama. "Sure-Fire Flint." The showing was unheralded, coming in the form of a surprise for Westfield folks. But the point is that the picture registered remarkably and is now ready for general exhibition.

THESE are only a few of the important things that happened during the current week. From Arrow Film Corporation came the happy announcement that Dr. W. E. Shallenberger was lining up a promising array of productions. And hardly had we completed reading that announcement when our telephone dingled and an Arrow official on the other end informed this department that that enterprising firm had acquired the distribution rights to "The Streets of New York," which Burton King recently completed. That feature will be given its premier at Frank Hall's million-dollar house in New Jersey during the week of October 22.

YOU can't keep a good man down. That's an old saying, but seemingly true, for those two genial gentlemen, Eddie Bonns and Lou Marangella, who constitute the entire Warner Brothers' publicity, advertising and exploitation force, simply can not be held down. Their Fifth avenue ballyhoo stunt in conjunction with the showing of "Rags to Riches" at the Capitol Theatre in New York constitutes a genuine publicity masterpiece. Just how these two hustlers accomplished the feat is explained in detail in an exclusive story appearing on the fourth page of this section.

WARNER BROTHERS' can justly lay claim to having a publicity and exploitation duo that can hold its own with any similar department comprising of anywhere from four to ten experts. Surely, they are obtaining as good results, if not better than many of the costly staffs handling picture exploitation. They are original, persistent and aggressive and make friends of all with whom they tie up in the exploitation of any particular picture. And in that method is one important secret of the successful showman.

BUT live-wires minus the product are helpless. And in the case of the Warner Brothers such is not the case, for unless we miss our guess, "Rags To Riches" will gross in the neighborhood of $50,000 during its run at the Capitol Theatre this week. We are basing this estimate on figures compiled on business done up to Wednesday night. If that figure is exceeded, few showmen will be surprised, for Harry Rapf never produced a better production. It is a box office magnet if ever there was one. It has title, cast, story, production and what not.

OUR hearty congratulations to Tony Luchese and Oscar Neufield, owners of De Luxe Exchange, Philadelphia. Elsewhere in this issue is published a special despatch from Baltimore announcing the opening of two new exchanges, to be known as Progress Pictures Exchanges, by these two gentlemen in association with successful business men. The exchanges are to be located in Baltimore and Washington. If the achievements of these two gentlemen in Philadelphia constitute any criterion, they will have no trouble putting over their new venture.

THEY don't make exchangemen any better than Frank Zambreno, owner of the Progress Exchanges of Chicago and Indianapolis. Neither is there a more popular and manlier a gentleman in this industry than this genius from the Windy City. While others are complaining about alleged booking lockouts, Mr. Zambreno is getting choice dates at the best theatres on the Loop and only this week a wire from Chicago brought news that his Graphic production, "The Wildness of Youth," had been booked into two Loop theatres, the Castle and Barbee's theatres, simultaneously during the week of October 1. This is the first time one independent picture has played two Loop houses day and date. But the season has merely started. Take our tip and keep your eye on this Chicagoan.

Trade Notes

Sol Lesser, who is in New York with his partner, Mike Rosenberg, made the statement that "Oliver Twist" will gross $3,000,000. That's the figure that he is holding out for in First National negotiations.

Frank Newman, the Kansas City exhibitor, who is in New York, made it known that independent pictures of merit are ever wanted by him and that he has booked most of the big ones for showings this season.

Jesse A. Levinson is planning a trip for the purpose of selling exchangemen his latest features. Mr. Leviuson will operate on an extensive basis this year.

From the Weiss Brothers' New York offices this week came the statement that the police had recovered a large quantity of paper for "Adventures of Tarzan." The paper is believed to have been stolen from Sam Zierler's Commonwealth Exchange of New York.

Jack Von Tilzer, traveling representative and sales manager for East Coast Productions, returned to New York this week. He has been on the road selling franchises for the J. B Warner westerns, Fatty Karr and Crescent comedies.

The death of Isaac Wolper, formerly head of Mayflower Pictures Corporation, which he founded, in Boston last week came as a distinct shock to his numerous friends in the independent market.

Word comes from Betzwood, Pa., that Frank N. Seltzer has completed "Aching Hearts" at the Betzwood studio. The cast includes Lee Kohlmar, Richard Farrell, James Thomas, Betty Howe and Arthur Ashley. E. S. Manheimer, according to the despatch, will handle distribution on the picture.

Pell Mitchell, a well known cameraman, has signed with C. B. C. Film Sales Corporation to supervise and produce the Starland Revue for that firm. He takes his new duties October 1.

Sherman Webster, formerly special representative for Select in upper New York State, has joined the Nu-Art Exchange of Buffalo, covering the Rochester territory.

Sam Grand and Harry Ascher, both Boston exchangemen, were in New York last week.

Harry Segal of Pioneer Exchange, Boston, is perfecting plans for the road showing of the Lee-Bradford special, "Determination."

Producers Security Corporation, of which Ricord Gradwell is the head, has increased its capitalization from $300,000 to $600,000, according to a despatch from Albany, N. Y.

Charles Jawitz, head of Jawitz Pictures, on his return from a visit to the territories, reports that he has noted a general improvement in the local distribution of state rights pictures.

Independent producers report that the player signing situation has cleared, for no difficulty is now encountered in producing the necessary talent for independent pictures.

No statement, either confirming or denying the report that Warner Brothers were anticipating the production of a special dealing with the life of the late Kaiser, was available.

Amalgamated Exchanges Formed and Sign Mrs. Valentino and Two Others

Official confirmation was received this week of the exclusive announcement made in the Independent Department of Moving Picture World that a new co-operative independent distributing firm was being formed. Late this week it was announced that Amalgamated Exchanges, Inc., of America had been organized. The organization embraces exchanges in every distributing centre in the country, and, according to reliable information obtained by this publication, it will start off with a release schedule of twelve productions. This number, according to several franchise-holders, will be augmented.

The new concern will produce pictures, and made announcement this week that the first picture, "The Madonna in Chains," will be started at the Yonkers, N. Y., studio on next Tuesday. Those who have already been engaged to appear in the picture include E. K. Lincoln, Martha Mansfield and Mrs. Rodolph Valentino, who is making personal appearances, this week playing Fay's Theatre in Providence, R. I.

Amalgamated also announced that it has leased the Mittenthal studio, also in Yonkers, where a second company will start production on another picture shortly. Among the authors whom this firm announces as having signed are Langdon McCormack, Edward Owings Towne, Denman Thompson, Charles Reade, Hal Reid and Martin J. Harvey. Announcement of other people to be engaged is expected to be made next week. It is certain that Mrs. Valentino will appear in a series of pictures that this company will handle.

Ben Schulberg Explains Why Title of Second Al Lichtman Film Was Altered

LOS ANGELES (Special) — "Shadows," B. P. Schulberg's second Preferred Picture for the Al Lichtman Corporation, was made from "Ching, Ching, Chinaman", a prize story by Wilbur Daniel Steele. Schulberg decided to change the title because he felt the new one is a closer fit to the story and its suggestion of mystery.

"We decided on the name 'Shadows' because", said Schulberg, "it incorporates the suggestion of mystery which is the keynote of the plot. I am confident that in our faithful interpretation of Wilbur Daniel Steele's story we have retained its finest element, and I feel that by changing the title we are aiding exhibitors in conveying to their patrons just what the true nature of the picture is.

"By constant reference to Mr. Steele as author we reach his immense following composed of readers of Pictorial Review, Harper's, Century, Success, and many other magazines which have published his stories".

First-runs throughout the county will probably start showings of "Shadows", the new Schulberg-Lichtman release, in October. From the studio here comes word that Lon Chaney, who has the principal role, has made another unusual characterization. As a matter of fact, the cast for an independently released picture is exceptionally strong. Besides Chaney, there are Harrison Forde, Marguerite De La Motte, John Sainpolis, Walter Long, Buddy Messenger and Priscilla Bonner. Tom Forman, one of the former Lasky directors, made the picture.

An old line melodrama is the basis of "Thorns and Orange Blossoms" which Gasnier has just finished for B. P. Schulberg. Bertha M. Clay wrote the story. Kenneth Harlan, Edith Roberts and Estelle Taylor are principals in the cast. It is understood Harlan's work in this prompted Schulberg to sign him for a year.

The entire Shipman producing unit from Canada has arrived and is settled in Los Angeles. The company includes twenty-five persons.

There is some talk here that Francis Ford is about to organize his own producing company, with Peggy O'Day, who is to star, financially interested. However, Miss O'Day has received several offers and may accept one of these in preference to gambling with a corporation.

"South of Northern Lights," the latest Neal Hart western, should be in New York by this time, for a print of that picture was shipped to William Steiner Productions, Inc., from here early last week.

Production on "Brass" and "The Beautiful and Damned", two Warner Brothers' pictures, is well under way at the Warner studio here.

Joseph Brandt, of the C. B. C. Film Sales Corporation and managing director of Federal Film Exchanges of America, is in Los Angeles. He is making his headquarters at the Hallroom Comedy Studio, where Harry Cohn is in charge.

Russell Simpson, who did some wonderful work as the sheriff in Harry Rapf's production "Rags To Riches", has been signed for an important role in "Peg O' My Heart".

MARY ANDERSON
Now co-starred with Ray McKee and Charles Murray in C. C. Burr's all-star comedies.

Orville Caldwell has been signed by Ben Schulberg for appearances in Preferred Pictures, which Al Lightman will release.

The first "Fatty" Karr production which Bruce Mitchell is making for East Coast Productions, Inc., of New York, will be completed by the 28th of October.

The Warner forces were jubilant this week when news reached the studio that Harry Rapf's "Rags To Riches" with Wesley Barry had met with unanimous praise at its initial showing in New York.

Atlas 'Change Buys "Why Do Men Marry?"

Unity Pictures, Inc., announces that the Atlas Film Distributing Company has purchased "Why Do Men Marry?" for Greater New York and Northern New Jersey.

The box-office value of the title of this society drama, in which Edy Darclea is the star, has been quickly recognized and Unity Pictures, Inc., state that a large number of exhibitors have seen the picture and are all enthusiastic over its "bring 'em in" title.

This is the first of many productions in which Edy Darclea is to play the leading role. Recently she completed work on "Sant' Ilario," a Henry Kolker production, which is to be released shortly.

Jaffe's Back

Sam Jaffe, business manager of Preferred Pictures, which release through the Al Lichtman Corporation, is back in Los Angeles.

Ben Schulberg Starts on Two Productions

LOS ANGELES — (Special) — What will be the fourth and fifth releases through the Al Lichtman Corporation were started this week at the Schulberg studio. Tom Forman commenced work on "Are You a Failure?" and Gasnier on "The Hero" for Preferred Pictures, Inc., of which "Bennie" Schulberg is president. The former is from an original story by Larry Evans, which will later be novelized. Incidentally, the picture is the second of a series of Tom Forman productions, the first being "Shadows," which Lichtman will release in October.

Gasnier's subject is the play by Gilbert Emery, in which Richard Bennett starred last season on Broadway. It is understood that Barbara Le Marr and Gaston Glass are two of the principals in it. These two pictures are fourth and fifth on the Lichtman schedule; the others, "Rich Men's Wives," "Shadows" and "Thorns and Orange Blossoms." The last two are yet to be released.

Ben Wilson has completed the second comedy of the series which he is producing for Federated Film Exchanges of America, Inc., in which Eddie Barry appears as the poor unfortunate who is penniless and is found in many amusing situations vainly trying to collect a life insurance policy without cashing in his life. "Moner or My Life" is the title of this production.

Under the direction of Ben Wilson, Monty Banks has completed the second of the series of two-reel comedies which he is making for Federated Film Exchanges of America, Inc., the title of the production being "Love Taps"; Monty appearing as the pugilistic lover.

Edward L. Klein, of the Edward L. Klein Company, has left for Chicago to meet the officials of a West Coast production unit for the purpose of closing an important deal which has been under negotiation for several weeks and which involves a series of big productions to be distributed throughout the World through the Klein organization.

"Sure-Fire Flint" Makes Crowd Howl at Unheralded Test Show

(Exclusive Despatch To Moving Picture World)

WESTFIELD, N. J.—Charles C. Burr's Johnny Hines feature, "Sure-Fire Flint," was given its world premier presentation at Flaggs Theatre here on Saturday, Sept. 24, in the presence of a capacity audience. The showing was in the nature of a test to ascertain the entertainment value of the production, the picture having been put into the theatre without any advance bill and with the spectators kept in ignorance that they were being treated to a genuine first-run and were seeing the feature before fans in larger cities. It opened "cold," but the reception accorded the production turned out to be an ovation.

No better test of the entertainment value of the picture could have been made. It was not the plan of Producer-Distributor Burr to ascertain the drawing power of the picture. For several weeks he had scouts out in the sticks seeking a town that would furnish an acid test for the picture. He wanted to see just how much enjoyment movie fans received. It was at this same house that Mr. Burr tested the entertainment value of his Edwin Carewe Northwest feature, "I Am The Law".

If the much applause inspired by the picture can be accepted as a criterion, Johnny Hines' second feature-length picture will be a better drawnig card than his first one, "Burn 'Em Up Barnes", for the reason that the patrons left the theatre talking in praise about the picture. Particularly enthusiastic was the audience when the thrilling scene where Johnny Hines in an automobile collides with a fast moving express was shown.

"Sure Fire Flint" registered well, and one thing is certain and that is that those exchanges and exhibitors who bought or booked this feature on the strength of the excellence of "Burn 'Em Up Barnes" have an agreeable surprise coming to them, for the production is a first-class picture from every angle. The settings are picturesque, while the cast, which includes names galore, is a hard-working and successful one. Doris Kenyon made a splendid leading woman for Hines and the two together played a big part in the making of a production that is replete with thrills, romance and characteristic "Torchy" humor that made them howl. Miss Kenyon did remarkable work on this picture and she endeared herself to every Westfieldian on hand at the opening.

Analyzed from a showman's viewpoint, "Sure Fire Flint" looms forth as sure-fire. It is big enough to warrant the expenditure of extra exploitation money, for it will all be returned with a huge profit, for as entertainment the picture is true to its name. Of course Hines, being the central figure, is given every opportunity to show at his best, and he didn't miss a single chance. His natural air is what grips the audience, which was thrown into a seemingly endless chain of hilarity, interrupted only through some heart-interest moment, the two combining to make it a special worthy of superlative exploitation, and showing at any figure your patrons will stand paying at the box office.

Dell Henderson never did anything so attractive, his was the touch of a showman with the box office ever before him. He has given the exhibitor angles that are not to be found in most pictures. He took particular pains to see that nothing was overdone and that every player assumed his or her role naturally. He wasted no time telling his story or introducing his characters. Whatever salary Dell Henderson received for making this production he earned many times over, for in "Sure Fire Flint" one finds a cheerful example of just what constitutes honest-to-goodness entertainment that is away from the regular stereotyped variety.

Others in the cast whose work is deserving of mention are Edmund Breese, Bob Edeson and Effie Shannon, all of whom act intelligently. Particularly attractive is the characterization of Edmund Breese. Ralph Spence's titles are characteristic of that writer, for they are funnier than those he wrote for "Burn 'Em Up Barnes" and to the point, keeping the spectator in a cheerful state of mind through the entire showing of the picture.

The showing brought to Westfield an array of distinguished motion picture talent from the metropolis. C. C. Burr headed the party, which included Johnny Hines, Doris Kenyon and others. Both Hines and Miss Kenyon made appearances. He chatted with his audience as though he had known every member of that crowd for years. This intimate speech won for him applause that lasted for some little time. But modestly, Johnny refused to hog the limelight, and when the audience yelled for more he politely introduced his leading lady, Miss Kenyon, who made a beautiful appearance, winning over her audience with a talk on experiences encountered during the making of the picture.

Exhibitor Flagg was as enthusiastic over the picture as his overjoyed audience, saying that "it was the greatest picture I have shown at my house since Charlie Chaplin in 'The Kid.'"

Grand to Give Big "Notoriety" Showing

BOSTON (Special)—Plans have been completed by Sam Grand, of Federated Film Exchange of this city, for the world premier and trade showing of Will Nigh's latest feature, "Notoriety", at the Copley-Plaza Hotel on Tuesday evening, October 4. The affair promises to be one of the greatest of its kind held in this section, for virtually every exhibitor of any consequence will be on hand at the showing, which will be preceded by a dinner and followed by a dance.

Prominent film executives, stars and exhibitors will be on hand, according to plans that were announced here. A special train will leave New York Tuesday morning at 10 o'clock with a party of film folks from the metropolis who will be the guests here of Mr. Grand and L. Lawrence Weber and Bobby North, distributors of the Will Nigh pictures.

Federated Exchange will release the picture in this territory. Will Nigh also will be on hand as will also several of the stars and Sam Saxe, sales manager for L. Lawrence Weber-Bobby North.

"Purple Highway" Is Ready

The first Kenma production of Madge Kennedy, stage and screen star, has now been completed, after several weeks' work by Rufus Steele, the author, Henry Kolker, the director, and several members of the production staff. Miss Kennedy herself sat in at several of the conferences and private screenings, although during the same period she had been rehearsing for a new John Golden stage production. The cast of "The Purple Highway' is one which is all-star in fact as well as in name. Not less than a dozen well known players have important roles, and among these are Vincent Coleman, Dore Davidson, Monte Blue, and Pedro De Cordoba. Henry Kolker, the man responsible for "Disraeli," directed this first Kenma special.

Preferred Pictures to Form Stock Company; Sign Harlan

LOS ANGELES (Special)—B. P. Schulberg this week announced his intention of forming a permanent stock company from which talent will be drawn to appear in future Preferred Pictures.

His first move along these lines was the signing of Kenneth Harlan and Orville Caldwell. Schulberg intends adding to this nucleus from time to time in order to insure a prominent array of talent in forthcoming pictures and in order to carry out his promises to exhibitors to make pictures with all-star casts and from worthwhile literary material.

Harlan's contract followed a role in "Thorns and Orange Blossoms", the Bertha M. Clay novel which Louis J. Gasnier has just completed for Schulberg and released through the Al Lichtman Corporation. At present, Harlan is at the Warner Brothers studio where he is being co-featured with Marie Prevost in "The Beautiful and Damned". When he finishes in that picture, he will return to the Schulberg plant on Mission Road ready for work in new Preferred Pictures.

Censors O. K. Levinson Film

Jesse A. Levinson announces that the New York Motion Picture Commission have passed his current feature, "The Plaything of an Emperor" without a single elimination or change. Mr. Levinson considers this an exceptional tribute to the dignity and beauty with which this passionate love story of Napoleon and Countess Walewska is unfolded. He points out that censor troubles would be entirely avoided if producers were to insist that their scenario writers exercise a finer imagination and a keener sense of what the adult mind can appreciate without having apparent facts emphasized by "peppy" sub-titles.

Schlesinger Puts Over Big Deal

Gus S. Schlesinger, general manager of the Warner Brothers foreign department, successfully negotiated a big deal last week with Juan Kunzler, Sociedad General Cinematografica, Buenos Aires, for the entire series of Warner pictures. Mr. Kunzler purchased the exclusive rights for Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia, and Ecuador.

Ed. Bonns' 5th Avenue Tieup Helps "Rags to Riches" Threaten House Mark

Opening to a business estimated at $9,200 on the day, a figure within a few dollars of the record, Warner Brothers' initial 1922-23 release, "Rags to Riches," a Harry Rapf production, gave promise at the Capitol Theatre, New York City, on Monday, Sept. 25, of ranking among the biggest money makers shown on Broadway. On Wednesday of this week the gross had climbed to a point where it was fair to assume, provided the ideal theatre-going weather held up, that the picture would gross more than any other independent production shown at any house on Broadway.

The opening—Sunday, Sept. 24—was a distinct surprise to everybody along the main stem, for the reason that the day was an unusually hot one for that time of the year. Incidentally, there were other outdoor attractions in New York that invited attendance on such a hot day. That the weather did interfere with business at Broadway houses was evident from the grosses recorded at the vaudeville and other picture theatres on that street. However, the Capitol outdrew them, the turn away at the night show being a lifesaver for several of the vaudeville and picture houses in the immediate neighborhood.

A clever program, conceived by Sam Rothafel, helped the draw materially, for there was no advance exploitation to speak of done on the picture. The Capitol has adopted what might be pardonably characterized as a "high brow" or "institutional" policy. That is, the management has drawn the line on sensational exploitation or in fact outside exploitation of any kind, contenting itself with the newspaper tieups. The advertising in the newspapers, however, was in line with that usually done by the house.

Eddie Bonns, publicity and exploitation genius of Warner Brothers, and his able assistant, Lou Marangella, had worked several weeks prior to the opening on some stunts, but Mr. Rothafel informed them that the policy of the house prevented their consummation. One of the stunts that is particularly unique, called for a clothes-line to be strung across Broadway from the dome of the Capitol Theatre to the building on the other side of the street. Pinned on the line were to be old and stylish clothes, with each suit having a letter so that when read across the line the title "Rags to Riches" would strike the spectator. But Rothafel ruled that out.

However, a little thing like a policy means nothing in the life of enterprising showmen who care to take no chances on their wares regardless of their merit, so when it was made plain that the house would sanction no stunt, Bonns and Marangella proceeded to negotiate some tieups with business houses along Broadway and other principal New York thoroughfares. Several thousand neat and artistic cards with Wesley Barry in various characterizations and the title immaculately jotted across the full length of the card were planted in windows at ideal spots. This attracted much talk among showmen, for it was a much bigger tieup than the one these clever men negotiated for "School Days". And such tieups are not common on Broadway.

Another helpful stunt that attracted attention to the picture was the ballyhoo float that was sent throughout New York. This float, in able charge of Frank Cassidy, an old time circus trouper, did remarkable work, for numerous stunts were pulled. One particularly good attractor was pulled at Fifth Avenue and 42nd street, New York, the busiest street in the world, at the congested noon hour. The attractive float with its settings made up of the seven books advertising the seven Warner releases, with a banner thrown about the float announcing the Capitol opening, joined the traffic at 59th street and Fifth avenue, creeping its way down the hustling and bustling thoroughfare, slowly, but carefully.

The slow progress of the float truck exasperated other automobilists, who immediately resorted to a honking of their horns. This honking in time became so loud and persistent that the thousands who walked up and down the street could not help but have their attention attracted to the creeping obstacle. The stunt went over big, but not so big that it could not make all New York showdom take notice, for the racket that was pulled at Fifth avenue and 42nd street earned thousands of dollars of worth-while advertising for the picture, the opening and Warner Brothers.

Having consumed something like 35 minutes in deliberately creeping down Fifth avenue from 59th street to 42nd street, amid a wholesale honking of automobile horns that made every other noise on the street inaudible, the float finally got to that busy spot diagonally across from the Public Library. Traffic, north and south, was stopped, but the driver deliberately drove on, the officers in charge interrupting the progress and calling out to the chauffeur to stop. The latter made a feeble effort at replying that the mechanism of the truck was not running smoothly. The officer replied that that didn't mean a thing in his life and emphasized his order for the truck to back up with a threat to arrest the riders—Frank Cassidy, Eddie Bonns and Lou Marangella.

The chauffeur, apparently reluctantly backed up, but when traffic was again ordered to move north and south it was found that the car was stalled. This gave the publicists a chance to do their "act". The officers, angered because traffic was hopelessly tied up, loudly "bawled" out the trio. The three got out of the car and fumbled with the car, Bonns arguing with the car frequently mentioning the picture. Horns from machines, held up for blocks up Fifth avenue and 42nd street, created a commotion, with thousands of folks about the machine seeking to ascertain what the trouble was. The officers, sensing it to be a publicity stunt, refused to arrest the trio.

After holding up traffic, hundreds of machines and thousands of people, along the entire length of Fifth avenue from 59th street down to 34th street, the truck was started, but not until everybody in the neighborhood had been made acquainted with the opening at the Capitol. Then the truck moved into 42nd street and up Broadway. It was the first time that such a stunt was worked on Fifth avenue. Money could not have purchased the curiosity aroused by the stunt, and the box-office of the Capitol later in the week proved that it was a money-getter. All of which puts Eddie Bonns, Lou Marangella and Frank Cassidy in a class by themselves.

To further aid the Capitol Theatre run the Monday newspapers came out with reviews praising the picture. Quinn Martin, the most fastidious critic in New York, who is being 24-sheeted in the metropolis by the New York World, said it "was a quality picture of rare excellence". He advised his readers "don't miss this picture". The New York American, Evening Mail, New York Sun and Evening Sun, and others, all agreed with Mr. Martin that the production constituted "high class entertainment of the superlative order", as one of the writers put it.

These commendable reviews had a tendency of keeping up the huge Sunday draw, and on Monday business was held up, with indications that the gross of the week would surpass the most generous expectations of even its distributors.

AND HERE IS THE PROOF!
Clever and bold stunt that tied up traffic on Fifth Avenue for twenty-five blocks and proved its value by sending capacity houses to Capitol Theatre.

"Secrets of Paris" Sold 80 P. C.

Word comes from the offices of C. C. Burr, who with Whitman Bennett produced the famous melodrama "Secrets of Paris", taken from Eugene Sue's novel, "The Mysteries of Paris", that fully 80 per cent of the territory had been sold long before the picture was finished. The cause for this is attributed to the fact that the numerous exchange men that daily come to Mr. Burr's office were so impressed with excellent stills that were being sent daily from Mr. Whitman's studio in Yonkers.

The following territories have already been sold: West Virginia and Western Pennsylvania to Joseph Skirboll, Pittsburgh, Pa.; Ohio and Kentucky to William Skirboll, of Cleveland, Ohio; Entire New England States to Sam Moscow, of Boston; Eastern Pennsylvania and Southern New Jersey to Robt. Lynch, of Philadelphia; California, Arizona and Nevada to G. N. Montgomery, of Los Angeles; Colorado, Wyoming, New Mexico, Utah and Southern Idaho to M. A. Klausner, of Denver, Colo.

Continuity on "Secrets of Paris" will be completed this week, it is reported, and distribution of prints will immediately begin.

Mabel Normand

Star of Mack Sennett's "SUZANNA" for First National

Shirley Mason in "YOUTH MUST HAVE LOVE" a Fox Picture

Cecil B. DeMille's "MANSLAUGHTER" with Thomas Meighan, Leatrice Joy and Lois Wilson. A Paramount Picture

Lloyd Hamilton in "THE SPEEDER" His Latest
Educational - Mermaid Comedy

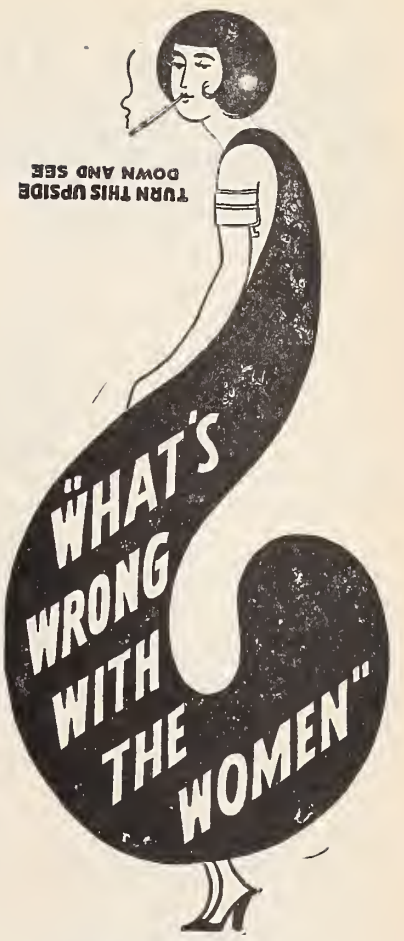
Marion Davies in Her Magnificent Cosmopolitan Production
"WHEN KNIGHTHOOD WAS IN FLOWER"

"FACE TO FACE" a Playgoers Productio..

Jackie Coogan in "OLIVER TWIST" Produced by Sol Lesser

Johnny Hines in C. C. Burr's "SURE-FIRE FLINT"

Mr. Exhibitor



—when are YOU going
to join the prosperity parade on

"What's Wrong With the Women"

Written and Produced by Daniel Carson Goodman

Note—At the time of the writing of this advertisement bookings had hardly started in territories where "WHAT'S WRONG WITH THE WOMEN" had been sold. A last moment wire gave a list five times as large as published below but owing to lack of time, it was impossible to include the telegraphic list among those shown here. The answer is—"WHAT'S WRONG WITH THE WOMEN" is going over like a house afire everywhere, with Exhibitors clamoring for bookings. Note the class of theatres who have booked "WHAT'S WRONG WITH THE WOMEN."

Arcadia
Philadelphia, Pa.
Palace
Philadelphia, Pa.
Alhambra
Philadelphia, Pa.
Gt. Northern
Philadelphia, Pa.
Orpheum
Philadelphia, Pa.
Lyric
Reading, Pa.
Alleghenny
Philadelphia, Pa.
Bijou
Atlantic City, N. J.
Fay's Knickerbocker
Philadelphia, Pa.
Logan
Philadelphia, Pa.
Collingswood
Collingswood, N. J.
Astor
Philadelphia, Pa.
Temple
Philadelphia, Pa.
Washington
Chester, Pa.
Hippodrome
Pottsville, Pa.
Model
Philadelphia, Pa.

New Majestic
Shamokin, Pa.
Ardmore
Ardmore, Pa.
Colonial
Camden, N. J.
Empress
Philadelphia, Pa.
Modern
Boston, Mass
Beacon
Boston, Mass.
Victory
Providence, R. I.
Fenway
Boston, Mass.
Lancaster
Boston, Mass.
Strand
Lowell, Mass.
Orpheum
Malden, Mass.
Imperial
Pawtucket, R. I.
Plaza
Salem, Mass.
Capitol
New Bedford, Mass.
Broadway
Lawrence, Mass.

Goldman Square
Dorchester, Mass.
Allston
Allston, Mass.
Bijou
Bangor, Maine
Melrose
Melrose, Mass.
Strand
Chelsea, Mass.
Strand
Boston, Mass.
Strand
Gloucester, Mass.
Orpheum
New Bedford, Mass.
Casino
New Bedford, Mass.
Princess
Fairhaven, Mass.
Majestic
Arctic, R. I.
Atlas
Adams, Mass.
Durrell
Cambridge, Mass.
Gem
E. Boston, Mass.
Day Square
E. Boston, Mass.

Pastime
Chicopee, Mass.
Rialto
Lowell, Mass.
Riverside
Maynard, Mass.
Royal
Providence, R. I.
Winthrop
Winthrop, Mass.

"What's Wrong With the Women" played to smashing business at the Olympic Theatre in Buffalo, N. Y.

"What's Wrong With the Women" opens with big campaign at Fay's Theatre, Rochester, October 2d.

"What's Wrong With the Women" opens at the Clinton Square Theatre, Albany, N. Y., October 2d.

Avon Theatre
Watertown Nov. 9
Exhibitors, after screening the picture and booking it, stated it looked like the biggest bet of the season.

Cameo Theatre
New York.
Yonkers Theatre
Yonkers, N. Y.
Jefferson Theatre
Proctor's 58th St.
New York.
Harlem Opera House
New York.
B. F. Keith's Columbia
New York
B. F. Keith's Reviera
New York.
B. F. Keith's Prospect
Brooklyn, N. Y.
Greenpoint Theatre
Brooklyn, N. Y.
Columbia Theatre
Brooklyn, N. Y.
Keith's
Jersey City.

"What's Wrong With the Women" opens at Aster Theatre, St. Paul, Minn., September 30th, for week's run.

"What's Wrong With the Women" opens Lyric Theatre, Duluth, Minn., Oct. 7, for a week's run.

Ask for a copy of the wonderful Press Book. See what it contains.

Equity Pictures Corporation

723-7th Avenue, New York City

Ask to see the accessories. Ask to see the picture on the screen.

Big First Run Week Recorded; North's Stunt Aids Premier

The current week goes down into independent history as one notable for its many premier showings of independent productions. Warner Brothers' Harry Rapf production, "Rags to Riches," held up the bill at the Capitol in New York, while a few miles northwest the L. Lawrence Weber-Bobby North special, "The Curse of Drink," was being given its premier at the Adams Brothers' United States Theatre in Paterson, N. J., where the picture had broken all house records up to Thursday. Indications then were that this phenomenal business would hold up with more than a strong likelihood that a new house record would be established.

From virtually every key city in the country this week came reports of big openings of independent pictures. Several last minute switchings were necessary, but, on the whole, the first run situation indicated a change that should be encouraging, for it proved again the contention of keen showmen that exhibitors want box-office pictures regardless of who had them. Phil Goldstone's "Deserted At The Altar", followed C. B. C. Film Sales Corporation's "More To Be Pitied Than Scorned" into B. S. Moss' Broadway Theatre, where the latter last week played to the biggest gross recorded at that house since Keith assumed the bookings there.

Bobby North, upon getting the Paterson opening date, recruited his forces about him and proceeded to lay out exploitation plans to put over "The Curse of Drink". He had constructed a special float, depicting a full size engine. The miniature was identical with fender, boiler, etc. Securely planted on a truck chassis the float was first sent around New York, functioning in the same manner that an engine functions, clanging its way through busy streets. Satisfied that the stunt attracted attention and aroused talk, the float was sent to Paterson.

In Paterson the float took the natives by storm. There the float was ornamented with a banner announcing the engagement at the U. S. Theatre. As the float chugged its way down the streets of Paterson, thousands gathered about it, children following it all around the town, with the sidewalks lined up with curious expecting to see a circus parade. The stunt attracted newspaper attention and must be considered an important fact in the draw of the picture.

Matt Reilley, of the Victory Theatre, Providence, R. I., is given credit for having secured the biggest gross on Producers' Security Corporation's Dorothy Gish special, "The Country Flapper", the picture playing to a capacity business. The exploitation done on the picture proved a strong business getter, the gross for the week almost touching the remarkable record hung up at that house by Arrow's "Ten Nights in a Barroom" last December.

The big Delmonte Theatre in St. Louis, which was formerly owned by Famous Players-Missouri Corporation, last week completed a week's run of "Rich Men's Wives", Ben Schulberg's first special for the Al Lichtman Corporation.

The Commodore, one of Brooklyn's most commodious neighborhood theatres, has booked "Rich Men's Wives" through Al Lichtman Exchange of New York, of which Sam Zierler is the franchise holder.

Gross bookings on "Rich Men's Wives" to date have reached an unusual figure. Film men are of the opinion that seldom does a new distributing organization like the Al Lichtman Corporation get off to such an auspicious start with a first release. Ben Schulberg and Al Lichtman are expected to make a tip-top working combination, Ben on production and Al on distribution.

From Milwaukee comes word that "Rich Men's Wives", B. P. Schulberg's first picture for the Al Lichtman Corp., will play a percentage booking at the Garden. The distributor is guaranteed a flat sum and then both distributor and exhibitor will split equally over a certain gross. The engagement is for a week.

Manager Rielley, of the Victory, of Providence, R. I., is one exhibitor who has learned the box-office value of meritorious independent productions, for with the use of such pictures he built out of a conceded lemon stand one of the best paying propositions in New England. He has booked "Yankee Doodle, Jr." for a premier showing at his house the week of October 9. He is lining up city and state officials to put over the picture.

"What's Wrong With The Women?", the Equity special, added another feather to its cap this week when that feature was booked for a day and date showing at the Beacon and Modern Theatres, Boston.

"The Broken Silence," Arrow's latest Northwest, is doing a land-office business in Chicago, judging from reports. This past week it held up well at both the Terminal and Portage Theatres.

B. S. Moss and Keith circuits this week booked Phil Goldstone's picture, "Deserted At The Altar", at their metropolitan houses.

None of the Exchangemen would comment on the movement on foot in New York to organize exhibitors into one big centralized booking agency.

Press Books Show Many Good Changes

Gone, apparently, is the day of the useless press book, if the observations of this department mean anything. It is pleasant to report that the independent press agents are confining their efforts toward turning out press books that mean something to exhibitors. Take, for instance, the press book Bobby North has just published on his first big release of his fall schedule, "The Curse of Drink." This book is about as complete as this department has come across in many a day, and contains everything any exhibitor would want in the way of helps and suggestions in putting over any picture. Nat Rothstein, who has always turned out wonders, has published a gem on Equity's "What's Wrong with the Women?"

Lyn Bonner has turned out an equally nifty book on the First Preferred Pictures Corporation production, "Rich Men's Wives." This issue is rich with material of help to the exhibitor. It contains exploitation ideas galore and the wonder of it is that these suggestions are all practical and the kind that, backed by a good picture, should mean heavy box office business. The same can be said of Esther Linder's book on C. B. C. Film Sales Corporation's special, "More to Be Pitied Than Scorned."

Warner Brothers, whose publicity department ranks among the best to be found anywhere, are turning out a press sheet that will be jammed with novel exploitation material, together with accessories that are unique and business-getting. C. C. Burr, of Affiliated Distributors, Inc., is about to release a book on Johnny Hines' picture, "Sure Fire Flint," that is a bird from every angle. Arrow Film Corporation's publicity and exploitation forces have been working overtime turning out books on the many Arrow releases. This firm has always turned out books with practical ideas and publicity that any live editor would welcome.

Max Cohen on Conditions

Max Cohen, of Monopol Pictures, Inc., has just returned from a ten-day trip on the road and reports that business is good. The Monopol Three Star Series of short subjects featuring Wallace Reid, Lillian Gish and Dorothy Gish has been sold for the following territories:

Greater New York, Producers Feature Service; Eastern Pennsylvania, Dave Starkman, Philadelphia, Pa.; Western Pennsylvania and West Virginia, Vimy Film Corporation, Pittsburgh, Pa.; Northern Illinois and Indiana, Griever Productions, Chicago, Ill.; Georgia, Florida, Alabama, Tennessee, North and South Carolina, Savini Films, Atlanta, Ga., and Canada to Canadian Exhibitors Exchange, Ltd., Toronto, Canada.

Bachmann Vacations

J. G. Bachman, treasurer of Preferred Pictures, Inc., and the Al Lichtman Corporation, is away on a week's vacation. Up in the Maine woods.

BURTON KING
Director-Showman whose latest picture, "The Streets of New York," Arrow Film Corporation will release.

Fewer Titles; More Comedy— Harry Cohn

TITLES should not be "forced" into a comedy, and the action itself, if it is a good comedy, should be sufficiently funny to stand up without this aid, is the opinion of Harry Cohn, producer of the popular Hallroom Boys' Comedies. He announces that he is carrying out this belief in the production of the comedies on the new series.

Since the beginning of production on this new series, Mr. Cohn has had worked into them fewer titles than ever before, and such titles as are in are a definite part of the action, and are there not only because they are funny, but because they help out and belong there.

Each of the comedies already on the new series, "Still Going Strong," "The New Mama," "A Tailor-Made Chauffeur" was run in two coast theatres before being sent East for distribution.

"Rich Men's Wives" Sold for Mexico

"Rich Men's Wives," the first of the Schulberg-Preferred Pictures for release through the Al Lichtman Corporation, has been purchased for Mexico by German Camus & Co., of Mexico City. The deal was closed with Felipe Mier, local representative of the Mexican importers. This is the third deal to be closed in the last few days on "Rich Men's Wives."

Warner Completes "Flaming Hearts"

James B. Warner, the new cowboy star, has completed "Flaming Hearts." This is the second of the Franklyn E. Backer series of unusual Westerns adapted from well-known magazine stories. Mr. Warner will immediately commence production on the third five-reeler of the series, "Crimson Gold."

ONLY A SHOP GIRL

SECOND OF

The 6 BOX OFFICE WINNERS

Now in production
With a Million Dollar Cast

MAE BUSCH
featured in
"Foolish Wives"
"The Devil's Passkey"
"The Christian"

JAMES MORRISON
"The Little Minister"
"Dangerous Age"
"Shattered Idols"

WILLARD LOUIS
"Too Much Married"
"Madame X"
"Robin Hood"

WALLACE BEERY
"Hurricane's Gal"
"Four Horsemen"
"Trouble"

CLAIRE DUBREY
"To Have and to Hold"
"The Voice from the Minaret"

WILLIAM SCOTT
"Alias Julius Caesar"
"A Voice in the Dark"

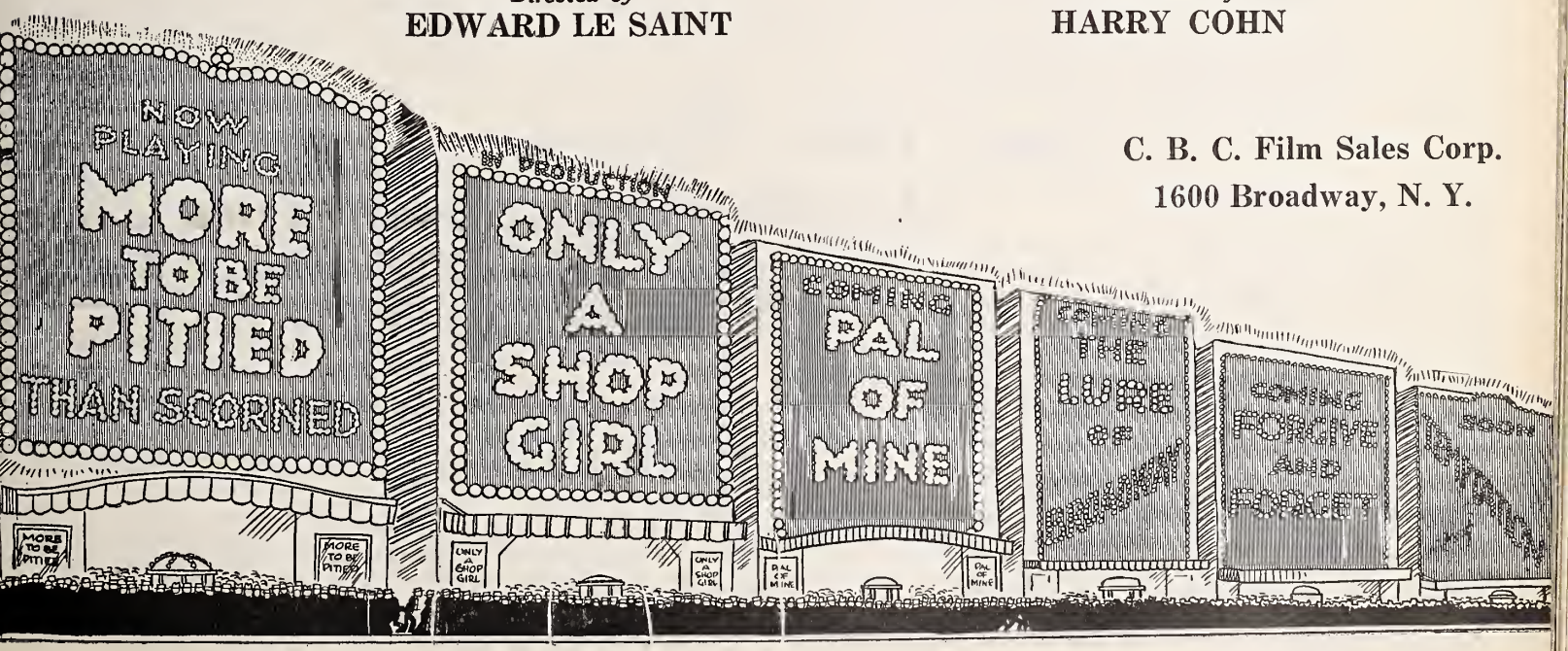
ESTELLE TAYLOR
featured in
"While New York Sleeps"
"Monte Cristo"
"A Fool There Was"

TULLY MARSHALL
"The Beautiful and Damned"
"Too Much Business"

JOSEPHINE ADAIR
"More to Be Pitied"

Directed by
EDWARD LE SAINT

Produced by
HARRY COHN



C. B. C. Film Sales Corp.
1600 Broadway, N. Y.

"What's Wrong With the Women" Establishing New Booking Records

A four weeks' run for the Daniel Carson Goodman production, "What's Wrong With the Women?" is the latest big booking to be accorded this Equity picture. Mr. Goodman's production has been booked by Progress Features, which controls the rights for California, in the Mission Theatre, Los Angeles, to run for one month beginning October 28. On the same date, Progress Features reports, the picture will open at the California Theatre in San Francisco, one of the big first-run houses of that city.

These West Coast bookings are only a few of the first-runs which are being accorded "What's Wrong With the Women?" in every territory where it has been sold. Sam Zierler, of Commonwealth Film Company, recently booked the picture at the Cameo Theatre for its New York first run. In Philadelphia, where the rights are controlled by the Masterpiece Film Attractions, the feature ran day and date in two Stanley Theatres, the Palace and the Arcadia. In both of these theatres "What's Wrong With the Women?" created phenomenal box-office records and was ranked as one of the most talked of productions of the year.

Ben Amsterdam, of Masterpiece, also reports first-run bookings in Reading, Pa., and in Chester, Pa. In the first named city the picture will open at the Lyric Theatre and in the latter at the Washington Theatre.

Full week's runs will be given the picture in St. Paul and Duluth in two prominent first-run houses. F. & R. Film Company, controlling the rights for this territory, report the booking of the Aster Theatre in St. Paul and the Lyric Theatre in Duluth. In Boston, Sam Grand, president of Federated Film Exchange, of New England, reports that the picture will be shown in two first-run houses, the Modern Theatre and the Beacon. The Victory in Providence, the Strand in Lowell and the Orpheum in Malden will also play the picture. Other theatres to show "What's Wrong With the Women" in the New England territory will be the Durrell in Cambridge, the Imperial in Pawtucket, the Plaza in Salem, and the Capitol in New Bedford.

ESTELLE TAYLOR
One of the many stars who appear in C. B. C. Film Sales Corporation's "Only a Shop Girl," now being produced.

Arrow Gets King's New Melodrama

Following several weeks' negotiations, Arrow Film Corporation this week acquired "The Streets of New York," a new Burton King special, from the State Pictures Corporation of New Jersey, for distribution in the independent market. This increases the total specials that Arrow has acquired for distribution to four, the others being "Night Life in Hollywood," which had its premier showing at Atlantic City, N. J., several weeks ago; "Lost in a Big City," which Blazed Trails Productions, Inc., is now making at Gloversville, N. Y., with virtually the same cast that appeared in "Ten Nights in a Bararoom," and "Jacqueline," a James Oliver Curwood feature, which Dell Henderson is producing at Fort Lee, N. J. Negotiations are under way for other specials.

Much interest will be manifested in the Arrow announcement for the reason that it gives exchangemen and exhibitors a comprehensive idea of just what that company will have to offer this coming season. Dr. W. E. Shallenberger, president of Arrow Film Corporation, who closed the deal for "The Streets of New York," is particularly enthusiastic about the future of the independent market, and realizing the demand of exhibitors for big independent pictures, he is lining up the best available features for distribution through his organization.

Several companies, one of them a program releasing firm, were bidding for "The Streets of New York." The picture is said to represent the best work of Burton King, who is reported to demonstrate his ability to make a picture that gives every promise of being a box-office hit. The cast is one that is replete with established names. Edward Earle plays the leading role, while opposite him will play Barbara Castleton. Others in the cast include Dorothy Mackail, whose work in this picture, says Director King, is a revelation and demonstrative of the excellent ability of this star, who ranks among the most promising of the new players of the screen.

The picture will be given its premier presentation at Frank Hall's million-dollar State Theatre in Jersey City, N. J., during the week of October 22.

Weber-North to Boom "Notoriety"

When Will Nigh's first feature production for L. Lawrence Weber and Bobby North is ready for distribution, it will find that progressive firm of independent producers ready to meet the demands of exchangemen and exhibitors for one of the most prosperous box-office careers any independent production has yet enjoyed. For three months Weber & North have been concentrating on the release of their first Will Nigh special. While the director himself was perfecting the artistry and strength of the picture itself, the producers and distributor were paving the way for 100 per cent. co-operation with the exhibitor and the local distributor, after the picture has been disposed of.

The first step in strengthening their organization was taken when Sam Sax, recognized as the leading sales manager in the independent field, was engaged to give every assistance and co-operation to the state right buyer and exploiting Weber North's release. The field staff was further enlarged by assignment of William Kraft, as Mr. Sax's assistant and as advertising manager. Expert publicity co-operation was assured by the engagement of Charles Cohen, one of the leading exploiteers in the field, to put over Weber & North's productions.

Independent exchangemen throughout the country received the news of the independent release of "Notoriety" as well as the forthcoming Will Nigh releases with enthusiasm. It was first thought that Weber & North might accept the offer of a national distributor to release "Notoriety" nationally, but this was definitely denied when "Notoriety" was announced as an indepedent state-right offering.

Open Bible Picture Outside New York

After six weeks spent by Weiss Brothers in an effort to secure a Broadway showing of their Biblical spectacle "After Six Days", the Artclass organization has decided to forego their metropolitan plans in regard to the production for the time being and open the picture out of town. With this in view, arrangements will be consummated this week for extended engagements of "After Six Days" in Indianapolis and Minneapolis. It is expected that the film will be placed at the English Opera House in Indianapolis and in the Metropolitan Opera House in Minneapolis for long runs. Weiss Brothers hope, following the completion of these engagements, that the theatrical situation in New York will improve sufficiently enough for them to secure a leading Broadway theatre.

In an effort to secure a metropolitan premier for "After Six Days", Artclass Pictures Corporation made bids for the Astor Theatre, the Metropolitan Opera House, The Gayety, The Cohan and Harris and several other leading houses. Due to the large number of theatrical attractions requiring houses in the city, film offerings are practically shut out, and it is understood that the new Fairbanks' film, "Robin Hood", is in the same plight with Weiss Brothers' picture.

Picture-Arts Sales Corp. Is Newest Concern

The Picture-Arts Sales Corporation, Inc., a newly formed independent distributing company, this week announced the release of a series of five-reel pictures. These pictures feature Lon Chaney, Elaine Hammerstein, Dorothy Phillips, Hobart Bosworth, Rupert Julian and others. The pictures are "Two Men of Sandy Bar," by Bret Harte, starring Hobart Bosworth; "The Palace Beyond the Winds," starring Lon Chaney and Dorothy Phillips; "The Co-Respondent," starring Elaine Hammerstein, adapted by Ralph Ince; "The Bugler of Algiers," by R. H. Davis, starring Rupert Julian; "Fast Company," starring Lon Chaney and Franklin Farnum; "From Broadway To a Throne," with Carter De Haven; "The Sundown Trail," starring Monroe Salisbury, and "The Terror," by Raymond Wells, with Jack Mulhall and Virginia Lee. They are all re-issues.

Incorporations

Albany—Bernice Amusement Corp., Queens. Capital, $50,000. Attorney, C. Diringer.

Dover, Del.—Pictorial Feature Service, Wash. Capital, $200,000. Attorney, Capital Trust Co. of Delaware.

Boston—Franklin Film Corp. Capital, $50,000. Incorporators, C. H. Celaves, Rockport; F. W. Carter, Brookline; Wm. C. Hutch, Marlboro.

Boston—Morton Theatrical Amus. Co. Capital, $200,000. Incorporators, S. Simons, M. Risman and C. Epstein, all of Boston.

Dell Henderson and Great Cast Start Work on Curwood Northwestern, "Jacqueline"

Dell Henderson, who several weeks ago completed "Sure Fire Flint" for C. C. Burr, started production this week on the next Northwest picture that Pine Tree Pictures Company will make for distribution through Arrow Film Corporation. Production started at the old E. K. Lincoln Studio in New Jersey. One of the best casts of names ever selected for an independent production of this sort has been lined up. The picture being made is "Jacqueline", based on the story by James Oliver Curwood.

Heading the cast is Lew Cody, who starred in Cosmopolitan's "The Valley of Silent Men," also a James Oliver Curwood story, and who has just completed "Secrets of Paris" for Burr and Whitman Bennett. Marguerite Courtot, who has starred in such pictures as "The Unbeliever", "The Perfect Lover", with Eugene O'Brien, and "Teeth of a Tiger", will play opposite Cody. Paul Panzer, one of the screen veterans, will appear an important role.

Others equally well known both to exhibitors and public, include Sheldon Lewis, who has a tremendous following and who for the past few years has been appearing on the vaudeville stage. Kate Bruce, a well known "mother" of the screen; J. Barney Sherry, Master Joe Depew, one of the cleverest child-actors in the business; Effie Shannon, who has just completed "Sure Fire Flint", and Charles Fang, a funny Chinese player.

Edria Fiske, thus far unknown, but who was selected from the ranks of inter-city beauties who participated at the recent Atlantic City pageant, will also appear in this feature, which is expected to be ready for release some time late in November.

Burton King, who is working on "Skylock of Wall Street" at the Ideal studio at Palisades, N. J., expects to have that production completed by the middle of October. On Wednesday night of this week the big scene, that of a Jewish wedding, was taken. The cast is an ideal one, including Dore Davidson, Zena Keefe, Gene Burnell, Edward Earle and Maurice Costello.

Will Nigh, who is directing for L. Lawrence Weber and Bobby North, will not start on his second feature until the latter part of this month. He is casting for the picture, however. His first feature, "Notoriety," will be shown for the first time in Boston next Tuesday.

Every studio in New Jersey is working full time. Several companies planning production had to hold up their plans temporarily pending the completion of productions now under way.

Production has commenced at the Tilford studio in New York on "The House of Solomon," in which the character actor, William Strauss, plays the leading role. This is a story of Jewish life. Miss Ruth McNamara also appears in the cast.

Unity Pictures, Inc., who recently produced "Why Do Men Marry?" now has in preparation its second offering, "A Woman's Story." The story will be told in diary form, according to announcement made to this department.

Plans for the production of the second Johnny Hines picture are well under way and production is expected to be started late in October. Dell Henderson, who directed "Sure Fire Flint" and is now working on "Jacqueline," will in all probability direct this second production, which C. C. Burr will supervise.

Doris Kenyon, who played lead opposite Johnny Hines in "Sure Fire Flint," will shortly open in a new play that Don Marquis, author of "The Old Soak" and a prominent columnist, has written. Because Miss Kenyon is in Philadelphia this week appearing in "Up the Ladder," rehearsals on the new show will not begin until next Wednesday. The new play will open either in Atlantic City or New London and then come to New York. Miss Kenyon will work in pictures while playing New York.

Gustav Seffertitz, now appearing with Marion Davies in "When Knighthood Was in Flower," is working at the Tilford studios in New York on Thomas Dixon's new picture, "The Beast." Seffertitz is playing a comedy role.

Betty Blythe has commenced on the second Whitman Bennett production, entitled "The Darling of the Rich." Miss Blythe recently completed her first picture, "How Women Love," for Mr. Bennett. She will be ably supported by an all-star cast, including Leslie Austin, her leading man; Montague Love, Gladys Leslie, Julia Swayne Gordon, Charles Gerard and Jane Jennings. Bennett will supervise production, while Kenneth Webb will direct.

If the present plans of Whitman Bennet do not miscarry and the next Betty Blythe feature is completed by the first of November, as planned, Kenneth Webb will have established the record of having made three consecutive pictures in as many months. He will have done "How Women Love" for Bennett and "Secrets of Paris" for Bennett and C. C. Burr. The latter picture will be released this month.

Vera Gordon will shortly start production on a new picture for which several distributors are dickering. Her latest picture, "My Best Friend," distributed by the Warner Brothers, is now being generally distributed.

Several independent producers this week opened negotiations with A. H. Woods, manager of Pauline Fredericks, for her services. Miss Fredericks is now appearing in a Chicago theatre. There is only a small chance of Mr. Woods accepting the proposition, which is far from being a tempting one for any star.

Maclyn Arbuckle All Set

Maclyn Arbuckle has added new laurels to crown of successes. His big series of special features are in the hands of Producers Security Corporation which states there has been an insistent demand for them. The series consists of four famous stories by four of the best known writers in the world.

The first is "Squire Phin", by Holman Day. Then follow: "Welcome To Our City", by George V. Hobart; "Mr. Potter of Texas", by Archibald Clavering Gunter, and "Mr. Bingle", by George Barr McCutcheon. All four features are in five reels.

QUALITY
SHORT
STUFF

For

STATE RIGHTS BUYERS

AT LIVE AND LET LIVE PRICES

"SHADOWLAFS"

SERIES OF ANIMATED
SHADOWGRAPH SILHOUETTES

"BURLESQUE PHOTOPLAYS"

TWO REELS
ONE A MONTH
COMEDY SATIRES

"No Darn Yeast"
"Salami"
"The Sneik"
"Let Her Rip Van Winkle"
"Four Coarse Men"
"Ham Omelet"
Etc., Etc.

ELSIE DAVENPORT in BURLESQUE PHOTOPLAYS

"SHADOWLAND SCREEN REVIEW"

26 SINGLE REELS DE LUXE
STARS OF STAGE, SCREEN AND DANCE
AT HOME, AT WORK, AT PLAY

A FEW TERRITORIES OPEN

Other 1 and 2 Reel Novelties, Comedies, Dramas in Preparation

? WHAT DO YOU WANT ?

STOREY PICTURES, INC.

A. D. V. STOREY, PRES.

729 SEVENTH AVENUE, NEW YORK

Also Releasing
"FEDERATED SCREEN REVIEW"
Distributed by Federated Film Exchanges of America, Inc.

Luchese Will Open Baltimore Exchange

BALTIMORE, Md.—(Special)—Exhibitor circles here this week were thrilled with their own importance when the fact became generally known that owing to the abundance of business done in this territory, this city had developed into quite an exchange center. This importance was further intensified when news leaked out that Tony Luchese and Oscar Neufield, owners of the popular De Luxe Exchange of Philadelphia, together with well known business men, had formed a corporation which would maintain distributing offices in Baltimore and in Washington.

The new exchange, which has been incorporated as the Progress Pictures, Inc., will open on Monday, Oct. 2, and will occupy its own three-story building at 420 East Lexington street. Another exchange will later be established in Washington, according to information given this department.

Progress Pictures, Inc., is made up of M. Raymond Roberts, C. O. Langwell, a leading packer owning ten packing plants in various parts of the country; Clarence Boie, a leading Baltimore attorney, and Tony Luchese and Oscar Neufield, both of Philadelphia. The exchange, like the successful De Luxe Exchange of Philadelphia, will specialize in the distribution of pictures handled by Arrow Film Corporation.

Among the first productions that Progress Pictures, Inc., has contracted for are the following Arrow products: "Night Life in Hollywood," "Ten Nights in a Barroom," "The Innocent Cheat," 12 Eddie Lyons' comedies, four Neva Gerber features, four Peter B. Kynes, two Grace Davisons, two James Oliver Curwood's Northwesterns, "Jacequeline," the new special on which production started last week; "Chain Lightnig," "Western Justice," a new western; "Lone Horseman," and "The Deceiver."

At the opening Messrs. Luchese and Neufield will act as hosts to exhibitors in this territory. Plans now being made call for the presence in Baltimore of prominent film folk from New York, including Dr. W. E. Shallenberger, president of Arrow Film Corporation, and others.

Northwest

Barney Rose, traveling representative for the Seattle Arrow Exchange, is batting 1,000 out in the territory these days. He is lining up splendid bookings for the fall product. Prints of "My Wandering Boy" are due at the Seattle office this week.

Ed. Davis, assistant manager of the Seattle branch for Arrow, has bought himself a nice car to celebrate Arrow Month. Mr. Davis covers considerable ground, making the suburban districts. He reports tbat proprietors of theatres in the Japanese district take very kindly to "Ten Nights in a Barroom."

L. K. Brin is starting an energetic billboard campaign. He will paper tbe city thoroughly with 24-sheets of Warner Borthers Screen Classics, very attractively gotten up to simulate a shelf of "Best sellers." The campaign will be launched at once.

Two bigh powered salesmen have been added to Mr. Brin's Kwality staff. They are Glen Moore, who will handle the State of Oregon, headquartering in Portland, and John Brotbers, who will cover Colorado and Utab, under the supervision of E. J. Lipson, branch manager in Denver. Mr. Brin handles the entire Warner Brothers output for the Northwest.

In accordance with the Al Lichtman policy, Al Rosenberg, manager of De Luxe Feature Film Co., Lichtman Exchange for Washington, Oregon, Idaho and Montana, has leased a twenty-four sheet billboard across Virginia street from his Seattle exchange. "Rich Men's Wives" now occupies the "centre of tbe screen" while a large hand points to headquarters of the Lichtman Exchange. After tbirty days the second release will be posted, and so forth. Al believes in letting 'em know he has the product.

Prints of two specials are expected early in October at the Seattle Educational Exchange. "Man vs. Beast" is the title of the two-reel special, and the first special reel "The Enchanted City." Tbe latter will for the first time depict scenic sets taken from famous paintings.

Jack Lannon, president of Lannon-Sheffield exchanges, sustained cuts and bruises about his arms in an automobile accident near Olympia, last week. The car was also damaged. Both are convalescent.

St. Louis

Official announcement was made here this week that Exhibitor Film Distributors Exchange has taken over the physical distribution of the pictures of Fine Arts Picture Corporation. P. J. Collins, manager for Fine Arts, will be in charge of the office with Johnny O'Brien and Ernie Ellenberg on the road.

Exhibitors Film Exchange is controlled by exhibitors in this territory, who pool their buying power for the purpose of taking over the distribution of independent pictures. This guarantees a proper exhibition showing of indepondent pictures in this territory.

Spryos Skouras, head of Skouras Brothers Enterprise in this city, is in New York. He is negotiating for a new theatre. This firm is handling the distribution of the Warner Brothers' output here.

Sam Werner claims to have dropped something like $18,000 in Federated Exchanges of America, Inc., but he is hopeful of winning that back within the next year.

Business at the theatres in this territory is increasing encouragingly well. The syndicate control of theatre situation is unchanged, but the demand for good independent pictures is still improving.

The only complaints hereabouts are exhaugemen with anything but quality stuff. There is so much good stuff in the market here that the junk dealers are about ready to call it "quits."

W. H. Leahy, representing Harry Houdini Enterprises, Inc., of New York, was in St. Louis last week in the interests of Houdini's new picture, "The Man from Beyond." The picture will in all probability be handled locally as a road show proposition.

John A. Walsh has succeeded Lew Bent at the local Enterprise Distributing office, Bent having gone over with Educational.

Pittsburgh

Work has been started on the new Seltzer Film Building, to be located at 1014 and 1016 Forbes street, Pittsburgh. The contract calls for the completiou of the building by January 1, 1923. Work started September 15.

"Bill" Finkel, who is now back at the Pittsburgh office of Harry Lande's chain of three exchanges, is now supervising sales and publicity at all three branches. He is making Pittsburgh his headquarters, however, making weekly trips to Cleveland and Cincinnati.

Bookings on Al Lichtman's latest picture, "Rich Men's Wives," continues to come in in heavy fashion, according to Joe Lefko, manager of the Lichtman-Federated Exchange here.

Fred Herrington, secretary of the Motion Picture Theatre Owners of Western Pennsylvania, is authority for the statement that independent pictures are beiug given at least a 1,000 per cent. better showing in this section tban they got two years ago. And Fred ought to know.

If present plans materialize, C. C. Burr's Johnny Hines' feature, "Sure Fire Flint," will be given a premier showing at one of the Rowland-Clark houses here.

"Secrets of Paris," which Gold Seal Productions, Inc., has acquired for distributiou in tbis territory, is slated for a showing here the early part of next month. Joe Skirboll is authority for the statement tbat his exchange will exploit independent pictures as they never were exploited before in this territory.

Columbia Film Exchange will in all probability move into the new Seltzer Film Building. The progress of this enterprising exchange has been the talk of film folks in this territory. It has won a warm place in the hearts of exhibitors, who gave it a reliable, up-to-date and serviceable exchange with pictures that have been cleverly exploited.

H. C. Simeral Company, Inc., has started the exploitation campaign on the Jack Hoxie westerns, which Mr. Simeral recently purchased from Arrow Film Corporation.

The Warner Brothers ballyhoo automobile is slated to visit Pittsburgh the latter part of this month. Joe Skirboll is planning a rousing reception for the ballyhooers, who, according to reports received, are creating a whole lot of curiosity in Warner pictures.

Judging from dates, November will be an independents' month at the downtown first run houses, for among the pictures that are reported to be booked for first run showings are the following: "Rags to Riches," "Shadow," the next Al Lichtman special, "Sure Fire Flint," "Secrets of Paris," "The Double-O," and "More to Be Pitied Than Scorned."

Federated Film Exchange here has acquired the rights to the entire output of Russell Productions, Inc., of Chicago.

KENNETH HARLAN
Clever leading man, who has been signed by Ben Schulberg for Preferred Pictures.

Minneapolis

Fred Cubberly of the F. & R. Exchange announces the following pictures will be booked as road shows: "Main Street," "The Beautiful and Damned," "The Little Church Around the Corner," "A Dangerous Adventure," "Rich Men's Wives," "Ching, Ching Chinaman" (title changed to "Shadows"), "Thorns and Orange Blossoms," "Poor Men's Wives," "Wbat's Wrong With the Women?" "I Am the Law," "Ten Nights in a Barroom," "Rags to Riches," "Brass," "Little Heroes of the Street," "A Mansion of Aching Hearts," "Are You a Failure?" "The Girl Who Came Back," "Burn 'Em Up Barnes," "Where Is My Wandering Boy Tonight?" "Isobel," "Kazan" and "Confession."

G. Ralph Branton, formerly of that enterprising regional journal, Amusements, who has joined Fred Cubberly, was the recipient of hundreds of letters and telegrams of congratulations this week from exhibitors and friends in the business. Branton will be a big asset to the F. & R. Exchange.

Bert L. Hatfield of Wisconsin Film Corporation and the First Film Company of Minneapolis has announced the acquisition of the local rights to the Producers' Security Corporation feature, "The Country Flapper," starring Dorothy Gish.

"Rags to Riches" is slated for a premier showing at Blue Mouse late this month.

Dallas, Texas

Southern States Film Company is specializing and laying stress on its western pictures. It is releasing the William Fairbanks, Neal Hart, Pete Morrison and J. B. Warner pictures.

Ben Y. Cammack of Southern States Film Company is in the market for big features and would like to hear from distributors of such features.

Admission prices in most of the small town houses have come down and the move seems to have been a good one, according to exhibitor returns filed at some of the independent offices here.

Abe Warner of Warner Brothers was in town last week, this being his last stop en route to the Coast, where he will remain.

R. D. Lewis Film Company has taken over the business and quarters of the Quality Film Company at 1810 Main street. The quarters will be enlarged and generally renovated.

Atlanta

Phil Goldstone visited this city last week and renewed old acquaintances hereabouts. Mr. Goldstoue is very well known in this territory, and he prolonged his stay several days. Mr. Goldstone came here to sell rights to his Richard Talmadge series and "Deserted at the Altar." He succeeded in selling the rights to these pictures to Enterprise Distributing Corporation. Mr. Goldstone is on his way to the Coast, but he will make every exchange centre while en route.

Arthur C. Bromberg on his return from New York to Atlanta made known that he had spent something like $70,000 on productions that he will distribute in the Southeast. These productions will be distributed through his Atlanta, Charlotte and New Orleans offices.

The new productions acquired by Mr. Bromberg while in New York include the following: "Ten Nights in a Barroom," "Night Life in Hollywood," "Lost in a Big City," four Peter B. Kynes, two Grace Davidsons, four Neva Gerbers, six William Fairbanks, six Jack Hoxies, "Chain Lightning" and others.

These productions, in addition to four James Oliver Curwood pictures, says Mr. Bromberg, will be exploited on an elahorate scale.

Mr. Bromberg will strain every effort to build a short subject department which he hopes will be second to none in the country. He already has purchased "The Graphic," a new screen magazine, the two-reel special, "Man Versus Beast," "The Enchanted City" and others.

Ned E. Depinet is making a tour of the cities wherein Consolidated Film Corporation maintains offices. He was here last week. He is looking forward to a big improvement in business.

John W. Mangham of Enterprise Distributing Corporation is back at his desk following a trip to the West.

"I Am the Law," the C. C. Burr-Edwin Carewe production, did such a remarkable business at the Strand Theatre here last summer, despite the intense heat that prevailed during the run, that the management of that house played a return date on the production last week and mopped up again. This production is the best seller ever handled by Enterprise Exchange here.

Kansas City

A. H. Blank has taken over the western Missouri distribution of the new Roy Stewart starriug vehicle, "The Sagebrush Trail."

Crescent Film Exchange here has announced that it is now prepared to talk business on the Warner Brothers' features, "Rags to Riches," "Little Heroes of the Street," "Main Street," "Brass," "A Dangerous Adventure," "The Beautiful and Damned," "Your Best Friend" and "The Little Church Around the Corner."

Abe Warner, while in Kansas City recently en route to the Coast, was the guest of Al Kahn of Crescent Exchange, and visited, together with the popular local exchangeman, the various exhibitors in this city. Mr. Warner explained the national advertising campaign that the firm has under way.

Mrs. Rose Wilson of Blake Theatre, Webh City, Mo., is a booster for the Crescent Exchange. Recently Mrs. Wilson was in need of a sure-fire box office bet and after looking over all that Film Row had to offer, finally hooked "The Heart of a Texan," with Neal Hart. The picture broke the house record, showing that Mrs. Wilson is quite a showwoman.

A. A. Fenro is a new salesmen who has joined the Standard Film Exchange of Kansas City. He is covering Missouri in a Ford selling William Fairbanks. Jack Hoxies, Franklyn Farnums and Pete Morrisons.

Lelia Redwing, an Indian clairvoyant, is being used in conjunction with a ballyhoo that Richards & Flynn Exchange is staging hereabouts.

With the advent of cooler weather business at the various theatres took a jump.

Standard Film Company has taken over the distribution rights to the William Fairbanks picture, "Hell's Border."

V. N. Steinberger is the new Enterprise representative in Kansas, handling "I Am the Law" and "Flesh and Blood," both of which are being exteusively shown in this territory.

The Warner pictures are in for a big boom here, for it is said that the Kansas City Post is about to start a series of articles written by well known business men. These articles have been inspired by the first Warner release, "Rags to Riches."

"Rags to Riches" will make its local bow at either the Doric or Liberty Theatre in Kansas City, according to information unearthed here by the local representative of the Independent Department of Moving Picture World.

New England

J. L. Roth, manager of the Federated Film Exchange of Boston, is a happy film man these days, for since the advent of the new season it has been a case of breaking one record after another with his exchange.

There is some talk heard in reliable circles that a new Progress Film Exchange will soon open its doors in New Haven, Conn. The exchange will be located in Meadow street, New Haven's film colony.

Herman Rifkins of Eastern Feature Film Corporation announces ten special productions, twelve Second National features, six assorted dramas, comedies and westerns, twenty-six educationals, scenic and travelogues and twenty-six two-reel westerns for release through his exchange this seasou.

Sam Grand's first three big specials are announced as being Equity's "What's Wrong With the Women?" C. B. C. Film Sales Corporation's "More to Be Pitied Than Scorned," and North-Weber's "Notoriety," the Will Nigh special.

Harry Segal of Pioneer Exchange is telling all New England that this is the first birthday of that exchange. And he is celebrating it by moving into larger and more commodious quarters.

Pioneer Exchange will book the star of the Lee-Bradford special, "Determination," Gene Burnell, in conjunction with showings of that picture in the New England territory.

Dr. W. E. Shallenberger, president of Arrow Film Corporation of New York, was a visitor to Film Row last week and met exhibitors as well as discussed business with several exchangemen. 'Tis rumored here that Doc's visit here had some connection with the establishment of the Progress Exchange here. It is rumored here that the firm name of Lightning Photoplays, Inc., will be changed to Progress Pictures Exchange.

J. S. Jossey, special representative of Arrow, is in Boston aiding in the reorganization of Lightning Photoplays, Inc.

Matt Riley of the Victory Theatre, Providence, R. I., did a sweeping business on "The Country Flapper" the Dorothy Gish picture, clever exploitation helping considerably.

Philadelphia

Lou Berman announces his releases for the coming season as follows: "Your Best Friend," September; "Rags to Riches," October; "A Dangerous Adventure," November; "The Beautiful and Damned," December; "Little Heroes of the Street," January; "Brass," February; "Main Street," March; "Little Church Around the Corner," April, and "Broadway After Dark," May.

Tony Luchese of De Luxe Film Exchange is boosting Arrow's "Night Life in Hollywood" aud C. B. C. Film Sales Corporation's "More to Be Pitied Than Scorned," both of which have been booked by Stanley for showings over its circuit.

John F. Gill, formerly with R-C Pictures Exchange, Philadelphia, has opened the Imperial Exchange here. In his introductory announcement, he says that his motto will be "honesty, courtesy, efficiency and service." He is well known among exhibitors and with proper box office pictures should have no trouble making a success of his exchange, which is located at 1302 Vine street.

The Arcadia Theatre, Reading, Pa., will stage the premier showing of Ivan Abramson's "Mother Eternal," with Vivian Martin, next week. This picture is being handled by the Graphic Exchange.

Baby Ruth Sullivan, who plays the baby role in "Mother Eternal," will make personal appearances in conjunction with the showing of the picture in eastern Pennsylvania.

"Rich Men's Wives" opened at the Aldine Theatre here on Monday, Sept. 25. This is the first Al Lichtman production which is being distributed locally through Ben Amsterdam's Masterpiece Exchange. With a good break in weather the picture went big at the opening.

"What's Wrong With the Women?" served as a good criterion for independent pictures here, for last week it played day and date at two first run downtown theatres, the Palace and Arcadia, both Stauley houses.

Los Angeles

S. O. Picture Corporation, of which J. H. Goldberg is the manager, has started his campaign of exploitation on the Warner Brothers' product.

Supreme Film Company of California, Inc., has acquired the rights to the new C. C. Burr-Whitman Bennett special, "Secrets of Paris."

Howard W. Stebbins, manager of Supreme, has issued his annual announcement embodying his releases for the forthcoming year. The Supreme Exchauge now ranks among the best exchanges in the country.

Progress Pictures Exchange has closed a contract with Arrow Film Corporation whereby it will release virtually all of the Arrow features. Negotiations are now under way whereby Progress will handle "Night Life in Hollywood."

Harry D. Buckley, who took the initial print of "Douglas Fairbanks in Robiu Hood" to New York, is a well known independent exchangeman of Los Angeles with a host of friends among the exhibitors here.

Lessers' All-Star Features Exchange announces the following 1922-23 releases: Al Lichtman productions, "Flesh and Blood," with Lon Chaney, "Where Is My Wandering Boy Tonight?" "More to Be Pitied Than Scorned," "Yankee Doodle, Jr.," "The Sage Brush Trail," "The Unconquered Woman" and others.

The Federated short subject department announces the following pictures for 1922-23: Hall Room Boy Comedies, Monte Banks Comedies, Federated Thrill, Joe Rock Comedies, Sunrise Comedies, Federated Screen Review, "Out of the Inkwell," Burr Novelty Review, "Funny Face Doll Comedics," Sunrise Burrud Novelty Scenics, Irving Cummings two-reel Mounted Police stories, "Miracles of the Jungle," Adventures of Tarzan," "Thunderbolt Jack," and "Star Ranch," two-reel westerns.

Royal Robes

Women patrons especially will be interested in one of the costumes worn by Gladys Hulette in the Burr-Whitman Bennett production of Eugene Sue's famous novel which is being screened under the title "The Secrets of Paris." It consists of the robes which were worn by the Marchioness of Ely at the coronation of King Edward VII of England.

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.
BOOK AT EDUCATIONAL EXCHANGES

A Torchy Comedy

With Entire Country Sold, Warners Start Selling Public Campaign

With the entire series of the seven Warner Brothers productions sold solid throughout the country to first run theatre owners and prominent exchangemen, Harry M. Warner announced this week that a sweeping campaign has been inaugurated to sell these pictures direct to the public.

Mr. Warner's two-fold plan is to interest the motion picture public in the meritorious value of each picture, and to aid exhibitors booking the feature to derive the maximum box-office results. In order to drive home the entertaining phases of the pictures, one-quarter of a million dollars has been appropriated to be used in motion picture "fan" magazine advertising, according to Mr. Warner.

"Our efforts from now on will be centered in selling the entertainment values of our pictures direct-to-the-public," said Mr. Warner. "As has been announced our pictures have been purchased by the most prominent theatre owners and exchangemen in the country. To aid both these men and exhibitors who book our pictures, we have planned to acquaint the public with what I believe to be the greatest array of attractions that have ever been produced by an independent organization.

"In the past, producers and distributors have been content to sit back and wait for results after their pictures had been disposed of. They felt they had nothing further to do than to continue producing more pictures. They forgot the exhibitors and exchangemen that purchased their pictures, and the result was that their expectations and ballyhoos about smashing box-office returns were all knocked into a cocked pit.

"They failed to realize that the public must be sold in order for the exhibitors to get a fair return on their investment. They failed to realize that by aiding the exhibitors they would firmly entrench themselves in the estimation of theatre-owners. They were selfish and narrow-minded in that they neglected to see and to take advantage of the future possibilities of their other pictures.

"And when the time came for these producers and distributors to dispose of other productions, they found that their propositions were lukewarm—no one was willing, and as a matter of fact, is willing to do business with dead concerns. Inasmuch as we realize these things, inasmuch as our future and the future of theatre owners depends on money-making attractions, we are bending every cog in our publicity and advertising machinery to make known to the public the exceptionally meritorious pictures we have to offer.

"In this respect we will effectively put over two very vital things, namely, a firm foundation for our future product, and more than satisfied theatre owners. This goes both ways, for after all the public pays the toll and makes this wonderful industry of ours what it is today.

"Our campaign is not mere talk. It is an actual fact. And those pessimists who always read and take matters with a grain of salt will be firmly convinced when we show them what results have been obtained by selling our series of pictures direct to the public".

The series of seven pictures to be advertised include "Rags to Riches" and "Little Heroes of the Street", both featuring Wesley Barry; "The Beautiful and Damned", featuring Marie Prevost; "Brass", the Charles G. Norris novel also featuring Marie Prevost; "Main Street", the Sinclair Lewis novel; "A Dangerous Adventure", starring Grace Darmond, and "Little Church Around the Corner", written by Marion Russell.

GUS SCHLESINGER
General Manager of Warner Brothers' foreign department, in Europe on business trip for that firm.

Second National Starts On Its Second Year

With five pictures booking, two of them released in the past thirty days in pursuance of the plan to provide exhibitors with at least two new pictures each month in the current season, Second National Pictures Corporation this week enters upon the second year of its career as an institution devoted exclusively to the distribution of independent productions of the best types.

Through the summer months the three pictures released early in the year, according to officers of the corporation, were booked more extensively than had been expected under the conditions.

Starts Work on Karr Picture

LOS ANGELES — (Special) — After signing a contract with Franklyn E. Backer, president of East Coast Productions, to distribute his product in the State-right field, Bruce Mitchell departed for the West Coast. He has just sent word that work on the first of the series of two-reelers starring "Fatty" Karr has begun.

Franklyn E. Backer is also in receipt of several letters from West Coast exhibitors congratulating him on his and Mr. Mitchell's decision to star a "fat man comedian," the vacancy left by "Fatty" Arbuckle never having been filled.

Goldburg Buys Wm. Fairbanks

That there is always a demand for Western features has always been the contention of Arrow Film Corporation, and this belief, they point out, is fully proved in the rapidity in which the recently announced series of William Fairbanks productions have been secured by the independent exchanges throughout the country.

The latest organization to secure this splendid series of Western features, produced by Ben Wilson, is Big Feature Rights Corporation, who have secured the pictures for Kentucky and Tennessee.

Opens in Philly

PHILADELPHIA.—(Special)— "Rich Men's Wives," B. P. Schulberg's first release through the Al Lichtman Corporation, opened for a week's run at the Aldine, Philadelphia, on September 25. Ben Amsterdam, the Lichtman franchise holder in Eastern Pennsylvania and Southern New Jersey has succeeded in landing this run in a city whose first-run situation is practically "sewed" up.

Great Activity

The Producers Security Corporation reported great activity in the State right field this week.

The Dorothy Gish special "The Country Flapper" was sold as follows:

Sam Zierler of Commonwealth Films, Greater New York and Northern New Jersey rights; Nu Art Films, Buffalo, Northern New York; Wisconsin Film Corporation of Milwaukee, Wisconsin; First Film Company of Minneapolis, Minnesota, North and South Dakota; Pearce Films of New Orleans, Louisiana and Mississippi; Eastern Feature Film Company Distributing Company, New England; Joseph Merrick, Southern California and Arizona, from his Los Angeles office, and Northern California and Nevada from his San Francisco office.

James Morrison in "Only a Shop Girl"

Expressions of congratulation have been pouring into the offices of the C. B. C. Film Sales Corporation this week since the announcement of the names of players assembled for the cast of "Only a Shopgirl," second of the "Six Box Office Winners" series.

With only one or two exceptions every territorial buyer of "More to Be Pitied" and the other five pictures on the series has wired, telephoned or written Jack Cohn, at the New York distribution offices, or Harry Cohn, at the West Coast production center, commenting on the extraordinary strength of the cast, and the consensus of opinion is that it is not only the biggest cast ever assembled for an independent picture, but unusual for any feature production.

In addition to this, since the cast announced, including as it does, Mae Busch, Estelle Taylor, Wallace Beery, Tully Marshall, Clair Dubrey, Willard Louis, and Josephine Adair represents absolute territorial holder and exhibitor choice, as selected from a list of possibilities for the case lined up and submitted to them by the producers, there is unusual enthusiasm felt by everyone concerned. This is from actual knowledge beforehand of what these players can bring to the box-offices.

James Morrison, popular young leading man, well-known for his work in "The Little Minister," "Dangerous Age" and "Shattered Idols," and William Scott, who has played in many feature productions, among them Goldwyn's "A Voice in the Dark," have been added to the cast since the initial announcement, making it even bigger and stronger than before.

Independent Corporation, Court News

St. Louis—Incorporation papers of the Mid West Prod. Co. will probably be filed at Jefferson City this week. It will be capitalized at $150,000. St. Louis financiers have agreed to put up the money. The company is making a serial "The Eyes of Mystery" at Creve Coeur lake.

Los Angeles—The Exclusive Features, Inc., which asserts it was given the exclusive agency for the sale and distribution of pictures and negatives by the Selig Polyscope Company, Inc., has filed suit against the latter asking for an injunction and an accounting.

New York—Suit has been filed in the Supreme Court by Morante & Fowler against the Clark Cornelius Corp. for $9,248 on a bill of exchange issued May 24, 1922.

Albany—Amalgamated Exch. of America, Manhattan. Capital, $200,000. Incorporators, C. Kranz, G. M. Davidson, H. Grossman. Attorney, H. & M. Frank, Manhattan.

Dover, Del.—Maytan Pictures. Capital, $150,000. Incorporators, L. L. Mayer, Bklyn., A. Guttormson, F. F. Lorne, J. Transet, J. Disroste, Manhattan. Attorney, Registrar & Transfer Co.

Dover, Del. — Pan - American Films. Capital, $3,500,000. Incorporators, J. Kimberly, J. A. Hanley, F. W. Collins. Attorney, U. S. Corporation Co.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Spokane "September" Drive Made Holiday Through Combination of All the Houses

SPOKANE, with its usual hustle, put the September idea over in the form of a concerted drive. All of the houses in town co-operated in a "Go to theatre" week, opening on Saturday, August 26, with a parade in which every house in town co-operated. The parade was organized by the exchange men and put over in conjunction with the theatres and the business societies, such as Kiwanis, Rotary, Lions and the Chamber of Commerce Club, each of which made a speaker from the theatres the chief oratorical guest for the luncheon the week preceding the drive.

Local papers were hooked to the idea, some of them coming in with contests, and the parade was viewed by thousands in spite of the fact that an unusually hot day brought a thunderstorm which wet down the floats and their occupants. The parade went right through the storm and the spirit shown was not without its moral effect.

Among Those Present

The committee in charge consisted of Ray A. Grombacher and James E. Vesey, of the Liberty; E. Clark Walker, Pantages; Dr. H. S. Clemmer and Hugo C. Lambach, Pantages; George Terhune, Rex; C. E. Stillwell, Casino; E. C. Schaffer, Class A; Charles Packeritz, Empress; O. W. Newton, Rialto, Hillyard and Major Laird and J. L. Johnston of First National. Johnston was in general charge of the event.

The attractions for the week, the number of days played being indicated in parentheses, were: Liberty, "Crossroads of New York" (4), "The Song of Life" (3); Clemmer, "If You Believe It, It's So" (4), "Rose o' the Sea" (3); Pantages, "The Idle Class" (7); Castle, "The Sea Lion" (7); Class A, "Smilin' Through" (second week); Rex, "Last of the Mohicans" (3), "The Idol Dancer" (4); Lyric, "Bar Nothing," "Sand," "A Splendid Hazard," "Double Speed," "While New York Sleeps," "Trust Your Wife," and "The Big Town Round-Up" (daily change); Majestic, "Sky High" (3), "Unseen Forces" (1), "Not Guilty" (1), "Scrambled Wives" (1), "Dangerous Business" (1), and "Moran of the Lady Letty" (1); Empress, "Heart of the North" (1), "Lessons in Love" (2), "Old Dad" (2), "Yes or No" (2), and Auditorium, "School Days" (7).

Putting It Over

An airplane used by the Casino flew over the city distributing 20,000 general programs, while each house put out at least 5,000 individual announcements, these being used by the stores as package inserts. Slides were used in all houses for two weeks in advance, and all stores used a number of window cards.

A ballyhoo band was sent around town on a truck at noon each day of the special week and the "Chronicle" was tied to an impersonation contest, fifty dollars from the general fund being offered as prizes, and the First National gave an independent $50 for the best floats, to the same paper.

Two three-page hook-ups were run in the "Press," and the "Spokesman-Review" gave ample space on the general principle that it paid to help advertisers as liberal as are the theatres. Harry Eagles, of Paramount exploitation; Mrs. John T. Little, a society matron, and W. E. McMillen, of the Universal Exchange, were the judges.

Winning the Laurels

Dr. Clemmer took first prize with a float on which was seated a prize beauty being shot by a girl cameraman standing on a mountain top at the other end of the platform. The Rialto, Hillyard, took second with a canoe of paper roses paddled by a crew of six little girls, and the Rex got third place for an "Idol Dancer" float.

Grombacher commandeered twenty-two automobiles to carry the impersonators, and calling attention to the Liberty, and the Casino had a huge "Monte Cristo" float, and Pathe, Hodkinson, Universal and the Alexander Laboratories also contributed floats, and so did all of the participating theatres, the Rotary and the Ad Club.

To help along the aviator dived into the river to escape landing in a crowd when hail stopped his engine, and after dodging a broken neck narrowly escaped drowning.

It was a lot of trouble, but it gave Spokane business a boost that will last well into the season. It is the best September stunt yet to be reported, and Johnston deserves credit for his adroit handling of the affair.

Business is largely what you make it. It is as much the reflection of the public mind as it is a mirror of economic conditions. Talk and act as though good times were here and you'll see good times. Hang crepe and you will have ample cause for mourning. Cheer up and help make good business better.

Ain't It Awful?

A few weeks ago we got hold of a nice display for "Nanook of the North." As there was no town mentioned, we sent it back to Pathe for identification.

They returned word that the house was the Liberty Theatre, Spokane.

Meanwhile another paper had placed the Liberty in Los Angeles.

We mentioned the fact in the caption, forgetting that a cross-eyed man never makes a good oculist.

Then Frank L. Browne, of the Liberty Theatre, Long Beach, Calif., rises to ask:

"Did you pull a boner, or didn't you think Long Beach was among those present?"

It was a boner. The very pretty display was from Long Beach and not from Los Angeles or Spokane.

The Herald was right. They used the proper caption.

FIRST NATIONAL'S FLOAT IN THE SPOKANE PARADE

John L. Johnston, of First National exploitation, was the director general of the big "September" demonstration, and naturally he saw to it that his company put up a good turnout even though this fine display did not win a prize.

Police Reserves to Handle Stunt Crowd

It was necessary to clear a section of Broadway with mounted police reserves when the Fox press agents announced that "Monte Cristo" would give away real money to advertise the performance of the play at the Forty-fourth Street theatre. The "money" was in the form of tokens which, when countersigned by an impersonator of the hero, could be cashed at the box office.

These tokens were placed around the street in front of the theatre and long before the announced hour the street was so crowded that vehicular traffic had to be diverted and the police had difficulty in keeping pedestrian lanes open.

The stunt brought at least a quarter of a column in every New York paper. This is an excellent record for New York.

You will find the stunt described on Page 217 of Picture Theatre Advertising.

Reward Circular

A. G. Stolte, of the Des Moines Theatre, offered $1,000 reward for the apprehension of the pearl smugglers sailing with "Hurricane's Gal" on the Tahiti Belle, further information to be had from the Des Moines Theatre. It's not a new idea, but it was the first time Stolte had used it and it worked well for him.

Jazzed Paramountown

A. L. Snell, of the Imperial theatre, Gadsden, Ala., knows a good thing when he sees it, and he knew that the Paramountown short reel would help all of the Paramount pictures he would play through the season, so he worked harder on this short subject than he generally does for a feature.

He told everyone he knew of the coming of the subject and he persuaded Mrs. Snell to tell all of her women friends, and Master Snell told all the kids. This was all done in the three weeks prior to the showing.

For the run he dressed his boy in women's clothes and had him sketch the Paramount stars shown in the reel, working on a trestle above the lobby. When a picture was drawn the name of the star would be written in backward. The likenesses were so good that most of the stars were recognized before they were labeled.

He was careful not to have the boy work too long at one time, for fear the crowd would be held outside instead of going into the house, so after each picture the youngster came off his perch and let the crowd disperse, then climbed back to collect a new crowd.

The cash outlay was only $2, but there was an immediate return in sold tickets and a drive on Paramounts that will last well into the season.

A First National Release

TWO MEN AND A GOAT FOR "HURRICANE'S GAL"

J. K. Johnson, of the Rialto Theatre, Omaha, persuaded two of the American Legion Boys to make up as the Chinaman and Hurricane's Gal in the play of that name, as already recorded. This shows how the stunt looked to the man who happened to be on the streets.

Home Brewed Devils

Oscar White, of the Rex theatre, Sumter, S. C., seldom gets a picture pre-release, but he did get "While Satan Sleeps" so far ahead that there was no paper available for the lobby. To correct this lack he had four devil's heads painted, two for the one sheet frames and two larger ones for cutout stands, and he did not have to worry about the paper.

The exchange loaned him the picture for an advance showing to ministers and betterment organizations and their personal endorsements were so strong than he took extra advertising space to get them all in the paper.

The entire campaign cost him only an additional $10.60 and the business was sixty per cent. above the average. He slightly anticipated the September campaign, but he got the same results, and got it early.

Crossroads Angles

The man who wanted a job "with a uniform" was used by the Cozy Theatre, Topaka, Kans., for "The Crossroads of New York." They made him a teaser ballyhoo man, and he carried a telescope to help him look for the job. When the play opened, he went around with a sign telling that he had the job and people could find out how he got it by visiting the Cozy.

Several dozen crossroad signs were made up of one inch stuff with compo board arms and scattered through the residential districts, and a store got up a display of styles "direct from the 'Crossroads of New York.'"

It all had a helpful effect upon the business.

A First National Release

AN UNUSUALLY ELABORATE DISPLAY ON "THE SILENT CALL"

This was planned by A. R. Lynch, of the Lyric Theatre, Jackson, Tenn. The entire lobby is masked in with greenery and the display is carried out to the sidewalk. The cage on the right contains a police dog with the warning that it is dangerous to pet the animal.

Built Up on Jackie

Most managers have used the barrel or garbage can for Jackie Coogan in "Trouble," but they have used just one, or at the best, one of each.

A. R. Lynch, of the Southern Enterprises, built the idea up to its proper dimensions by dressing his lobby with a pile of barrels and boxes with the familiar cutout. It gave many times the effect and sold Jackie to a larger percentage of possible patrons—and you can sell almost all of your patrons if you advertise young Mr. Coogan properly.

Caught the Cops

A stunt worked by A. L. Snell, of the Imperial theatre, Gadsden, Ala., for "I Am the Law" will also serve for "In the Name of the Law" in any fairly small place.

He photographed the entire police force in individual pictures and pasted these to cards with "Who am I?" at the top and "I Am the Law". These cards were placed in shop windows and attracted considerable attention until the rest of the advertising came along.

A First National Release

THE SORT OF HATS THEY WEAR AT THE CROSSROADS

Ruth Wright, of the Cozy Theatre, Topeka, persuaded a milliner to make a display of the last word in fall hats with a background of tall buildings. The street does not look like New York, but the window looks unlike any other in town and it SOLD. That's the idea.

If you cannot get the use of a camera, you can at least show slides of the leaders, and the stunt will put the picture over for excess receipts.

Painted a Big City for a Display of Hats

New York and the fashions are firmly linked together in the feminine mind. The manager of the Cozy theatre, Topeka, is a woman, Ruth Wright, and she was quick to see the value of the connection.

She persuaded a leading millinery concern to make a display of the very latest styles in hats and contributed a backing supposed to be New York to carry out the idea of "The Crossroads of New York."

The painting is not going to be framed for preservation, and, to say the least, it is crude, but the big point is this: During the showing it was the most prominent window in the entire city, and it sold both hats and theatre tickets.

The moral is that it does not pay to hang back because you cannot equal the work of the best scenic artists, but to go ahead and do the best you can. If it makes money for you it's good, no matter how poor it may be, and this simple window stunt did more to sell this First National attraction than would a half page in the newspapers.

The Lieber Raffles Picked Good Winner

Ralph Lieber, of the Circle theatre, Indianapolis, put on a Raffles for Guy Bates Post in "The Masquerader," pinning it to one of the local papers. The reward for the discovery of the masquerader was at first $50 but was advanced day by day until it reached $100 when the identification was made by the wife of a service man whose husband had just been discharged from one of the military hospitals.

This not only gave a blow-off story of unusual interest, but was good for a second day human interest story as well, which made a ten-day run for a hundred-dollar stunt which not only gave the newspaper a good circulation feature but which provided the house with columns of free advertising.

The stunt was worked along the familiar lines, save that in all the stories care was taken to explain that the story of "The Masquerader" was not that of a Raffles, which lugged the Circle prominently into all of the newspaper work.

Prizes for Doubles Helped 'Masquerader'

When Guy Bates Post in "The Masquerader" appeared at the Stillman theatre, Cleveland, the manager pulled a clever stunt to tie up to the title and the idea of the story.

All persons who imagined that they looked like some prominent man were invited to send their photographs to the Contest Manager without naming the person they were supposed to suggest. If the manager recognized the picture as looking like that of some well known person, the entrant was given a pair of tickets for the performance.

Some really striking likenesses were turned up and these were made the basis of some newspaper stories which pulled about 100 inches of space; about five columns.

To help out, the Press ran a dog story to the effect that a double for Tris Speaker got out on the ball field and ordered the men around before the impersonation was discovered. This was a simple matter with the newspaper back of the idea, and it made good reading.

A Big Diana Contest Helped Cosmopolitan

Howard Price Kingsmore has adapted the beauty contest to "The Young Diana" in the Kansas City territory in which he is Paramounteer.

When he worked it for the Electric theatre, Joplin, Mo., he interested both local papers in the voting contest. The leaders were given tryouts before a motion camera for the three nights prior to the showing of the Cosmopolitan picture, three of them registering a complete set of emotions each of the three nights, and the entire set of nine were run off as an added attraction to the showing of the Marion Davies feature.

Gone Above

John D. Howard, Paramounteer in Detroit, has been brought into the New York office as assistant to Harold B. Franklin, manager of theatres.

Leon J. Bamberger, has been called in from Toronto to assist Claud Saunders, vice Walter Lindlar.

Norman Dixon, of Cincinnati, has been made manager of the Empire theatre, New Bedford, which is in the nature of a promotion, though we don't believe we should like to be promoted to New Bedford, even from Cincinnati.

Oscar Kantner replaces Howard and Harry Swift goes into Cincinnati in place of Dixon. Both are playing return dates with the Paramount exploitation.

A First National Release

JACKIE MUST OWN MORE SUITS THAN A STOCK ACTOR

This is the 27,749th "original" suit to be used for advertising purposes. This time it bobs up in Marshalltown, Ia., where it made good business for the Strand Theatre with "Trouble." It was not Trouble at all to make them come in once they saw the suit. Note the cutout.

Slowed the Run on Appeal from Patron

Major I. C. Holloway, of the Rialto theatre, Columbus, Ga., made an unusually thorough campaign on Orphans of the Storm, and played the attraction to unusual business.

For his lobby he copied one of the lattice lobbies shown in these pages early in the Summer and, as it was his first lattice, it helped more than a little. He did a lot of work on the screen during the run of Foolish Wives, to take advantage of the crowds, and gave a special showing to a few persons who could help the run of the film through word-of-mouth advertising.

The original schedule called for the picture to run in two hours, but three women patrons voiced complaints at the speed, and he cut down the speed and advised them by special delivery that this had been done.

Called a Cop

For "I Am the Law," A. C. Crute, of the Lyric theatre, Huntsville, Ala., used a fake policeman with the title of the picture lettered on his back. This man paraded the streets and then went out to the ball game in the afternoon.

A fake dispute was staged between the umpire and a player on the home team, and just as blows seemed imminent the cop came galloping across the field and stopped the supposed scrap. Then he turned his back to the stands and the sold spectators howled their delight. Thereafter any real dispute between player and the arbiter resulted in cries of "Bring on the Law," and the crowd went home thoroughly sold on the title.

Mr. Crute used a number of more familiar stunts, but this has real novelty.

Crowned Box Office for His Dictator

J. M. Edgar Hart, of the Palace theatre, El Paso, played up the military angle of "The Dictator" with an unusually good lobby even for him.

From General Howze, Commandant of Fort Bliss, he obtained a collection of relics of various Mexican flurries and these were displayed around the lobby, each of the stacked rifles being of a different model.

For side pieces cutouts were worked into painted profiles and the lamp post on the left and the tower on the right were both illuminated. There were stands of arms on the side walls, which do not show in the cut, and the top of the box office was an immense crown, with lights for jewels.

The display of arms was a courtesy in acknowledgment of the aid the Texas hustler gives the recruiting service. The post officials at Fort Bliss appreciate the assistance Hart gives them and several times they have aided him in his exploitation stunts, as, for example, the radio perambulator he used last June.

Let George Do It

When he played "Hail the Woman", W. A. Byers, of the Liberty theatre, Greenwood, S. C., took a leaf from other towns and gave an advance showing to prominent women.

Then he went over and cut his newspaper advertising down, yet he did a forty percent increase on the smaller advertising cost, for the women persuaded the editor to run their signed statements.

A First National Release

ROCKING THE BOAT SOLD BUSTER KEATON IN ASTORIA

This is one of the animated stunts from Thomas C. Gridley, the operator-exploiteer of S. Danz's Liberty Theatre, Astoria, Ore. Two profile waves, a cutout boat, a three-sheet cutout and a motor to rock the boat are the chief ingredients.

Hit the Censors

When A. C. Cowles, of the Rex theatre, Spartanburg, S. C., opened his campaign for "Hail the Woman," he made the personal endorsement his chief angle, calling attention to the fact that this was the first personally endorsed picture since "The Old Nest." This was backed up by the letter of the Atlanta Committee on Better Pictures, referred to last Spring.

Then fifty double passes were sent as many influential women, the passes being good only for the opening day, and their personal advertising was of no little value.

The net result was not only extra business, but the local papers played it up strong and one of them took a whole-hearted slam at the censor advocates with this picture as the text of the editorial.

Plain Lies

A. B. Hill, of the Arcade theatre, Jacksonville, put over "If You Believe It, It's So," by setting into his lobby a stand of twenty cards, each about three feet high and each making some impossible statement, ending with the play title. One read "Ex-Kaiser elected head of the American Legion" and another told that John D. Rockefeller pawned his watch to get the price of a gallon of gasoline. These statements helped plant the title idea, and so put up a good business.

Another stunt was printing a poem on small window cards and putting them out. The poem was new and clever, and a lot of people came to the theatre to ask for a copy. You can find your own poem or write Mr. Hill, who probably has a few to spare. The big point is to get it out sufficiently far in advance to let it sink in.

Talked to Kiwanis

Max Doolittle was a guest at the Kiwanis Club luncheon at Sioux Falls lately and addressed the members on the new exchange Paramount about to open in that centre, telling of the number of persons to be employed and intimating that Paramount's move would also bring to the town exchanges for other brands of film, for which Paramount also should receive the credit.

Getting all this before a representative body of business men is real exploitation.

A Paramount Picture

HOW J. M. EDGAR HART WENT GUNNING FOR BUSINESS

Through the courtesy of the Commandant, Gen. Howze, of Fort Bliss, the lobby of the Palace Theatre, El Paso, was converted into an arsenal for this Wallace Reid production. Note the crown over the box office with electrically lighted jewels in the rim.

BEFORE AND AFTER A PARAMOUNT EXPLOITEER WORKED ON THE PARK THEATRE LOBBY

It cost just five dollars to make over the front of the Park Theatre, Branford, Conn., and it came back on the run of the first attraction played. Russell Moon, of the Saunders staff, was the magician who worked the change and who proved that he knows that a good exploiteer does more than merely advertise his own pictures. He has made a permanent improvement in the house.

Paramount Exploiter Creates a New Lobby

John P. Dibble, of the Park theatre, Branford, Conn., was a picture showman in the days when he had to travel around to find enough business and film was run through the machine into a gunnysack when it did not run all over the place.

Then he settled down and opened the Park theatre, but he did not read this department and he did not keep his house abreast of the times. Lately he experienced a change of idea, he booked in a Paramount service and called in Russell Moon, one of the Paramounteers, to help him put over "Don't Tell Everything."

Moon found a house with signs written in crayon on wrapping paper, with torn and ragged posters and a rather dingy front. He told Mr. Dibble that for about five dollars he could improve the lobby, and he got the five.

Most of it he spent for white paint and the rest for black, for two sections of iron grating which serve to close the house, were left standing during show times and were red with rust. He painted these black and the rest of the lobby white, doing the job himself.

From back stage he rustled up some old frames, painted these and put them in place, doing away with the hand-made signs and getting the effect shown on the right.

It made such a hit with the patrons that it encouraged Mr. Dibble to charge half a dollar for "The Sheik," his second Paramount, and he got it to capacity.

Five dollars made a new house of the old and brought business that never could have been won through the old methods. Mr. Dibble is now a convert to the new mode.

Not Very Far

It cost only two dollars to sell "The Crimson Challenge" to the patrons of the Odeon theatre, Savannah. Part of this was spent to drape the marquise and box office in bunting of the proper color. The rest was put into a pointing fist reading "To Death Valley," the place of "The Crimson Challenge—1/100 mile." The finger pointed directly to the box office and fairly pushed them in. The count-up showed a twenty per cent. advance.

Eddie Collins Has a New Lobby Frame

Eddie Collins, of the Rialto Theatre, Dennison, Texas, has to be careful of his boss' pennies if he wants to show a profit, and Eddie never was a drunken-sailor on exploitation ideas. He wants something for what he invests.

That is how it happened that Eddie was moved to invent a new snow lobby when he played "I Am the Law." He blew himself to five dollars' worth of compo board and lumber and made a circular frame with a jagged inside edge large enough to take in a three sheet. This he painted white and sprinkled with fake snow, setting the six sheet back of it, and he had a snow lobby with plenty of room on either side. It is an attention-getting frame, and he can repaint it and use it for a number of other titles before it finally is cut up into something else.

Make one up and put some lights in back to illuminate the sheet you use behind it. Do that and you'll want to hand Eddie a cigar, for he has hit something both good and inexpensive.

A Paramount Release

HOW THE LOBBY ON THE LEFT WAS DONE OVER TO THE ZULU GLADE TO ACCENT THE OPENING

The lobby of the Rex Theatre, Spartanburg, S. C., is narrow and deep. A. C. Cowles put water color signs on the oil painted walls for the coming of "The Dictator" and then, the night before the opening, he added the thatched box office and the palm lined vista to get a tropical effect at a purely nominal cost. The palms are interspersed with bamboo. Sand was put down on the floor to complete the illusion and it ran business up forty per cent.

Lem Stewart's Word

Several new words have been offered to Lem Stewart as descriptive of the repellant advertisement. Only one duplication is found in "dud," which is offered by Leon J. Bamberger, Claud Saunders' assistant, J. W. Sayre, and George E. Drew, of Seattle, each of whom offer an alternative word.

Mr. Drew's alternative word sounded like the winning bet until Max Rosenfield, the Golem man, told us what it meant in Yiddish. Then he was fired out of the contest.

J. W. Sayre, Seattle publicity man for Jensen and Von Herberg, offers "dudtractor," a combination of "dud" and "detractor." It has its good points.

Bamberger's second word is "miscarriage," which is simply applying an existing word to a new meaning.

J. M. Edgar Hart, of the Palace Theatre, El Paso, advances "repellant," which like the above is not a new word but a new application.

The real word has not yet been developed. What's the matter with you chaps? We want a coined word; not an adaptation like "dud."

A Fox Release

THIS FLASHY LOBBY WON AN EIGHTY PER CENT. INCREASE

Charles H. Amos worked it for the Strand Theatre, Spartanburg, S. C., getting his inspiration from the lithographs which he used to decorate the design. It cost only $25, and as the material can be used repeatedly the real cost is smaller.

Eddie's Visitor

Miss Jean Grace Hyman is making a visit at the home of her parents, Mr. and Mrs. Edward L. Hyman, arriving September 18.

That's why Eddie is wearing the smile that won't come off. Eddie was hoping that the arrival would be a boy, so he could train him as his successor as manager of the Mark-Strand, Brooklyn, but he insists that she is the finest youngster ever born in Brooklyn. That's one Hyman production other exhibitors cannot copy.

Invite Grandma

All over the South the matinee for Grandmothers is cleaning up all the available coin for "Grandma's Boy."

Hook it to your newspaper. Let the suggestion appear to come from them that the mothers had their turn on "The Old Nest" or "Over the Hill," and that now it seems to be coming to Grandma. Come right back with a hearty endorsement and promise to see the paper's idea get over. Let the publisher print a coupon and take the credit, contenting yourself with the real money and the publicity you can get from the stunt.

Whatever else you do for the Lloyd comedy, use this, and start it early enough to get all the talk you can.

A Scenario Too

Since Louisville devised the local movie contest to advertise "The Crossroads of New York", the stunt has been worked in a number of places, always with good results.

The latest refinement comes from W. M. Smith, of Tulsa, Okla.

Smith knows there are fifty persons who think they can write plays to each one who wants to act in them, so when he had the First National attraction at his Rialto theatre he advertised for a prize script, making the local paper the arbiter. That more than doubles the value of the stunt.

Did It Anyway

When all of the Schenectady papers refused to fall for the stunt of giving away a collie puppy to advertise "Sonny", William Shirley, of the Strand theatre, bought a puppy and paid for the space to put the idea over.

It attracted so much attention that the chances are the Schenectady editors will not be found asleep at the switch next time Shirley has an idea. Next a baby, a collie puppy is about as cute as they come, and the exploitation possibilities are wonderful.

A Goldwyn Release

HERE IS A HOME-MADE TWENTY-FOUR SHEET BETTER THAN THE GOLDWYN PAPER

The paper on the right is hand painted by D. C. Brown, of the Griffin Theatre, Owen Sound. He wanted a second 24 for his display, but did not want to repeat the lithograph, so he pasted up white paper and had his artist work in the road map idea as suggested for the lobby in the plan book. He used bright colors and got an effect that brought people to a dead stop while they puzzled over the design. It's good.

A Universal Release

YOU CAN STILL FIND WOODEN SADDLERS' HORSES

And where you can, you can use the idea worked by the Parthenon Theatre, Brooklyn, for "In the Days of Buffalo Bill." This was a stuffed skin and the hide of a blue ribbon winner, for you can see five of the ribbons neatly lettered with the title.

Kisses from Bebe

Max Doolittle, the Paramounteer out of Milwaukee, got up some cards for the Lyric theatre, Madison, S. D., for "Nice People", which pulled no end of business from a fair crowd.

Ordinary candy kisses were stapled to a card headed, "A kiss from Bebe Daniels, one of the stars of 'Nice People'" and adding the information that it was Paramount Week. The cards were distributed by a girl in a red coat and a picture hat with a black mask added to give a mysterious touch to the costume. An ordinary Hotchkiss stapler was used to tack the kisses to the cards.

Using Jay's Stuff

Jay Emanuel will have to look to his laurels. George Schade, of Sandusky, has found out what Jay discovered long ago, and he is as much sold on the idea of novelties as is the man who runs the Bargain Basement for the Metro exchange in Philadelphia.

Lately Schade had a drive on jumping frogs for "The Seventh Day", and now he has been caught using shimmy dolls for "The Half Breed". Just what the shimmy doll has to do with the First National release is not apparent, but the dolls, which cost less than ten dollars a thousand, were a profitable investment according to Mr. Schade.

Novel Fashion Film Told of "The Storm"

Making a special film fashion show for "The Storm" was only a part of the campaign of George E. Bradley, Universal exploiteer, for the Columbia Theatre, Seattle. Bradley not only put over a novel idea, but he worked it to draw out every ounce of exploitation push.

First of all Bradley sold one of the department stores on the idea of a film fashion show to be run on a miniature screen in a window of the store. It was to use the store products and the store name. That was Class A, but Bradley wanted to get it Class AAA, so he wrote a continuity in which Mannette, heroine of the picture, was supposed to come to Seattle to buy her wedding finery.

A local prize beauty was engaged for the part of Manette and was shown arriving in Seattle in boots and parka, entering the store and then inside trying on everything from bathing suits to evening dresses, with some real clothes in between.

Enough outside stuff was written in to get a good ballyhoo, and the inside stuff was taken in the window of a local florist, the department store having no space large enough.

From seven o'clock until well after midnight half of Seattle fought to get up to the plate glass window, and when the model came out in a one-piece bathing suit the reserves were needed to club the baldheads home.

Later on the same crowd—plus—piled up in front of the department store to see the completed picture, and when it was all over the Columbia had a complete set of records, all brand new.

Bradley admits that he is good.

Makes Two Killings With One Exploit

Remember the good old days when press books used to tell you: "Get an old stage coach and——"?

Fred V. Greene, who is exploitation chief for Universal, remembered too, so instead of saying "Get one," he advised a Brooklyn theatre that there *was* one over in New Jersey which they could use to advertise "In the Days of Buffalo Bill." Now Brooklyn and New Jersey are on opposite sides of New York, and it is not in Fred Greene's makeup to sneak a bus through the big town. He bannered it with "Ask your local theatre manager when he will play 'In the Days of Buffalo Bill,'" put an Indian and a couple of cowboys aboard, laid out a route that would give the fullest publicity and got so much attention that a policeman asked for their parade permit. He let them go when they explained they were merely delivering the prairie hack to Brooklyn, and the delay served to permit a couple more thousand persons to see what it was all about.

Then they went over to the Parthenon Theatre, Brooklyn, and helped sell the first episode.

Paid Fifty Boys; Got One Hundred

When M. F. Estes, of the Beacham Theatre, Orlando, Fla., decided to put over "Grandma's Boy" with a ballyhoo, he advertised for fifty boys who might want to see the picture free for a little work.

About a hundred boys turned up. Mr. Estes gave fifty of them Harold Lloyd spectacles and banners reading, "We are on our way, etc.," and told them to parade the town until show time.

Not to be cheated out of the fun, the other boys fell in behind and acted as honorary escort to the paid fifty, and by the time they got back to the theatre the ranks had been swelled to a hundred and fifty. The lobby was blanked in with compo board, and on this were cutouts and a picket fence design, while two six-sheet cutouts were used at the sides.

The total cost was $19.60 and the excess receipts were above $200.

A Universal Release

FRED GREENE DUG OUT THIS STAGE COACH FOR B. B.

He located it in Jersey and sent it over to Brooklyn, ballyhooing most of New York en route for "In the Days of Buffalo Bill," the Universal serial. You read a lot about "Get a stage coach," but Greene says, "We'll get you one." Lots better.

Doubled Business on Grandma Matinee

E. C. Kingman, of the Rialto Theatre, Macon, Ga., just doubled his ordinary business on "Grandma's Boy" through a single stunt.

He knew that if the picture were seen, it would be his own best advertisement, so he stressed a free matinee for grandmothers just before the regular matinee showing. Kiddies could come, if they paid, but they had to come with their grandmothers, or wait over. He also had a nine ad hook-up page with ten tickets to each merchant to present to grandmothers.

There was a crowded house, about one-third grandmothers and two-thirds youngsters, and by eight o'clock that evening Mr. Kingman changed the S. R. O. sign to "Try and Do It."

The stunt brought him yards of newspaper publicity, gave him something to talk about on the screen, and a word-of-mouth advertising that was worth all the rest put together, for the best advertisement for the Lloyd comedy is a person who has seen the picture.

A Universal Release

GETTING A UNIVERSAL TITLE AROUND THE TOWN

Fred V. Green, Universal exploit head, devised this scheme for "Human Hearts," at the Strand Theatre, Far Rockaway. The boys rolled the hoops all over the place, including the crowded bathing beach and the boardwalk.

Free Mat Service for Contest Idea

Because of the success in several cities of an identification contest on First National stars with masks painted across the eyes, the First National publicity department has prepared a set of mats which will provide the smaller towns with the cuts at small cost. Most of the small town newspapers do not have casting boxes, but they can be sent to the nearest city for casting and will still cost but a fraction of the engraver's charges.

The idea of the contest is to award prizes for the best identification of the stars, the pictures being run as a whole, in series, or to work in with a commercial hook-up as the fancy of the exhibitor may dictate.

An identification of Paramount stars sold several million tickets last year. The addition of the masks will make this contest still more interesting, though we will bet a cigar against a cigarette stub that no one experiences any difficulty in identifying Jackie Coogan.

Doubles for Post

When Guy Bates Post visited San Francisco, in the interest of "The Masquerader" at the Tivoli, he gave less than twenty-four hours' notice, and the press agent had to do some quick thinking. After a brief pause the agent rushed out and inserted an advertisement in all of the morning papers offering "attractive compensation" to the man who looked most like the star, to be decided by photographs presented at the theatre that morning.

Meanwhile the newspapers carried an announcement that he was stopping at a certain hotel, so one crowd rushed over to the hotel to see what chance they stood, and a larger one stormed the theatre, with the result that even over in Oakland they knew all about "The Masquerader."

For Duplicators

Lem Stewart illustrates the tips he sends Southern Enterprises managers. He uses a gelatine duplicator and finds that by drawing the pictures with an indelible pencil he can get a fine result, and it helps a lot to get attention. Lem believes in doing everything he can to get the most attention, even where the managers are practically certain to read the dope. It's good policy.

Four Glorias

Any normal man would be content with one Gloria Swanson, but when L. R. Towns, of the Strand Theatre, Birmingham, played "Her Gilded Cage," he offered prizes for four Glorias.

For side lines on this he displayed the prizes in four windows, advertised that the Gloria hat, which formed the second prize, would be duplicated and sent Miss Swanson, and worked the photographic hook-up in that the local photographer made free pictures of all entrants—and sold them extra prints where he could. The photographs were made the feature of the lobby display.

Getting four extra angles to one stunt is doing pretty well. We wonder if Mr. Towns ever tried to grow grass on an asphalt pavement. We'll bet he could

A Paramount Picture

OF COURSE NICE PEOPLE WEAR THE SAME SORT OF HATS THAT WALLACE REID AFFECTS

At least, this was the contention of Amile Vogel, St. Louis Paramounteer, who tied the largest clothing store in town to the display. The teaser got so much interest that the sidewalk in front of the store was crowded when the fatal noon hour arrived, and they stuck around to see the live model put on the various styles of hats manufactured by the concern. Of course while they were waiting they had been looking at the clothing displays in the other windows.

A First National Release.

EMERGENCY CARDS FOR THE HELEN LYNCH CONTEST

When the supply of the regular First National posters was delayed, W. S. Clarke, of the Strand Theatre, Cincinnati, made his own display cards and captured preferred position on ten of the best stands in Cincinnati, where posters never get in.

Made Public Beg to See 'Smilin' Through'

It's old stuff to the old-timers, but Jack Jourdaine, of the Selba Theatre, Central City, Ky., made it work like new.

The town is largely railroad interests, and the strike had hurt. Jourdaine was paying a pretty fair price for the Talmadge knockout and he wanted to bounce it over the top.

He started his campaign by the general remark that he could not afford the biggest productions until times got better. At the same time he set his plans to have someone get up a petition that he play "Smilin' Through." He figured that he could get four or five hundred signatures.

When he found that there were eight hundred names on the list he cheered up not a little, so he mentioned the petition in a display ad and asked if the people of Central City really wanted the best in photoplays.

Of course they shouted an affirmative, so presently he announced that he had booked the picture, giving the date. After that local pride simply had to function, and he not only made money but found himself in a better strategical position in reference to other big First Nationals.

Baxter's Idea

Earl R. Baxter, of the Liberty Theatre, Darlington, S. C., has worked something new on the familiar summons.

The only trouble with the summons is that it generally requires printing on both sides, which runs the cost up. Baxter had them printed on the regulation 8½ by 11-inch sheet, with the summons taking two-thirds and the docket front the remainder. This was folded so that the docket appeared outside. The cost of the paper is less than would be the cost of the second printing. The docket is printed on the lower third of the sheet, which is then folded so that in turning the page you come on the summons.

Then Baxter used a second impression on the back to red ink the fact that "Reported Missing" was even better than he had hoped for.

The summons is one of the earliest stunts and still is one of the best. Now it is cheaper to produce and that should further advance its popularity.

Good Stunts for "The Storm" Drive

Starting two weeks in advance, the Merrick Theatre, in the Long Island town of that name, got over some capital ideas for "The Storm."

The best puller was a popularity voting contest done with the local paper for boys and girls between 7 and 16 years of age. Storm outfits consisting of a raincoat, hat, rubbers and umbrella, all donated by a local concern, were the prizes.

A thermometer with varying weather conditions was put up and each day the "mercury" was built up with chalk until the day of the opening it reached "The Storm" at the top of the tube.

Another good stunt was the use of a transparency picture of the forest fire with a flasher on the light to make the flames more vivid and to give the value of motion.

Saved the Tallow

Two tallow candles, each six feet high, were the star lobby stunts at the Mary Anderson Theatre, Louisville, for Norma Talmadge in "The Eternal Flame." The wick was a wire which terminated in a small bulb in the place where the flame should have been, and a rapid flasher was cut in to give the effect of a flickering light.

The bulb was dipped red, but a better effect can be gained by dipping in red, then scratching some of it off and dipping again in a light amber.

Twenty thousand telegrams, presumably from Miss Talmadge, were distributed though the city by the Postal Telegraph, which split the cost with the house.

Prizes for Poets

Offering prizes for the best rhymed acrostics on "A Fool There Was" is the way the Capitol Theatre, Altoona, put over the Fox release. Several thousand replies were received, most of them indicating from their text that the contestant had seen the play, though there was no stipulation as to attendance. The contest was open to all and the story was repeatedly given in the newspapers.

Growing Up

Adding to the free matinee stunt, the Rialto Theatre, Richmond, Va., offered free admissions to all kids to Paramountown and several school kits to the boys and girls to make the best signs reading "We are going on a trip through Paramount Land at the Rialto." There was no parade, but banners had to be worn to the theatre—and the kiddies came from all parts of the city. Get it?

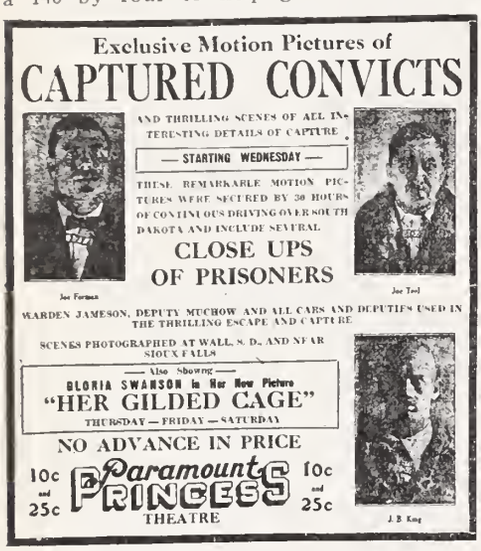
A Fox Release

THIS LOBBY DISPLAY ON THE FAST MAIL IS A WONDER

It was planned for the Blackstone Theatre, Pittsburgh. The back painting is a double tunnel in entrance with the box office in between. Crossing signs are scattered about the lobby and there is a train above the tunnel which should have been in motion.

Max Doolittle Is Convict Promoter

Paramounteers are supposed to help managers make money even when it may not be through the medium of Paramount pictures. More than once a Paramounteer has gone out of his way to put something over for a local house on the big proposition that the exhibitor was a Paramount patron and therefore entitled to all the help a Paramounteer could give, but his job recently put Max Doolittle in the guise of agent for a bunch of bandits recently. Max was in Sioux Falls, lining them up for Paramount Week, when there was a jail delivery and capture. The Paramount Princess went out and got news pictures of the capture of the convicts and Max framed up this display in a 140 by four to help get it over. This


Exclusive Motion Pictures of
CAPTURED CONVICTS
AND THRILLING SCENES OF ALL INTERESTING DETAILS OF CAPTURE
— STARTING WEDNESDAY —
THESE REMARKABLE MOTION PICTURES WERE SECURED BY 30 HOURS OF CONTINUOUS DRIVING OVER SOUTH DAKOTA AND INCLUDE SEVERAL
CLOSE UPS OF PRISONERS
Joe Fortuna
Joe Teel
WARDEN JAMESON, DEPUTY MUCHOW AND ALL CARS AND DEPUTIES USED IN THE THRILLING ESCAPE AND CAPTURE
SCENES PHOTOGRAPHED AT WALL, S. D., AND NEAR SIOUX FALLS
— Also Showing —
GLORIA SWANSON in Her New Picture
"HER GILDED CAGE"
THURSDAY — FRIDAY — SATURDAY
NO ADVANCE IN PRICE
10c and 25c
Paramount PRINCESS
THEATRE
10c and 25c
J. B. King

A Paramount Release

NEW PARAMOUNT STARS

added three pretty hard-looking stars to his gallery, but he knew that the showing would help put over "Her Gilded Gage," and he went to it. Max missed a bet by not hooking the gilded cage to the steel cages. There was a fine chance to put the convicts in gilded cages, but Max had to work fast, while the film was drying, and he at least rolled a lot of extra money into the box office and helped confirm the management in the belief that Paramount pays profits.

—P. T. A.—

Smiling for Norma

Working over an old scheme, the Apollo Theatre, Janesville, Wis., adapts the stunt originally used for "The Ten Dollar Raise" to "Smilin' Through." It hooked the local paper to a smile week with season tickets for one, two and three months for the prizes. These were to be awarded to the employes of any store included in the hook-up who possessed the most pleasant manners. Nineteen advertisers, including two theatres, came into the stunt, and all of them took space in the paper to work the "Smilin' Through" slogan into their announcements. It gave a contest value to a hook-up page, aroused local interest and helped circulation. It is simple, and yet it is very effective.

—P. T. A.—

Uses Same Copy for Two Week Run

Jimquin is not actually engaged in management now, but he hangs out around the headquarters of the West Coast Company, in Los Angeles, where his brother is one of the busiest bees in the hive, and when they had to put over "Monte Cristo" without very much help, they asked Jimquin to get busy. That was meat and drink to Jim, and he framed up a good selling copy in 140 lines by three, working in such cuts as he could rustle up, but selling chiefly on the appeal of the familiar title. It was not until the second week that he pulled a Jimquin. The copy was pulling and he felt he could ride on it again, so he simply crayoned "second week starting" across the face of the display and kept it running. For a third week he made a change in pace and reproduced a radio advertisement, clinging to the head of the Count for a sort of trade mark, and he produced a very readable advertisement, but we like best that second week idea, for a one time. It gives more emphasis to the holdover than could be gained from almost any other form of display, and it is to be commended to others who hold over and who like their initial display.

—P. T. A.—

Striking Design Obscures a Title

Harry H. Kich, of the Ohio Theatre, Indianoplis, sends in a sample of his advertising for Mae Murray in the Tiffany production of Mae Murray in "Broadway Rose" and wants to know what we think. This is 200 lines by four columns, rather deep for its width, but sized to give the best results with the figure of the star, and the picture of Miss Murray in a new dancing costume is always the best seller. Generally speaking it is well laid out, but in striping the panel to get a heavy effect, the title has been partly buried. This is not as hurtful in the case of Miss Murray as it might prove in case of most stars, for the pose is equivalent to the name, and you cannot overlook the pose, but we think the artist would have done a little better with a dark vignette backing running from the reverse base up to the circle, but shading off from there so that the head was against the white ground. Here the hair provides a relief and the head would show better against plain white than it does with the lined panel. White would then give the best possible display to the star and her support. The reverse circle works well because it is large enough to get the lettering over, and although the title might have been raised a little, the "Broadway" is too large to be lettered in for a much better display in the space. The white panel, with its type insert, refers to a special stunt for the opening and reads: "To our patrons. Monday matinee we will say it with flowers. Every patron will be presented with a beautiful Broadway Rose." This is a good idea, though we have noted that most of the roses you find on Broad-

Alhambra
as familiar as your own name —
Whatever you may do about the rank and file of attractions, you are never careless enough to miss the really important ones; a picture like this, for instance, that is standard, as sterling and as well known as the family Bible; a story that took twenty long, laborious years to put into twelve big volumes, but now, thanks to that marvel, the motion picture, has been fused into two hours of never-to-be-forgotten enjoyment.
And so, we take keen pleasure in offering
"MONTE CRISTO"
AT POPULAR PRICES!
Preconceived by ALEXANDRE DUMAS, Pere
Presented by WILLIAM FOX
Picturized by EMMETT J. FLYNN
Praised by EVERYBODY
Unanimously Eulogized
"The world is mine"
For goodness' sakes, folks, come to the Matinee if you can, for we hate to keep our friends waiting in line.
One! Two!! Three!!!
Alhambra
as familiar as your own name —
Starting
"MONTE CRISTO"
AT POPULAR PRICES!
Preconceived by ALEXANDRE DUMAS, Pere
Presented by WILLIAM FOX
Picturized by EMMETT J. FLYNN
Praised by EVERYBODY
Unanimously Eulogized
"The world is mine"
For goodness' sakes, folks, come to the Matinee if you can, for we hate to keep our friends waiting in line.
One! Two!! Three!!!
BROADCAST IT BRETHREN!
Hello.....hello.....this is H. U. R. R. Y.....can you hear me?.... H. U. R. R. Y..... box-office..... Alhambra Theatre ..... Hill between 7th and 8th..... Tell everybody.....don't miss a soul....."Monte Cristo".....at popular prices.....is now in the third unavoidable week.....is that clear?.....third unavoidable week.....yes, that's why the streets are decorated..... that's all.....this is H. U. R. R. Y..... box-office..... Alhambra .....obey that impulse.....tune in to HURRY .....
One! Two!! Three!!!

A Fox Release

JIMQUIN'S THREE DISPLAYS FOR A THREE WEEK RUN OF "MONTE CRISTO" AT THE ALHAMBRA, LOS ANGELES

way are wholly artificial, and some of them smell pretty strongly. Apart from the hiding of the star's name, we think this a capital display, but the artist has considered

Mae Murray with Monte Blue
in her latest production-
Broadway Rose
directed by Robert Z. Leonard
a glittering drama of night life on the most dangerous street in the world
TO OUR PATRONS
METRO
OHIO
Theatre

A Metro Release

THE FIRST NEW MURRAY AD

only his effect and not the display value, and effect should be used to enhance the announcement rather than hide it.

—*P. T. A.*—

Faulty Proportions Waste Good Space

Here is another example of the innate depravity of Los Angeles' artists. This time it is the Kinema which is the offender. The Grauman spaces are so poor that we have

A First National Release

TOO MUCH INK

stopped using them. This Kinema space is 145 lines by four, and yet so much space is wasted on cut and reverse that the program has to be run in six point unleaded, and you need a magnifying glass to read it. There is some good stuff listed, but that panel down in the southwest corner of the space might as well have been mere black ink for all the good it does. In eighty square inches of space the artist cannot put over a twelve letter title decently and he probably thinks he has done a good job. He has no more appreciation of proportion than a child has of the theory of relativity. He not only wastes his own salary but most of the money put into advertising space, and yet he is doing no more than the rest of the Los Angeles' artists. They are all pretty much alike. In the scene cut there is a suggestion of a man and woman racing before a stampeding herd of cattle, but rotten drawing almost obscures the cattle and you have to look at the space carefully to tell that they are there. A lighter line would have brought up the details and might have sold interest in the story, but Los Angeles' artists apparently do not know what light lines are.

—*P. T. A.*—

Makes Ford Agent Help Sell Seats

If you will look twice at the large cut on this page for "Across the Continent," you will realize that only one is a theatre advertisement. The other is the advertisement of the Ford agent in Pueblo, Colorado. When Harry E. Gardner, of the Rialto, saw the Ford angle in the Wallace Reid play, he generously offered to loan the Ford agency a cut with which to illustrate their hook-up advertisement, and he was careful to give them the same one he was going to use. Of the two we think that the Ford advertisement sold more seats to the Rialto than the house copy; not that the house copy is poor, but because the agent had so much more to say about it in his direct appeal to Ford owners. The hook-up includes the loan of a car for lobby display and this is alluded to in the advertisement, persons interested being advised to go and look the coupe over. The house took 125 lines by three and the agency went fifteen lines deeper. The use of the same cut is the big point in the display, since it works from one to the other and helps both spaces. Mr. Gardner, by the way, is following Sivitz into Los Angeles. He writes that the altitude is getting hard on him and he thinks that the Coast will be better, so he is setting sail for Los as the first point of call. He has nothing in sight, but he can no more keep out of theatre management than he can avoid eating, and he will probably be heard from soon. He sends in some more examples of his chatty advertisements, but writes that these were cut out by the higher ups after he had been running them only three weeks. They were fine business makers and we think the bosses made a mistake in ordering them out.

—*P. T. A.*—

Once More

The 12,654,847 kid matinee to be given on Jackie Coogan in "Trouble" was worked by the De Luxe theatre, Utica, after the newspapers had firmly refused to be coaxed into another impersonation contest or a newsboys' parade. They even told Nathan Robbins that he could do with a Boy Scouts turnout, but the Press fell for the Orphans and one more mark was added to the long list. The only new angle was the standing out of the pay patrons until the parade had been let in and given the best seats.

—*P. T. A.*—

Got Double

When he planned to send up an aviator to advertise "Hurricane's Gal" at the Strand theatre, Milwaukee, Manager Weisfeldt gave a secondary angle to the stunt by sending up a sob sister who was doing a series of feature stories for her paper on odd employments.

She had to do a story a day and the jobs were going rapidly, so she and the publishers were glad to get a real novelty to write about, and she simply had to mention the First National in her story to tell what it was all about. Just another case of making two blades of grass grow where one formerly parked, but it shows that Weisfeldt knows all about intensive farming.

—*P. T. A.*—

Don't overlook the real aids the press books give just because they are press books.

HERE'S YOUR CHANCE
Ford
THE UNIVERSAL CAR
Friend Dust Eaters!
And victims of the Cross Country Touring dilemma to see the Ford in action
—in—
WALLACE REID'S
LATEST AUTO RACE PRODUCTION
"Across the Continent"
Follow him from New York to Los Angeles in the "Dent" which is in reality a FORD, get a thousand laughs and thrills, starting at the
Rialto Theater
TODAY
ALSO MONDAY, TUESDAY AND WEDNESDAY
chug! chug!
BUSINESS OR PLEASURE
Go in comfort—where and when you choose, with your family or friends. Enjoy the boundless beauties of nature, a fishing, hunting or camping trip.
YOU CAN IN A FORD. Milions have earned by experience that to own and operate a FORD is not extravagance; they have learned that the many peasures derived from a FORD takes the place of other pleasures, and the saving thus made often pays for the car, and its maintenance.
Let's talk this matter over. Get the facts and figures.
SEE THE 1922 MODEL FORD COUPE ON DISPLAY AT THE RIALTO THEATER LOBBY, THEN SEE "WALLY" REID DRIVE A FORD IN THE PICTURE.
The Arkansas Valley Auto Co.
7th and Court Telephone 972
The Bessemer Motor Co.
Central and Evans Ave. Telephone 717

The most thrilling and funniest of all the Reid racing romances. With Wally at his best and a great supporting cast, including Theodore Roberts and Mary MacLaren.
Story by Byron Morgan
chug! chug!
a Paramount Picture
JESSE L. LASKY PRESENTS
WALLACE REID
IN
"ACROSS THE CONTINENT"
Also PATHE NEWS
Comedy, "A PAIR OF SEXES"
TODAY, MONDAY, TUESDAY and WEDNESDAY
RIALTO

A Paramount Release

A FORD ADVERTISEMENT HOOKING TO THE THEATRE DISPLAY

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

THE GREAT ALONE. Did best business of any three days since early last spring. A fine picture. Regent Theatre, Blackwell, Oklahoma.

JAN OF BIG SNOWS. Worst Curwood picture we have ever run. Story good, photoplay fine, but did not pull at all. Attendance, poor. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

MOONGOLD. Was sent to us broken and incomplete, so that we never saw the end of it; it caused great disappointment. Some had seen it and said it was good. L. C. Fenn, Elivah Theatre, Chinook, Washington.

Associated Exhibitors

GRANDMA'S BOY. A knockout. Oh, boy, grab this one quick! The best comedy of the present season. Advertising, extra heavy; started a month in advance. Patronage, small town. Attendance, extra good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

WHEN THE DEVIL DRIVES. Very good, well accepted by everyone who saw it. Directing and photography above the average. Advertising, ones, threes, slide, 11x14, no extra exploitation. Patronage, better class. Attendance, good. J. A. Wadsworth, Republic Theatre, Great Falls, South Carolina.

F. B. O.

DUKE OF CHIMNEY BUTTE. A fairly good Western that will go better in the big towns where Stone is better known. Patronage, small town. Attendance, fair. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

GAY AND DEVILISH. Very good picture. Doris May liked here. Advertising, newspaper, handbills and posters. Patronage, mixed. Attendance, fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

First National

BITS OF LIFE. Certainly unworthy of Neilan, from whom we are entitled to expect more. People walked out literally by dozens. Gives impression of having been thrown together without method or forethought. Advertising, usual newspaper, lithos, lobby, etc. Patronage, mixed. Attendance, unsatisfactory. J. J. Wood, Redding Theatre, Redding, California.

DEUCE OF SPADES. An average Charles Ray picture which pleased 90% of patrons. Advertising, newspaper, handbills, posters. Patronage, mixed. Attendance, fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

DEVIL'S GARDEN. Patrons well pleased. Advertising, ones, threes, photos, slide and press. Patronage, neighborhood. Attendance, capacity. Edw. W. Werner, Windsor Theatre, Canton, Ohio.

HALF BREED. Very poor. Too many sub-titles, poor direction. Mary Anderson could not act. Slow action throughout. Advertising, sixes, threes, ones, slide, newspaper. Patronage, all classes. Attendance, good. A. Schutz, Liberty Theatre, Silver City, New Mexico.

HALF BREED. A splendid story and good cast that failed to register because of poor directing. Could have been made an extraordinary attraction. Attendance, fair. L. M. Zug, Rialto Theatre, Jerome, Idaho.

ONE ARABIAN NIGHT. Not a small town picture. My people did not appreciate it. They began leaving on the fourth reel. The settings and photography above the average. Advertising, two newspapers, ones, three, photos, slide.. Patronage, small town. Attendance, poor. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

A PERFECT CRIME. Clean comedy drama. Good program picture. Five reels. Advertising, lobby display and newspaper. Patronage, general. Attendance, poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

THE SCOFFER. A picture of absorbing interest. Pleased here. Worth booking. Advertising, posters and press. Patronage, small town. Attendance, poor. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

STRANGER THAN FICTION. A good program picture that pleases the masses as well as the classes. Advertising, regular. Patronage, neighborhood. Attendance, fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

TWIN BEDS. You can't beat this one for a comedy. It's a scream from start to finish, not a big drawing card, but pleased all those who saw it. You can boost it as strong as you like. Advertising, regular. Patronage, mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

WOMAN IN HIS HOUSE. A very good picture, lots of truth. Pleased 100%. Advertising, six sheet, three sheet, slide, photo. Patronage, mixed. Attendance, good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

Fox

EVER SINCE EVE. Good Shirley Mason comedy drama. Why don't they give her something heavy? Advertising, ones, threes, slide. Patronage, mixed. Attendance, good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

FOOTFALLS. This picture will not appeal to small town patronage. It may to some, but I don't know who it would be. Advertising, too much. Patronage, neighborhood. Attendance, fair, but I wish it had been very poor. H. L. Fox, Tokio Theatre, Morehouse, Missouri.

FOOTFALLS. Not what it is cracked up to be. Director seemed to be lost so he fumbled about trying to develop his plot and lost the punch. We play this subject again tonight and on advice of several we shall eliminate second reel entirely. Advertising, ones, threes, sixes, 11x14, etc. Patronage, small town. Attendance, fair. H. S. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

LITTLE MISS SMILES. A very good comedy drama that pleased 90%. Mason does her bit at our theatre. Advertising, ones, photos, slide. Patronage, small town. Attendance, fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

PLAY SQUARE. Not very good. Got a poor print which was not all there. I guess it didn't finish right. Worst house in six months. Hardly anybody pleased. Attendance, about 50%. A. E. Rogers, Temple Theatre, Dexter, New York.

ROUGH DIAMOND. Mix still going good. Favorable comments. Step on it. Cannot disappoint. Advertising, ones, threes and lobby. Patronage, mixed Attendance, good. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

ROUGH SHOD. A splendid Western with plenty of pep. Jones draws good. Advertising, ones, threes, sixes, slide. Patronage, neighborhood. Attendance, good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SHACKLES OF GOLD. Truly a good picture in my opinion. Farnum is hard to equal. This one is extremely interesting. Play it by all means. Advertising, sixes, threes, slide, heralds. Patronage, neighborhood. Attendance, good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

TROOPER O'NEIL. Very good, but not the type of picture for Jones. Will please. Advertising, regular. Patronage, neighborhood. Attendance, fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Goldwyn

ALWAYS THE WOMAN. A long ways from being a pleasing picture. Patrons did not like it. No story, too much padding. Advertising, newspapers, posters, slide, photos. Patronage, highest class. Attendance, fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

BUNTY PULLS THE STRINGS. One hour and forty-five minutes of agony Action too slow for small town patrons. One half of the audience had departed for home by the end of fourth reel. Might do in the cities, but small town men lay off it. Film in good shape, fine cast. All wasted on such a story. Advertising, ones, threes and window cards. Patronage, small town. Attendance, poor. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

CABINET OF DR. CALIGARI. Why did Goldwyn ever allow his name to be placed on this specimen of junk? Absolutely rotten. Showed this stuff in face of strong opposition; a few came out. As the reels unwound the audience departed. Business killer at the time we are trying to popularize movies. Advertising, ones and threes. Patronage, small town. Attendance, poor. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

DUST FLOWER. A very clever story. Miss Chadwick is very popular here. Advertising, lobby, newspaper, billboards. Patronage, mixed. Attendance, fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

MAN FROM LOST RIVER. Good picture, but last reel was drawn out. Should have been made in five reels instead of six. Advertising, photos, one sheet, slide, two newspapers. Patronage, mostly farmers. Attendance, fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

WHEN ROMANCE RIDES. Very pleasing. Miss Adams is not known here. Advertising, lobby, newspaper, billboard, handbills. Patronage, mixed. Attendance, fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

Wid Gunning, Inc.

THE BOOTLEGGERS. It has a million dollar title, and it sounds big, but it is no good. Patrons expected to see real bootlegging and some real action. Poor acting and just to be frank not a single good comment on it. Advertising, advance slides, ones and threes and photos. Patronage, mixed. Attendance, good. Enterprise Theatre, Glenalum, West Virginia.

Hodkinson

FREE AIR. Very pleasing picture, had only one kick, seemed to go good. Advertising, regular. Patronage, small town. Attendance, good. Leslie Hables, Reel Joy Theatre, King City, California.

FREE AIR. A good comedy that draw. Advertising; newspaper and front. Patronage; mixed. Solomon, Bijou Theatre, Clarksburg, West Virginia.

LIGHT IN THE CLEARING. This picture might of been all right had it had continuity but it was so haphazardly thrown together that one had hard work keeping the thread of the story in mind. Advertising; posters. Patronage; rural. Attendance; fair. B. A. Aughinbough, Community Theatre, Lewistown, Ohio.

MAN OF THE FOREST. A good western that drew fair houses. Advertising; lobby and newspapers. Patronage; mixed. Attendance; fair. Solomon, Bijou Theatre, Clarksburg, West Virginia.

MYSTERIOUS RIDER. Nothing mysterious about this but the name. In fact, we can not recall that the chap who bore this title even did much riding. Why do they make them? It looks like quantity production instead of art. No plot, no action, but a fist fight, nothing worth remembering. Just a picture like the magic lantern man used to show. The name of Zane Grey was the excuse for this one. Patronage; rural. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

NO TRESPASSING. This should be rated as a special to your patrons. It is supposed to be a program picture, but it outdoes itself and every one that will see it comes out and tells the manager as they did to me, that you certainly have a fine picture. Miss Castle is well cast and her gowns and settings have been well selected.

Between Ourselves

A get-together place where we can talk things over

Dave Seymour, Pontiac Theatre, Saranac Lake, is satisfied with our reports "as is" because he has traveled a lot and knows most of the towns you report from.

W. B. Aspley, who takes a most helpful attitude in writing his hints, thinks, however, he and some others would get lots of use out of references to the population of each reporting town, and sort of people the house draws from.

It has also been suggested that report blanks be fixed up to allow a report for the whole week's shows on one sheet.

This is your tip exchange, and the more it can help you the better everybody will like it; now you give your ideas on betterment. It's all for the cause of better tips and better pictures.

VAN

Advertising usual, wished I had spent $100.00. Patronage; better class. Attendance; poor, big rain. M. F. Schnibben, Opera House, Florence, South Carolina.

WAY OF A WOMAN. A little old, but good, and the star puts it over. Hodkinson tries to help the exhibitor by not robbing him for the picture. Advertising; newspaper, one sheet, photos, slides, etc. Patronage; country town. Attendance; fair. H. V. Harvey, Palace Theatre, Dixon, Calif.

Metro

THE FOUR HORSEMEN. Excellent picture, but not as wonderful as I expected it to be. If you can get it at the right price, take it. Advertising; twenty-four sheet, threes, ones, photos, window cards, slides and programs. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

FACE BETWEEN. A rather thin story for five reels of footage. Well enough acted and directed, and for a program picture it could not be severely criticized. Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HOLE IN THE WALL. A mystery story that is pretty well done and seemed to give good satisfaction. Alice Lake is both pretty and clever, and the balance of the cast is good. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

PEACOCK ALLEY. Mae Murray does wonders in this picture. It's really one of the best bets of the season. Advertising, posters, papers and bally-hoo. Patronage, small town. Attendance, good. J. Carbonell, Monroe Theatre, Key West, Florida.

SEEIN'S BELIEVING. A good program picture. Pleased, all but the ending. All my patrons feel as if they could make a better ending for it. Advertising; usual. Attendance; very good. Patronage; all classes. M. F. Schnibben, Opera House, Florence, South Carolina.

THEY LIKE 'EM ROUGH. Viola Dana. Excellent drama in which a husband used cave man tactics to make his flapper wife do as a good wife should do. Miss Dana played her part splendidly and the large audiences were all pleased. Wm. Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Paramount

ACROSS THE CONTINENT. One of Wallace Reid's best. Theodore Roberts is great as Wallie's papa. Patronage; small town. Attendance; good. W. F. Harding, Princess Theatre, Mt. Doro, Florida.

AFTER THE SHOW. This picture will please 90 per cent. of your patrons. Advertising; lobby and daily paper. Attendance; good. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

THE BACHELOR DADDY. One of Meighan's best. A good clean feature for the kiddies to see. Pleased everyone. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

CHICKENS. A very weak picture without a story. The very poorest that I have had from Paramount. Advertising; ones, threes, sixes, slide, newspaper. Patronage; small town. Attendance; fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

DICTATOR. One of the best Reid features. Excellent box office attraction. Attendance; very good. Stanley Chambers, Miller Theatre, Wichita, Kansas.

FOOL'S PARADISE. One of the best of DeMille's pictures done in the best style. A wonderful audience appeal and if you can buy it right, is one to get. Price too high here and conditions do not stand price advance. Attendance, fair. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

FOOL'S PARADISE. A wonderful picture that delighted our people. Class 100 per cent. Again we doff our cap to Cecil B. DeMille as the greatest showman of them all. Advertising, extensive campaign. Patronage, high class. Attendance, good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

FORBIDDEN FRUIT. I have nothing but praise for this picture. One of the best I have ever run. The settings are wonderful and the stars do great work. There was not a single kick and many saw it twice. It is a real pleasure to run a picture of this kind. Anyone who has overlooked this one has sure passed up a good bet. Advertising, sixes, threes, ones, slide, newspaper, heralds. Patronage, small town. Attendance, good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

FOREVER. It's hard to diagnose this one. For instance, every "highbrow" in the town came, people who scarcely ever attend, drawn thither by Wallace Reid and Elsie Ferguson, that type of patron thought the picture great, most artistic, etc. The regular "movie fan" didn't like it at all. Personal opinion. It is very well produced and everything in the way of acting and direction is in evidence, you have to stretch your imagination to quite an extent to think of the "dream meetings of Gogo and Mimsey," but in towns with a very discriminating patronage, I advise to play it; it will go over and you will do well. I did. In farming and manufacturing communities I can't see how it is possible for this picture to please. They get important rental for this,

and that must be taken into consideration. Advertising, heralds, mailing lists, house programs, etc. Patronage, health seekers and tourists. Attendance, very good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FOREVER. I did not like it personally, but pulled the biggest house in two months with carnival in opposition. Advertising, lobby, slide, heralds, one sheets. Patronage, mixed. Attendance, good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

FOREVER. A picture which will not make you any money in a small town, but a master production of its kind. Not sorry we played it, but finished under the boards at the end of the run. Advertising, two column eight inch, two papers. Patronage, rural town. Attendance, poor. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

FOR DEFENSE. Ethel Clayton weeps again; however, this picture is better than most of her vehicles. Advertising, newspapers, slide, photo, posters. Patronage, all classes. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

FRONTIER OF THE STARS. A very good picture that will please the majority. Advertising, ones, threes and slide. Patronage, small town. Attendance, good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

A GAME CHICKEN. Not what I expected and business was way off after first night. It's a weak sister, in fact all of the later Realarts have been weaklings. "Bobbed Hair" was the poorest picture ever made. Advertising, regular. Patronage, mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

A GAME CHICKEN. A badly presented picture. No more like Cuba than England is. Advertising, posters and papers. Patronage, small town. Attendance, fair J. Carbonell, Monroe Theatre, Key West, Florida.

A GAME CHICKEN. This will please most any audience. It has an excellent story; splendid cast and a title that lends itself to all sorts of exploitation. Advertising, usual, also game-cock in cage in lobby. Patronage, mixed. Attendance, hurt by heavy rains. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

GET RICH QUICK WALLINGFORD. A splendid picture in every respect. A credit to the industry. Pleased 100 per cent. Advertising, programs, ones and threes. Patronage, tourists and health seekers. Attendance, good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GHOST IN THE GARRET. Very good. Pleased 100 per cent. If you want a comedy that will keep your house roaring, book it. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

GHOST IN THE GARRET. An old picture, but one that pleased on Friday night nearly 100 per cent. Dorothy Gish seemed well cast. Advertising, regular. Patronage, small town. Attendance, fair. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

GILDED LILY. A very good picture. Everyone liked this one. Advertising, slide, three sheet, photos. Patronage, mixed. Attendance, fair. D. D. Purcell, Muse U Theatre, Cortez, Colorado.

THE GOOD PROVIDER. A good true story in which there is a good moral. Good feature, only just a little long. Advertising, regular. Patronage, mixed. Attendance, fair. Fred S. Widenor, Opera House Theatre, Belvidere, New Jersey.

THE GOOD PROVIDER. Very good picture to fair crowds. Advertising, newspaper, lobby, billboards. Patronage, general. Attendance, fair. Palace Theatre, Wichita, Kansas.

Send reports on handbills, dollar bills, doctor's bills or any paper handy. Never mind what they come on—but be sure to keep 'em coming.

GREAT IMPERSONATION. Pleased 100 per cent. Acting, scenery and story were all excellent. Do not be afraid to boost it. Advertising, regular. Patronage, small town. Attendance, fair. A. La Valla, Community Theatre, Bethel, Connecticut.

GREAT IMPERSONATION. Unusually good feature that brought praise from more patrons than anything run in a long time. Patronage, small town. Attendance, fair. L. M. Zug, Rialto Theatre, Jerome, Idaho.

THE GREAT MOMENT. This picture gave Gloria Swanson a hit with us. Patrons raved about it. Advertising, ones, threes, photos. Patronage, general. Attendance, extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

GREEN TEMPTATION. Kosloff's support of Betty Compson in this production makes it a good picture. It's different and builds up suspense at it goes. Photography is a little too dark in some scenes. Advertising, two column eight inch, two papers. Patronage, rural. Attendance, fair. Columbia Theatre, Columbia City, Indiana.

GREEN TEMPTATION. Betty Compson scored again and everybody pleased. This type of feature will help exhibitors. Advertising, extra billboard and newspaper display. Patronage, general. Attendance, good. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THE HEART SPECIALIST. A dandy little picture that gave universal satisfaction. Better than average program stuff. Advertising, usual. Patronage, high class. Attendance, fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

HEART SPECIALIST. A very fair program picture, and you can advertise that in this Mary Miles Minter does excellent work. It needs a good comedy to make a really entertaining bill, so I put in a "Buster Keaton" and everyone was pleased. Advertising, ones, threes, programs, mailing list. Patronage, health seekers and tourists. Attendance, good. Dave Seymour. Pontiac Theatre Beautiful, Saranac Lake, New York.

HEARTS TO LET. Very mediocre entertainment. The poorest one of Johnstone's I have shown to date. Patronage, small town. Attendance, poor. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

HER OWN MONEY. Ethel Clayton does her part, but the story was not of the best, being weak and uninteresting. Advertising, regular lobby. Patronage, general. Attendance, light. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Selznick

CHANNING OF NORTHWEST. Received many compliments. Patrons seemed well pleased. We need more good Northwesterns. Advertising; ones, threes, photos, screen, slide and press. Patronage; neighborhood. Attendance; overflow. Edw. W. Werner, Windsor Theatre, Canton, Ohio.

REPORTED MISSING. A corking good picture at a good price. Liked better than those you pay five times as much for. Advertising; threes and ones, newspaper and dodgers. Patronage; all classes. Attendance; capacity. C. W. Jennings, Francis Theatre, Victoria, Virginia.

REPORTED MISSING. Very good. Negro part can't be beat. Pleased 90 per cent. Advertising; ones, threes, sixes, cards, heralds, slides. Patronage; best. Attendance; good. M. K. Harris, Liberty Theatre, Franklin, Kentucky.

United Artists

DREAM STREET. Wonderful attraction. Went over with a bang (for July Fourth show). My patrons well pleased. Advertising; newspapers, ones, threes, sixes. Patronage; mixed. Attendance; good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

LITTLE LORD FAUNTLEROY. A sugary picture; sweet story, nice acting. Mary Pickford with her curls pleases the women and the girls. Other classes walk out on it. Not a picture for the ordinary movie house catering to all classes. Story and action and settings high class—too much so. Mary is her wonderful, curly-headed self Patronage; general. Attendance; poor, Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Universal

AFRAID TO FIGHT. One of the best pictures I have ever played. Be sure to book it. Advertising; ones and threes, 11x14, slide. Patronage; general. Attendance; good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

DANGEROUS LITTLE DEMON. I heard Marie Prevost was fast becoming a popular star. This picture certainly must not be up to her standard, if such is the case. Nothing to it for us. Nothing to hold interest of crowd. Advertising; three sheets. Patronage; rural. Attendance; fair. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

DELICIOUS LITTLE DEVIL. Why "lay off this"? It drew the biggest crowd of the season for us and pleased as well as "Fascination" or "Peacock Alley." We say "go to it." Advertising; program, slides and lobby. Nothing special. Patronage; mixed. Attendance; best of season. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

DELICIOUS LITTLE DEVIL. You'll disappoint a few with the way Murray and Valentino act, but you'll get the business. We had carnival opposition. Advertising; heavy. Patronage; small town. Attendance; fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

FALSE KISSES. A good picture, but title hasn't anything to do with the story. Miss Du Pont well liked here. Advertising; three sheets, photos and handbills. Patronage; small town. Attendance; fair. J. E. Gurbord, National Theatre, Grand 'Mere, Quebec, Canada.

THE FOX. Something different. Pleased 85 per cent. Scenes good, photography par. Some places too mechanical, not natural. Will please your western admirers. Patronage; small town. Attendance; good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

MAN TO MAN. An excellent western, pleased as well as "The Fox." Whenever we advertise Harry Carey we get them in. His pictures invariably please. Advertising; three sheets, heralds. Patronage; rural. Attendance; good. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

NO WOMAN KNOWS. Title very poor and misleading, no chance for exploitation. Picture and story good. Audience pleased. Advertising; one sheet, photos, newspapers, etc. Patronage; country town. Attendance; fair. H. V. Harvey, Palace Theatre, Dixon, California.

Vitagraph

FLOWER OF THE NORTH. Rather poor although Curwood's name puts them over here. Advertising; usual. Patronage; small town. Attendance; fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

MY WILD IRISH ROSE. A splendid production. Stood them up three nights and had to hold over in order to accommodate crowds. Played against strong opposition, "Monte Cristo" included, but it didn't matter. The kind of picture people want, book it and mop up. Patronage; transient. Attendance; good. Crown Theatre, Mobile, Alabama.

Comedies

BETTY'S HUSBAND (Arrow). One of the worst series of comedies I have used. Positively not a laugh. H. F. Wendt, Rivoli Theatre, Defiance, Ohio.

COPS (First National). Buster Keaton two-reeler. Twice as good as "Paleface." One of his best. Advertising; usual. Patronage; best. Attendance; good. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

MY WIFE'S RELATIONS (First National). Here is probably Buster Keaton's best comedy this year. Plenty of laughs. Advertising; two one sheets, slides and programs. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Every exhibitor sending reports is making for himself a reputation as a fine spirited fellow, willing to share the tips his experience gives him. Join the good fellows. SEND REPORTS.

PISTOLS FOR BREAKFAST (Pathe). A laugh a minute. Harold Lloyd reissue. Get this one reel comedy if you want your patrons to have a good laugh. Advertising; one sheets. Patronage; small town. Attendance; fair. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

STRIKING MODELS (Educational). This is a two-reel Al Christie comedy. It is without a funny situation in it. Consider it the most salacious thing ever sent us. We returned it unused. First time we did this in eight years. Patronage; rural. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

SUNSHINE COMEDIES (Fox). Don't see how an exhibitor can get along without playing one of them at least every week. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Serials

ADVENTURES OF TARZAN (Weiss Bros.). Here is fifteen weeks of the poorest stuff ever called a continued story. The patrons came around and congratulated me when I showed the last episode. Boys, there is nothing to it, so don't pay your good money. It won't draw after the fourth episode. Advertising; special. Patronage; mixed. Attendance; good at first, awful finish. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Short Subjects

TOM SANTCHI TWO-REEL WESTERNS (Pathe). I alternate these with the "Holman Day two-reelers." The Santchi series are liked best, but both are good fillers. Advertising; fillers. Patronage; transient. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

State Rights

BLUE BLAZES (Arrow). Good western, the kind that gets the boys who carry the dinner pail, and they represent 80 per cent. of my bread and butter. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, De-Queens, Arkansas.

GOD'S COUNTRY AND THE LAW (Arrow). Better than the general run of Curwoods. If more money were spent on a production, could get better admission prices and better patronage. Mrs. J. Travelle, Elite Theatre, Placerville, California.

SMILIN' JIM (Arrow). Good five-reel western comedy drama. Farnum plays double. Pleased all. Advertising; ones, threes, sixes, photos. Patronage; middle class. Attendance; fair. Wm. Thatcher, Royal Theatre, Salina, Kansas.

TWINKLE LITTLE STAR. A most satisfactory children's picture, that seemed to please everyone. A fairy story play. Pleased 100 per cent. Patronage; small town. Attendance; good. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

The Galloping Kid

(Ed (Hoot) Gibson—Universal—4,783 feet)

M. P. W.—The picture has a rare effect of smoothness and consistency.

N.—This is going to please them.

F. D.—Thoroughly pleasing bit of entertainment.

E. H.—Slow moving, slight story and conventional plot are only saved by some unique scenes of cliff dwellings and exteriors of well planned ranch.

T. R.—Here is a speedy "western" of unusual character.

The Light in the Dark

(Hope Hampton—First National—7,500 feet)

M. P. W.—Wide appeal . . . Beautiful new color photoplay.

T. R.—By all odds the best picture in which Hope Hampton has appeared.

F. D.—Easily the best picture Hope Hampton has made; color work magnificent.

N.—A thoroughly satisfactory production founded upon a worth-while story, incorporating a popular theme.

E. H.—It held its audiences from the first foot to the final fade-out in rapt and earnest attention.

A Girl's Desire

(Alice Calhoun—Vitagraph—4,950 feet)

M. P. W.—It is wholesome throughout, just frivolous enough to keep the audience in constant good humor, and with sufficient satire regarding the nouveau riche to please the ordinary citizen.

N.—This is a big improvement over Alice Calhoun's recent starring vehicles.

E. H.—Comedy and drama of a pleasing and entertaining vein.

T. R.—An entertaining society comedy drama that affords several laughs and proves to be thoroughly enjoyable all the way through.

F. D.—Without anything very unusual in the way of situations, except for a surprise at the finish this just about manages to get over.

Love Is An Awful Thing

(Owen Moore—Selznick—6,500 feet)

M. P. W.—It is constant fun, inducing deep seated laughs that are motivated by sheer nonsense, delightful nonsense. It's ocular laughing gas. And it'll knock 'em for a row of ecomiums.

E. H.—A mirth-provoking and thoroughly enjoyable piece of screen fiction.

F. D.—Another good comedy and wholesome entertainment, but not up to the pace set by "Reported Missing."

N.—This bubble foams with breezy incident, giving Moore a happy role which he plays in a mocking manner.

T. R.—Laughter riots through every foot of this film.

The Woman Who Came Back

(Evelyn Brent—Playgoers—5,106 feet)

M. P. W.—The story adapted to the screen depicts, not always convincingly, the story of a woman who went lotus-eating but eventually reformed when the war came and the man who had always loved her returned home totally blind.

F. D.—English production presents complicated though interesting romance.

E. H.—A highly emotional film with a distinctly English flavor.

N.—This is a valuable box office feature as those who read the book will undoubtedly want to see the screen version.

T. R.—As this picture stands it must be listed as rather mediocre entertainment.

Caught Bluffing

(Frank Mayo—Universal—5,000 feet)

M. P. W.—An intensely interesting screen story.

F. D.—Frank Mayo has a very suitable story in this and one that gives him a particularly appropriate role.

N.—A full quota of romantic moments, a few thrills and some hefty infighting.

E. H.—This is one of the best Mayo pictures since "Dr. Jim," and "Afraid to Fight."

T. R.—There is plenty of excitement and thrills running on schedule time during the showing of "Caught Bluffing."

Top o' the Morning

(Gladys Walton—Universal—4,627 feet)

M. P. W.—Pleasing Irish story, that follows familiar lines.

F. D.—Entertaining drama with laughs; has many elements that will appeal.

E. H.—A very pleasing little society drama.

T. R.—Light, wholesome amusement.

N.—All in all, this picture ought to get by as light entertainment, suitable for the average fan who likes his pictures clean, wholesome and not too complicated as to story.

Newest Reviews and Comments

CHARLES S. SEWELL *Editor of Reviews*

IN THIS ISSUE

Barbed Wire (Aywon)
Better Man Wins, The (Sanford)
Do and Dare (Fox)
Face to Face (Playgoers)
Girl Who Ran Wild, The (Universal)
June Madness (Metro)
Long Chance, The (Universal)
Man Who Played God (United Artists)
Man She Brought Back (Playgoers)
Pink Gods (Paramount)
Rags to Riches (Warner)
Table-Top Ranch (Steiner)
Trail of the Axe (American Releasing)
Under Two Flags (Universal)

"Rags to Riches"

Warners Offer a Human Interest Knockout That Promises Gold Mine for Exhibitors

Reviewed by Roger Ferri

When a production is supplied with values that attract man, woman and child, it is worthy of more than ordinary attention. Such a production is Harry Rapf's "Rags to Riches," which is the first of the Warner 1922-23 releases. It is a quality picture with a quantity of entertainment value that will be as highly appreciated on Broadway as it will be on Main street. It is human because every move of every actor is genuine, because the scenic background is minus that exaggeratedly luxurious sort found only in fiction, because the story is simple, dealing with simple folks the world is ever happy to know are among the living; because it is photographically well done and, last but not least, because we see Wesley Barry in the role of an honest-to-goodness lad, not the dream boy of some author with a vivid imagination.

If your patrons are the sort who love to have comedy served with the melodramatic, this is what you want; if they want thrills to come with a picturization of every-day events in life, this has them; if they are the kind that sit in envy of happy lovers this one won't disappoint. In fact, here's one production—and it's just that—that has everything. You can rip the picture to pieces, you can take character for character, "shot" for "shot" and move for move, and when you've completed your analysis you will have found that it's a great picture.

Surely, it's the best that the enterprising Warner Brothers have handed out. Here you have something genuine. There is much of the humor of "Penrod," the melodrama of "Ninety-and-Nine," the home atmosphere of "The Old Homestead," the thrills of "The Fast Mail," the heart interest of "Over the Hill" and the exploitation possibilities of "School Days." Take all these elements together, roll them up into one ball and you will have an idea of the possibilities and the qualifications of "Rags to Riches."

Here's a production that is that big and that promising to warrant cancellation of any contract in order to show it at the best houses anywhere. Wesley Barry never appeared to better advantage. In this picture he is human—not a comedian. He is just the kind of boy you and I love. He typifies Young America and he is kept down to earth at all times. He is wonderful. Niles Welch comes within an ace of running away with the picture, for as Dumbell he is a wow. He is manly and the kind that will make your women patrons take a second look. Ruth Renick as the girl is beautifully splendid, her work being so realistic that you feel like hopping out of your seat and taking a couple of socks at those rubes who make life so miserable for her. Russell Simpson as the sheriff gives a wonderful character study as does also Dick Sutherland as "Bull." Here's a heavy character man who can lay claim to being the ugliest man in the movies and beat Wally Long and "Bull" Montana in the marathon for the same honors. Eulalie Jensen, Mrs. Mina D. Redman and Richard Tucker all do meritorious work.

The outstanding thriller in "Rags to Riches" is a sensational escape from a railroad train passing over a trestle followed by a plunge by Barry and Niles Welch to the depths below. This is one of the finest thrillers conceived for screen entertainment and literally throws the spectator out of his seat. Directorially, it is a credit to Wallace Worsley. The photography throughout is good. But it's the story, the direction plus a good, hard-working cast that make "Rags to Riches" the best production ever submitted by Harry Rapf. And he has every reason for being proud of it. Whatever the Warners grossed on "School Days" they should double on "Rags to Riches."

The Cast

Marmaduke Clarke	Wesley Barry
Dumbell	Niles Welch
Mary Warde	Ruth Renick
The Sheriff	Russell Simpson
The Sheriff's Wife	Mrs. Mina D. Redman
Blackwell Clarke	Richard Tucker
Mrs. Blackwell Clarke	Eulalie Jensen
Marmaduke's Governess	Jane Keckley
Tony	Sam Kaufman
Bull	Dick Sutherland
Louis	Jimmy Quinn
Purist League Members	

...."Snitz" Edwards and Elaine Manning
Story by William Nigh and Walter De Leon.
Directed by Wallace Worsley.
Length, 6 Reels.

The Story

A wealthy lad, Marmaduke, finding it to be impossible to have "fun" under the watchful eye of a governess, makes the acquaintance of a burglar under peculiar circumstances, running away with him. He falls in with an evil gang, who plan to hold him for a ransom. Dumbell rescues the lad, taking him to a farm where they get jobs, finding themselves in a swirl of events that rushes to a dynamic but happy denouement.

Read the News and Reviews in Our Short Subject Department

"The Trail of the Axe"

Dustin Farnum in Average Melodrama Distributed by American Releasing Corporation

Reviewed by Mary Kelly

"The Trail of the Axe," starring Dustin Farnum, is an average attraction with a melodramatic plot centering around the logging industry. The suspense varies in its success, as there is so much familiarity in what happens, and the outcome is obvious from the start.

Dustin Farnum as the hero, heads a gang of lumbermen, most unreliable of whom is his drunken brother. Once the fact has been mentioned that the logs must be kept moving or the works will be impaired, the spectator feels sure that the brother will start something villainous. A romance concerning the two men and the girl is introduced here without much novelty. The climax anticipated through most of the picture is slow in coming, and the scene of the explosion is really the beginning of the interesting part of the story. In the last part the action and spectacular value is considerably greater and the picture leaves a more favorable impression than created at the start.

Farnum is assisted by George Fisher in the unpromising role of the brother. He and other members of the cast including Winifred Kingston as the girl help substantially to make the scenes interesting.

The Cast

Dave Malkern	Dustin Farnum
Betty Somers	Winifred Kingston
Jim Malkern	George Fisher
Doctor Somers	Jos. J. Dowling

Story by Ridgewood Cullum.
Scenario Not Credited.
Direction by Ernest C. Warde.
Length, 4,320 Feet.

The Story

Dave Malkern's dissolute brother Jim adds to the troubles of Dave's lumber camp, Dave having given him a job there. Dave is eager for him to reform because of Jim's engagement to Betty Somers, whom Dave secretly adores. Jim's continued backsliding forces Dave to eject him, whereupon Jim plots to dynamite the sawmill. In the confusion a giant log pinions Dave, who heroically escapes and traces Jim to Betty's in time to save him from the fury of his workmen. However, Dave cannot turn his own brother over to the law, so allows him to escape, while Betty at last realizes where her true love lies.

"The Man She Brought Back"

Drama of Mounted Police on Reformation Theme Made by Playgoers Pictures

Reviewed by Mary Kelly

Reformation of a coward is the theme in this picture of the Northwest Mounted Police which Playgoers has produced. Minus the moral argument, the story would be more plausible, but the sentimental appeal would not be as great. Therefore, in consideration of the popularity of this type of attraction in many localities this fault may seem inconsequential.

Most of the action is out-doors in a snow country and concerns the attempts, unsuccessful and successful, of a police recruit in trailing his man. His failure because of being attacked by four men in ambush presumably, registers as cowardice and it is this angle to the story that will not be

acceptable to all. The rest of the action hinges upon the recruit's determination to prove that he is worthy of the ranks of the Royal Mounted and to the love of the woman who is waiting for him. Since he will at no point in the story be regarded as a coward by some, the argument is weak. However, the picture is entertaining and the emphasis upon ideals and sentiment will have a strong appeal to some.

Earle Fox handles his trying role splendidly. One of the finest performances is given by Frank Losee, a commanding figure as the old philosopher whose teachings have an important bearing on the plot.

The Cast

John Ramsey.....Earle Fox
Margo .....Doris Miller
Fenton.....Frank Losee
Major Shanley.....Charles Mackay
Songatawa.....Donald Russ
Sergeant Hawkins.....Harry Lee
Bruce Webster.....Frederick Burton

Story and Scenario by Jasper Ewing Brady
Direction by Charles Miller
Length, 4,792 Feet

The Story

John Ramsey seeks adventure in the Northwest by joining the R. N. W. M. P. But there is a cowardly streak in him which, however, does not show itself during his months of training. He wins the heart of Margo, daughter of the commander of the Division. A guard is killed by a member of a smuggling gang. John is given a chance to "get his man" and win his stripes, but he fails and is discharged in disgrace.

Margo's faith in him wavers for a time, but courage comes to him. Then, alone and on his own responsibility, he goes out after his man—and comes back with two—one the murderer, the other the smuggler leader.

Exploitation Angles: The comeback angle will be the best to use on this story, telling how Ramsey falls down, and not telling too many particulars of his fight back.

"Face to Face"

Quiet, Effective Treatment of Murder Mystery in Playgoers' Attraction

Reviewed by Mary Kelly

A murder mystery without melodrama is the unusual achievement of this Playgoers' feature, "Face to Face." The quiet, unsensational manner in which the riddle is solved creates keen interest and reflects credit upon the director. It should appeal to a discriminating class of patrons.

Naturalness in the performance seems to be the contribution of everyone in the cast. Marguerite Marsh has an interesting role as the friend of the family who follows her intuition and is able to solve the mystery. She handles it with intelligence and poise. Besides that she is exceptionally pretty. Coit Albertson has an important but rather stilted role and shows a sensitiveness in his interpretation that gives individuality to the part.

It is more in the manner of handling the subject-matter than in the story that the merit lies. It has a conventional opening without much promise of unusual developments, but before long the style of presenting the drama becomes impressive and the solution of the mystery a matter of i teresting speculation. The explanation of the murder, when it does come, is not entirely convincing but this is largely offset by the entertainment value of what precedes.

The Cast

Helen Marsley.....Marguerite Marsh
Jack Weston.....Coit Albertson
J. W. Weston.....Richard Stewart
Grace Weston.....Edna Holman
Martin Hartley.....Joseph Marba
Bert Manners.....William Kendall
Cleo Rand.....Frances White

Story, Scenario and Direction Not Credited.
Length, 4,587 Feet.

The Story

Bert Manners is being tried for the murder of John Weston. Evidence is against him. Helen Marsley school chum of the dead man's daughter and in love with his son, Jack, does some investigating. In the midst of the trial she rushes into the courtroom with evidence that shows how Manners shot at his own reflection in a mirror. A letter found in Hartley's room, written by Weston to his son, explains his suicide and gives the location of certain bonds. Hartley confesses to stealing the bonds and keeping the suicide secret so as to hide his theft.

Exploitation Angles: Play up Miss Marsh and then sell the unusual type of detective story. Painting the lobby and other mirrors will give point to the title with proper lines.

"June Madness"

Metro's Vehicle for Viola Dana, a Frivolous Comedy-Drama of the Popular Type

Reviewed by Mary Kelly

Viola Dana as the high-strung heroine in frivolous comedy-drama has set a style in pictures that is distinctively her own, and "June Madness" is a good example. Where light, spirited entertainment is popular this Metro feature will be a good investment.

It should be easy to capitalize on certain scenes showing the star in some of her most flashing moods. Nuptial altars have been deserted before, but seldom as effectively from the comedy standpoint as by this determined young heroine who gets herself a black eye in the process. Her defiant march down a public street afterward is an audience-getter. This has already been proved. Jazz plays a prominent part in the setting and the cabaret scene features Miss Dana, if not as a great dancer, at least as a great entertainer. The dance ends with an informal charge into the arms of the orchestra leader and the picture ends with a more successful altar in view.

Harry Beaumont, the director, has moulded the material to fit the star, he has made the comedy snappy and the production attractive. Good lighting and alluring settings are the rule. Bryant Washburn heads a cast of well-defined types and gets more comedy than might

ROBERT G. VIGNOLA

DIRECTOR OF

"WHEN KNIGHTHOOD WAS IN FLOWER"

NOW DIRECTING

MARION DAVIES

IN

"ADAM and EVA"

FOR COSMOPOLITAN

be suspected out of an entirely subordinate role.

The Cast

Clytie Whitmore.....Viola Dana
Ken Pauling.....Bryant Washburn
Cadbury Todd 2d.....Gerald Pring
Hamilton Peeke.....Leon Barry
Mrs. Whitmore.....Eugenie Besserer
Pennotti.....Snitz Edwards
Mamie O'Gallagher (Senora)....Anita Fraser
Story by Crosby George
Scenario and Direction by Harry Beaumont
Photography by John Arnold
Length, 5,600 Feet

The Story

Clytie Whitmore, about to marry Cadbury Todd, Jr., decides while at the altar that he is the wrong man. She tosses the ring out of his hand and, while the guests pursue it, she disappears. She meets Ken Pauling in his car, after a few minutes of being pursued by the curious public, and goes to the cafe where his orchestra plays. Hamilton Peeke, reporter on a scandal sheet, is keeping track of her movements and persuades the manager of the cafe to feature her in a dance, as the premiere danseuse is absent on that particular night. Clytie does the dance, then her mother appears! She announces that she is going to marry Ken, and after a few hectic adventures she does so. Peeke promises not to expose her, for a consideration.

"The Man Who Played God"

United Artists' Production, Starring George Arliss, is One of Screen's Finest Achievements

Reviewed by C. S. Sewell

Excellent from every angle is "The Man Who Played God," George Arliss' latest production for United Artists. Whether considered from the standpoint of star, story, cast, direction, technique, artistry, acting or general entertainment value, and doubly so because of its fine moral effect, this picture is a credit to the screen.

Here is a picture that should please any type of audience and cause them to feel better for having seen it. Probably no picture has a greater or better balanced amount of the various elements which go to make up fine screen entertainment. There is a striking theme based on an unusual idea and developed with a minimum of explanation along straight-forward lines. There are strong dramatic values, pathos, and clean-cut ingenious comedy naturally developed and not just dragged in. It is all in keeping with the sincerity which is evident throughout the picture.

It will probably surprise many to see George Arliss cast as a lover, but he does it exceedingly well. His is the love of a man of mature years who is willing to sacrifice himself in the belief that by so doing he will bring greater happiness to the woman he loves. Throughout the picture his acting is superb and he is assisted by a highly competent cast. Ann Forrest is attractive and portrays with great depth of feeling the role of the wife who continues to worship her husband even after she believes he has changed and ceased to love her. Effie Shannon gives a fine performance as the hero's sister, and Edward Earle is well cast as a youthful lover. Ivan Simpson is especially fine as a very lovable old family retainer, and Margaret Seddon and J. D. Walsh, as an elderly couple, contribute a pathetic scene that will tug at the heart strings. Little Miriam Battista and smaller Mickey Bennett ably furnish the delightful humor of childhood which supplies the comedy element.

The use of lip-reading by the hero, when he loses his hearing, furnishes a unique touch which greatly enhances the interest; in fact, the theme is built on it. For it is by this means that he comes to believe that he is a burden to his wife, and later it is by the same means that what he reads on the lips of others less fortunate than himself brings about his regeneration through service to others.

Great credit is due to Harmon Weight for the manner in which he has directed this production. Art Director Clark Robinson and Photographer Harry Fischbeck have also done effective work, beautiful but unobtrusive, and which in a picture with a less absorbing theme would command greater attention from the spectators.

If you have in your town any persons who are hostile or lukewarm to the screen you can safely invite them to see this picture with the assurance that they will go away praising it for the absolutely clean and high-class manner in which it is handled and the lesson it teaches that in bringing happiness to others you bring happiness to yourself. Without losing its value as entertainment, it is a picture with which you can attract clergymen and welfare workers and civic bodies, and which will prove excellent in schools and churches as well.

The Cast

John Arden.....George Arliss
Marjorie Blaine.....Ann Forest
Carter.....Ivan Simpson
Phillip Stevens.....Edward Earle
Mildred Arden.....Effie Shannon
A Little Girl.....Miriam Battista
A Little Boy.....Mickey Bennett
A Young Woman.....Mary Astor
A Young Man.....Pierre Gendron
An Old Woman.....Margaret Seddon
An Old Man.....J. D. Walsh
From a play by Jules Eckert Goodman based on Governeur Morris' story of same name.
Scenario by Forrest Halsey.
Directed by Harmon Weight.
Length, 5,855 feet.

The Story

John Arden, a musician at the height of his glory married Marjorie Blaine. Soon thereafter while about to give a private concert two anarchists throw a bomb at two royal guests who are present. The concussion causes Arden to lose his hearing. Returning home, he learns lip reading and what he reads on the lips of a guest leads him to believe he is a burden to his young wife. He decides to take his own life but is saved by Carter who attracts his attention to flowers in the park opposite. With the aid of field glasses he reads what the wayfarers on the benches are saying, finds they are worse off than he and starts to help them. This service to others brings about his own regeneration. His wife who has temporarily left him returns, but again his lip reading makes him believe that she sticks to him from duty, not love. In a church where he has gone to inspect a new organ he learns the depth of his wife's love and a fall brings back his lost sense of hearing.

Warner Brothers' "Rags to Riches" constitutes a genuine tribute to all who took a hand in its making. It is one of those rare quality pictures that should go over in any kind of house, for it is made up of incidents that are so realistic and heart-rending that they make their appeal to the masses. Wesley Barry is at his best, while Niles Welch does a bit of acting that ranks him among the cleverest leading he-men of the screen. Harry Rapf's production is a credit to the producer and brilliantly directed. Wallace Worsley can proudly refer to it as one of his best pictures. The story is a strong one, with a capable cast that tells it intelligently.—R. F.

"Table Top Ranch"

Neal Hart in Conventional Western Melodrama Made by William Steiner

Reviewed by Mary Kelly

A square-shooter, a wicked rancher and a stolen girl are the important and familiar figures in this Western produced by William Steiner and starring Neal Hart. While the picture is somewhat slow in starting, it swings into more interesting action as it proceeds and toward the last has some good suspense.

The need of fresh material for Neal Hart Westerns has been more or less apparent recently. In this the star is handicapped by the same lack. Given a more original story, his likeable personality and sincerity which are a great aid in steering this vehicle toward popular favor, would prove a big force.

Sheep-raising on a Western mesa is the trend of the argument. There are a number of effective scenes, some good riding in which Hart and his splendid horse take high honors and enough dynamiting and shooting to promise at least a few moments of real excitement.

The Cast

John Marvin.....Neal Hart
Palque Powell.....William Quinn
Kate Bowers.....Hazel Maye
Story, Scenario and Direction by Paul Hurst.
Photography by Jacob Badaracco.
Length, 4,590 Feet.

The Story

Table Top Ranch is a sheep ranch owned by Kate Bowers. Some of the neighboring ranchmen desirous of making trouble object to her raising sheep, in spite of an early agreement made with them by her father. John Marvin stands up for her and gets into a fight with Palque Powel, a bully who pretends to be in love with Kate. Powell sets a dynamite trap in Marvin's path, but does not succeed in injurying him. Marvin regains consciousness in time to rescue Kate from the marauding ranchers, and after a brave fight rounds up all the villains and wins her for himself.

"Do and Dare"

Thrills, Beauty and Fun Splendidly Combined in Fox Western With Tom Mix

Reviewed by Mary Kelly

For thrills and beauty it would be hard to improve upon the opening reel of "Do and Dare," which is Tom Mix as everybody likes him. This is not a slur on the rest of the picture as it is all fine entertainment. But the first part is so exhilarating and spectacular that it stands as a striking example of an excellent Western thriller.

It requires only an ordinary imagination to live again the dangers and romance of the days of Buffalo Bill while watching these particular scenes. Tom Mix and his faithful Tony hardly win less admiration than the famous hero of the West. With the wide slopes and valleys as a stage and a troupe of splendid riders, the star's dashing riding is a spectacle that is a wonderful cure for boredom.

Burlesque plays an important part in the remainder of the film. South American politics underlies the action and furnishes the inspiration for many clever subtitles. Mix's dare-deviltry is unusually entertaining because of the light manner in which everything has been handled. He is, of course, the guileless American in the midst of intriguing officials. His amiable performance is contrasted by the tragic mien of the others. These contribute splendid support and the direction is excellent.

"Do and Dare" will be appreciated by anyone who likes thrills, action, and fun.

The Cast

Kit Carson Boone:
Henry Boone:.....Tom Mix
Mary Lee.....Dulcie Cooper
Jnanita Sanchez.....Claire Adams
Cordoba.....Claude Peyton
Jose Sanchez.....Jack Rollins
General Sanchez.....Hector Sarno
Col. "Handy" Lee.....Wilbur Higby
Yellow Crow.....Bob Klein
Zita.....Gretchen Hartman
Story by Marion Brooks.
Scenario Not Credited.
Direction by Edward Sedgwick.
Photography by Dan Clark.
Length, 4,744 Feet.

The Story

The tale is that of a young westerner who is gripped by the fires of romance when he hears of the adventures of his forbear, Kit Carson Boone, the pioneer and scout.

Urge on by his emotions the youth soon finds himself in an airplane carrying a military message to the leader of a revolution in the southern continent. What happens

to him when he faces a firing squad and later the most beautiful senorita east of the Andes is pictured in what follows.

Exploitation Angles: Play on the steadily growing popularity of the star, and sell hard the new angles of the story, giving emphasis to the fact that this is decidedly different from the conventional western type with which his name is best associated.

"Under Two Flags"

Spectacular Universal-Jewel Film Presents Priscilla Dean in Stirring Melodramatic Story

Reviewed by C. S. Sewell

Once again has Ouida's stirring romantic novel, "Under Two Flags," been made into a motion picture, and small wonder, for this melodramatic story of the love of a half-caste French-Arabian "daughter of the regiment" for a self-exiled Englishman is excellent screen material. This time, Universal has used the story in a Jewel production, starring Priscilla Dean, which is high in entertainment value.

Director Tod Browning has made an excellent production. He has followed the novel closely, taking full advantage of the stirring dramatic situations, picturesque background of Algiers, the interesting character development, and the stirring climax in the wild ride of the girl across the desert to save the man she loves.

The role of the girl, Cigarette, provides Priscilla Dean with one of the best opportunities of her screen career and she gives a fine portrayal, bringing to the part the spontaneity and quickly changing moods of the child of the desert as created by the author. Effective, too, in the contrasting opposite role of the slow-moving deliberate English soldier who has shouldered the blame for a brother's crime, is James Kirkwood. Stuart Holmes is well cast as the villainous colonel and Ethel Grey Terry portrays with dignity and charm the role of the English Princess, and John Davidson gives a good performance as the suave and polished but deceitful Sheik. The subordinate characters are all capably handled.

Pictorially, the production is attractive, the fierce ride of Cigarette across the desert at night on a white horse, closely followed by a horde of Arabs, is especially fine. There is a tendency toward over-stressing the details in building up the story in the early reels, which slightly retards the development, but this serves to heighten the terrific climax, where Cigarette, at the end of her wild ride, throws herself between the firing squad and her lover and receives the bullet intended for him. There are times also when an additional sub-title would make the action clearer, but as a whole, the picture provides excellent screen entertainment and should prove a hit with the majority of audiences, especially those liking stirring, thrilling melodrama.

The settings are spectaular and effective, one representing a view of the city of Algiers, while there are numerous striking scenes in the streets, bazaars and cafes of this Oriental city.

Exhibitors will find this production offers excellent exploitation possibilities, and in addition to containing a Sheik element, it is based on a novel which is a classic of romantic literature, which has been widely read for more than a generation.

The Cast

Cigarette.....Priscilla Dean
Corporal Victor.....James Kirkwood
Sheik.....John Davidson
Marquis de Chateuroy.....Stuart Holmes
Princess Corona.....Ethel Gray Terry
Rake.....Robert Mack
Sheik's Aide.....Burton Law
Captain Tollaire.....Albert Pollet

Adapted from Ouida's novel.
Scenario by E. T. Lowe and Elliott Clawson.
Directed by Tod Browning.
Photographed by William Fildew.
Length, 7,407 feet.

The Story

With the French Legion in Algiers is Cigarette, daughter of the regiment, a half-breed girl. A stranger comes on the scene and joins the legion but declined to give his right name, or tell anything about himself. He is the only one who ignores Cigarette. This piques her and in trying to attract him, she loses her own heart. The arrival of the Princess Corona who was a friend of the stranger in the past arouses Cigarette's jealousy. A neighboring sheik who has formed an alliance with the French is attracted to Cigarette. Mistrusting him and believing there is a plot against France on foot, she goes with him to his harem, learns the details, also that the stranger through the influence of the villainous colonel and the Sheik has been convicted for treason. Then begins her wild ride across the desert at night culminating in the saving of Algiers for the French but in her own death at the hands of the soldiers, when she throws herself in front of her lover.

Exploitation Angles: "Under Two Flags" has been played on practically every stage in the country. It is as well known as Uncle Tom and will have the same general appeal. All you have to do is to announce the title and stress the bigness of the production, but you must do this thoroughly to get your best return.

A fine production from every standpoint is "The Man Who Played God," a United Artists' production, starring George Arliss. Its unique theme, fine acting, strong drama, and fine photography and settings, combined with excellent humor and pathos, should interest any type of audience. In addition to its high entertainment value, it is a picture with which you can attract to your theatre those who are hostile or lukewarm to the screen with the assurance that they will like it, and it will secure praise from clergymen, welfare workers, civic bodies and schools because of the fine moral it points, that in helping others you bring happiness to yourself.—C. S. S.

"The Better Man Wins"

Sanford Production, Starring Pete Morrison, Has Entertaining Story

Reviewed by Mary Kelly

"The Better Man Wins" stars Pete Morrison in a Western that holds the interest because of a convincing story. It has picturesque scenery, a sympathetic cast and variety of mood. It makes no effort at being an elaborate production, but has the dimensions of the average Western with perhaps more than the average appeal.

The story is a smooth-running romance until the vamp motive enters. From then on it is a test of feminine charm, whether the cowboy hero will be faithful to his old sweetheart or will be won over by the modern cave woman. The story is interestingly told with Dorothy Woods and Grace Crosby giving realistic performances of the two contrasting roles. Pete Morrison is a sincere type, well suited to his part. A cabaret scene toward the close, where the hero gallops in on horseback and rescues the girl from unhappy surroundings, is a flash of picturesque melodrama that gives the final punch.

The Cast

Bill Harrison.....Pete Morrison
Nell.....Dorothy Woods
Dick.....Jack Walters
Grace.....Grace Crosby

Story and Direction by Marcel Perez and Frank S. Mattison
Length, about five reels.

The Story

Bill Harrison is in love with Nell whose father is ill and has had to shift the burden of running his ranch upon her young shoulders. While on a tour of the West two travellers from the city, Dick and Grace meet with an accident and Grace suffers a sprained ankle. She makes her home temporarily at Nell's. She is attracted to Bill and maneuvers to win him. Upon leaving

Little Stories on Big Pictures

"FOLLOW the leader" is a good game, whether you play it after school or in the motion picture business. The harder the pace the leader sets, the more fun you get out of it, and in the case of Irene Castle's new picture "NO TRESPASSING," the fun is translated into money at the box-office.

Here are some of the leaders that have booked "NO TRESPASSING:"

CALIFORNIA THEATRE
San Francisco
STATE LAKE THEATRE
Chicago
MADISON THEATRE
Detroit
CLUNE'S BROADWAY THEATRE
Los Angeles
GORDON'S OLYMPIA THEATRE
Boston
BIJOU THEATRE
Atlantic City
POLI'S THEATRE
Wilkes Barre
WIZARD THEATRE
Baltimore
CRITERION THEATRE
Oklahoma City
KEITH'S THEATRE
Indianapolis

These theatres are known as big money makers. If "NO TRESPASSING" is the kind of picture that produces profits for them, it is the picture that will do business for YOU. Book it!

The Showmans

HODKINSON PICTURES

for the East she persuades him to go with her. Meantime Nell's father dies and the home and furnishings fall out of her hands. Dick urges her to come to the city and work in his cabaret. When Bill discovers the real character of Grace he goes back West to seek Nell's forgiveness. Then follows his dramatic appearance in the cafe where she is working and a reconciliation.

Exploitation Angles: Sell this simply on its western appeal, plus the players, if they are favored by your clientele.

"Pink Gods"

Fine Settings and a Thrilling Climax Are Features of Paramount Film

Reviewed by T. S. daPonte

Penrhyn Stanlaws has put a lot of artistic beauty into "Pink Gods." The settings are exceptional, from a standpoint of artistry, and are entirely in accord with what one might expect in a production directed by him.

The gowns of the women are in the latest mode, and will hold much interest for feminine fans, and they are displayed to the best advantage on actresses so capable of wearing them gracefully as Bebe Daniels and Anna Q. Nilsson.

Acting of the entire cast is to be commended, especially that of Miss Daniels, Miss Nilsson, James Kirkwood and Raymond Hatton, whose roles, naturally, were outstanding features, as theirs were the principal parts.

The theme gives ample scope for settings of magnitude as well as lavishness, and the director has taken full advantage of both opportunities. At the end the story works up to a climax that holds the full interest, but there are stretches before this is reached that seem somewhat too long drawn out, and lacking in action.

The dynamite explosion that wrecks the underground palace near the end of the film is a notable piece of work, and the wrecked edifice gives a realistic impression of what had been a building of rare magnificence.

The Cast

Lorraine Temple.....Bebe Daniels
John Quelch.....James Kirkwood
Lady Margot Cork.....Anna Q. Nilsson
Jim Wingate.....Raymond Hatton
Louis Barney.....Adolph Menjou
Mark Escher.....Guy Oliver
Col. Pat Temple.....George Cowl
Dick Cork.....Arthur Trimble

The Story

John Quelch, owner of vast diamond mines, comes to know Lorraine Temple, whose craze for diamonds is so strong that she will go to any length to obtain them. Quelch invites her to his underground palace, and shows her a fortune in gems. She makes advances to him, but he repulses her, telling her he had only brought her there to show her the error of her way. At that moment an explosion in the mine wrecks the palace, and injures Mrs. Temple so that she dies within a few moments, but before her death she thanks Quelch for the lesson he has taught her.

Exploitation Angles: Sell Miss Daniels on the strength of her hit in "Nice People," and get interest in the name of the producer, whose work will appeal to a class of persons not particularly interested in pictures. Play this art angle strongly.

"The Girl Who Ran Wild"

Universal Picturizes Bret Harte's Delightful Story, "M'liss," With Gladys Walton

Reviewed by Mary Kelly

Universal has taken one of Bret Harte's character studies of the West in the days of '49 and developed it into a picture that will be enjoyed by many. On the stage the story was known as "M'liss." The picture's greatest charm is the prevalence of the author's individual point of view and a feeling of authenticity about it that is conspicuous because it is often lacking in Westerns.

"M'liss," the girl who trusted no one, is amusingly played by Gladys Walton. In picturing the defiant characteristics of the girl, Miss Walton has been directed to exaggerate at times and affect an extreme manner of hardness that seems unnatural. However, her charm and sincerity counts greatly. Similarly the strength of the author and his words as quoted in the subtitles hold, regardless of anything else.

One of the original angles and one that provokes some delicious comedy is the silent feud between "M'liss," the outcast, and Clytie, the coyest of village belles, both in love with the schoolmaster. It culminates in the scene where "M'liss" expresses her supreme contempt by demolishing the doll that reminds her of Clytie. The school-room scenes are entertainingly done. Vernon Steele, as the schoolmaster, has the quiet strength and humor that makes his character real, and the others, too, have been cast with an appreciation of the picturesque quality of the original characters.

The Cast

M'liss.....Gladys Walton
"Bummer" Smith.....Marc B. Robbins
The Schoolmaster.....Vernon Steele
Calaveras John.....Joseph Dowling
Johnny Cake.....William Burress
Preacher.....Al Hart
Deacon McSnagley.....Nelson McDowell
Jack Velvet.....Lloyd Whitlock
Clytie.....Lucile Rickson

Adapted from "M'liss" the Story by Bret Harte
Scenario by Rupert Julian
Direction by Rupert Julian
Length, 4,506 Feet

The Story

"M'liss" is suddenly made an orphan when her father is murdered by the brother of the girl's mother. Her uncle's friends, Calaveras John and Johnny Cake, agree to take care of the girl. This proves difficult, as she resents all of their advances as well as every other person's. Finally the new school teacher attracts her enough to influence her to get an education. She finds that Clytie, the village coquette, is in love with him. After being convinced that he loves Clytie she tries to run away, but does not go far and the schoolmaster finds her. When he proves in the town saloon that he loves "M'liss" by fighting the man who is about to take her away, she is finally convinced of his sincerity.

"The Long Chance"

Melodramatic Picture Based on a Story by Peter B. Kyne is Presented by Universal

Reviewed by C. S. Sewell

A Peter B. Kyne story, with the same title, furnishes the basis for "The Long Chance," a Universal feature presented without stars, but featuring Henry Walthall, Marjorie Daw and Ralph Graves. It develops into a melodramatic thriller in the later reels, with plenty of action and considerable suspense and should prove satisfactory to audiences liking this type of picture.

The earlier reels move along at a leisurely pace, enlivened by bursts of action. The outstanding figure in the production is Henry B. Walthall, cast as a professional gambler who silently loves and serves a woman who loves another. In the end, he gives his life for the daughter of this woman, though his sacrifice proves to be needless. Walthall gives a good performance in this role. Marjorie Daw is attractive to look at and capably portrays a dual role, while Ralph Graves is satisfactory as a youthful and impetuous lover.

The story is laid in the Mojave desert and nearby, giving opportunities for fine backgrounds and an effective sand-storm scene. The photography is high class. There is a lot of killing in this film, which starts with a murder and ends with the gambler and the spy killing each other in a running fight, while the murderer is killed by an Indian.

The Cast

T. Morgan Carey.....Boyd Irwin
Harley P. Hennage.....H. B. Walthall
Bob McGraw.....Ralph Graves
Donna Corbaly.....Marjorie Daw
Borax O'Rourke.....Jack Curtis

Adapted from a Peter B. Kyne Story
Directed by Jack Conway
Length 4,331 Feet

The Story

John Corbaly and Carey, who is known as "Boston," discover a valuable lode of gold. In a fight over its division Carey kills Corbaly. Mrs. Corbaly, who waits at home for her husband's return, is silently loved by Hennage, a gambler. Twenty years pass, and when Mrs. Corbaly dies she leaves her daughter Donna in Hennage's care. A young mining engineer comes to the town, falls in love with Donna, rescues her from some thugs and she learns to love him in return. Information which Hennage obtains from a garrulous drunken spy causes him to believe that the young engineer is not sincere in his love, and that the attempt to buy the mine is backed by ulterior purposes on the part of someone else. The young chap convinces him that he is sincere and starts out to locate the mine. He is followed by the spy and shot. The real party who desires the property appears on the scene and proves to be the man who murdered Corbaly. He is killed by an Indian servant and Hennage in a running pistol duel kills the spy and is himself killed.

Excellent entertainment is provided in the Universal-Jewel production, "Under Two Flags," starring Priscilla Dean. It is a colorful melodrama laid in the picturesque surroundings of Algiers, with many striking scenes and an unusually thrilling climax where the girl, after a terrific night ride across the desert pursued by Arabs, saves the life of her lover as he is facing a firing squad, by receiving in her own breast the bullet intended for him. The star has one of the best roles of her career and is assisted by a fine cast. If your audiences like romantic melodrama with fine acting, stirring action, beautifully produced, they will like "Under Two Flags."—C. S. S.

"Barbed Wire"

Thrilling Drama and Clever Love Story in Aywon Pictures, Starring Jack Hoxie

Reviewed by C. W. McCarty

A thrilling drama of the old West, with Jack Hoxie as the star, making the most of his ability to ride and fight—that, in brief is "Barbed Wire," a picture which shows some of the enmity that existed between the cattlemen and the farmers in the early days of the West. A clever little love story, which runs through the picture, makes it all the more interesting.

The climax to the action comes when a horse is brought into the courtroom to be identified and Hoxie leaps on it and rides through a window to safety. The story comes to an end when Hoxie and the villain meet in a life-and-death struggle on the edge of a high cliff. And, of course, there is the girl who won Hoxie's heart, and is the hero's reward.

The Cast

Jack Harding.....Jack Hoxie
Joan Lorne.....Jean Porter
Martha Harding.....Olah Norman
Bart Moseby.....Wm. Lester
Nick Lazarre.....Joe McDermott
Bob Lorne.....Jim Welsh

Story by William Lester and Marin Sais.
Direction by Frank Grandon.
Length, 5,000 feet.

The Story

Jack Harding defies a villainous gang by fencing in his claim with barbed wire. Headed by Bart Moseby the gang plans to get him. Harding hides in his sweetheart's room to overhear their plans but is double-crossed by one of them who commits a crime and leaves Harding's hat and gun as evidence. To save her son at the trial, Harding's mother holds up the court while her son leaps from the window to his horse. A fight between Harding and Moseby follows, ending in the latter's death and Harding's freedom.

The Pep of the Program

News and Reviews of Short Subjects and Serials

Second of the "Our Gang" Comedies Heads Pathe Schedule for October 8

Another one of the series of "Our Gang" comedies, the new kiddie and animal series, entitled "Fire Fighters" heads Pathe's schedule for week of October 8. Tne first one of this series "One Terrible Day" was shown at the Capitol Theatre in New York and receives great praise from both the daily press and trade journal reviewers. "Fire Fighters" contains the same cast including Sunshine Sammy, tough little Jackie Conlin, freckled Mickie Daniels and a number of other four-footed friends.

The Hal Roach comedy for the same week is "The Upper-Cut" featuring Paul Parrott assisted by Jobyna Ralston. In trying to convince his girl that he is a fighter he bluffs with clothes store dummies and is accidentally forced into a real prize fight. There are a lot of clever comedy situations and many laughs in the burlesque prize fight which follows. Will Hays' recent visit to Hollywood occupies a considerable portion of Screen Snapshots No. 10 and serves to introduce several stars including Harold Lloyd, Bebe Daniels, William Desmond, Eric Von Stroheim, and Baby Peggy. Other scenes show Jack Pickford and his new bride, also Mary and Douglas and Charlie Chaplin. Lon Chaney is also shown making up for various types of characters.

Pathe Review No. 176, released October 8 has a beautiful subject showing summer ruled over by the goddess of the season. It is described as "An Interpretive Idyl in Motion Photography." The raising of pheasants, manufacture of chinese dolls, a novelty in clay and a color section dealing with the sacred grotto at Lourdes, France, complete the reel.

Fox Selects Six Varied Subjects to Inaugurate Educational Series

A wide variety of subjects marks the first six of the new series of Fox Educationals which were released to exhibitors beginning September 24. They are "Alligator Hunting and Farming," "Thrills and Spills," "Volcanoes of the World" "Water Sports," "The Story of Ice" and "Ancient Rome."

"Alligator Hunting and Farming" is an unusually thrilling subject which was filmed in the wilds of Central America and the everglades of Florida, one of the scenes shows a hand-to-hand combat between a man and a big alligator. Another very thrilling number of this series is "Volcanoes of the World" filmed during aeroplane flights over Aetna, Popocatepetl, Vesuvius and other volcanoes in all parts of the world.

"Water Sports" and "Thrills and Spills" show sports, and daring feats on water and on ice and snow, while "Ancient Rome" is said to be unusually complete from a historical standpoint. "The Story of Ice" which is colored is notable for the beauty of the photography.

Fox Film Corporation announces that great interest is being shown in this series of Educationals by educators throughout the country, many letters of congratulation being received from heads of colleges and high schools.

Mr. Fox has also received congratulations and commendation for the inauguration of this series from men prominent in public life such as Secretary of Labor Davis, Secretary of Commerce Hoover and former Governor Alfred E. Smith, of New York.

Among the prominent educators who have enthusiastically commended this series are: Professor Wilson, Director of Vocational Education in New York; Mrs. Helen Jaeger, Assistant Director of Domestic Art, Board of Education, Buffalo; J. Stanley Durkee, President of Howard University, Washington, D. C.; A. H. Ward, Head of Harris Institute Library, Woonsockett, R. I.; George D. Gossard, President of Lebanon Valley College, Anneville, Pa.; Wilfred H. Ringer, Head of Gloucester High School; R. J. Baldwin, Director of Michigan Agricultural College; Lee L. Driver, Director of Education, Harrisburg; J. T. Giles, Supervisor of High Schools of State of Wisconsin; and Prof. Murphy, of Regis College, Denver, Col.

Work Begun on Sixth Comedy on New Educational-Christie Fall Schedule

With the announcement of the fourth and fifth of the series, the enlarged program of Educational-Christie comedies for 1922-3 season is well under way. "Ocean Swells," a story about life on a houseboat, featuring Neal Burns and Charlotte Merriam, supported by Bebe Blackburn, Sylvia Ashton, Don Bailey and Henry Murdock, is the fourth of the series. The fifth, "Choose Your Weapons," is a satire on the Graustark type of story, Bobby Vernon is featured, supported by Charlotte Stevens, Earl Rodney, Maude Truax and Lincoln Plumme. The sixth in this series is under way, but has not been titled.

The first two of this series, "That Son of a Shiek" and "Pardon My Glove" have already been released and "Let 'Er Run," featuring Dorothy Devore, and "Ocean Swells" are scheduled for October release. At the Granada Theatre in San Francisco, for what is said to be the first time a prologue was used for a comedy, this was done in connection with "That Son of a Sheik." From D. L. Hill, manager of the Pickford Theatre in San Diego, comes the report that this picture is a knockout and that Christie has certainly set a mark to shoot at in this one. Neal Burns and Viora Daniel are featured in this.

The other September release, "Pardon My Glove," featuring Bobby Vernon and Vera Steadman, is a college and prize-fight story.

Used a Prologue

Another good showman who realizes the value of a good short subject as a business-getter is the manager of the Granada Theatre, San Francisco, who staged a special prologue in connection with the showing of the Educational-Christie comedy "That Son of a Sheik," and the experiment proved a decided success.

At the same time, in Akron, Ohio, because experience had shown him that there is strong box-office pulling power in Christie comedies, C. P. Murphy, manager of the Strand Theatre, used electric signs on both sides of his marquee to advertise that he was showing this brand of fun-makers.

Frank L. Brown, manager of the Liberty Theatre, Long Beach, Cal., also used his electric sign to play up a short subject, the Metro comedy "A. Ladies' Man" starring Bull Montana.

When you have a good short subject, and there are a lot of them available, don't be afraid to exploit and advertise them—you won't regret it.

Release Date Set for "Speed"

Pathe announces that "Speed," the newest serial starring Charles Hutchison will be released beginning October 22. This serial was produced by George B. Seitz and it is declared that it lives up to its title with plenty of clean-cut thrills and fast-moving action.

Lucy Fox appears in the role opposite the star. She has already appeared in Hutchison serials and made a good impression both because of her beauty and ability and proved a good second to the star in the stunt scenes. The heavy role has been intrusted to Harry Semels who has had similar roles in several previous Seitz serials. Others in the cast are John Webb Dillon, Cecile Bonnel, and Winifred Verina, the latter the winner of a beauty contest in New York.

Prominent Minister on Fox Staff

A prominent member of the Fox Educational division, who has been associated with it since its inception, is the Rev. Dr. Lincoln H. Caswell, who is pastor of the Crawford Memorial Church, New York. He first attracted the attention of the industry by his address against censorship before the legislative committee at Albany.

Dr. Caswell is an enthusiastic believer in the value of the motion picture and uses them in his church. He was prominent in staging the thirty-day demonstration of the power of pictures at the Methodist World Conference in Des Moines in 1920 and later at Ocean Grove, N. J., and his work has established him as an authority on motion pictures in the church field.

F. G. BECKER

Producing a series of two-reelers starring little Arthur Trimble.

Ethel Barrymore in "Snapshots"

Ethel Barrymore, one of America's greatest actresses, who is just about to begin a New York engagement in a new play, is shown in Starland Revue No. 13, released by F. B. O. on October 15. Another well-known actress also seen in this number is Nora Bayes, the musical comedy queen.

A baseball game between the N. V. A. and the colored actors in "Shuffle Along," scenes from the Broadway play "The Torch-Bearers" and views of rehearsals of the Greenwich Village Follies, are also included in this number.

Semon Comedy Based on Novel Idea

Larry Semon's newest comedy for Vitagraph is "The Sleuth" which is said to differ widely from this star's usual line of work. It is described as a story of the unexpected; everything happens but the very thing for which the spectator is looking. As a result of trying it on two or three audiences which were able to anticipate some of the action, it is believed that it is now impossible for the audience to tell just what the star will do in the next scene.

Unique Record

Educational reports the establishment of a unique record for its short subjects at Loew's State Theatre in Newark. This house was opened last December, and ever since, for forty-five weeks, a two reel Educational comedy has been on the bill. In addition several other Educational short subjects have been shown in that theatre.

"Snub" on Broadway

Rialto Theatre, New York, has booked Snub Pollard's first two-reel comedy "365 Days" for week of October 1. While single reel subjects featuring this popular Pathe comedian have been shown on New York's main street on several occasions, this booking marks his Broadway debut in comedies of greater length.

Fox Offers Lee Kids in a Reissue

Those clever youngsters, Jane and Katherine Lee, have been brought back to the screen by Fox Film Corporation in re-edited versions of some of their former successes. The pictures have been edited by Ralph Spence and cut down to two reels. The first of the series is called "A Pair of Aces," and is made up of situations and bits of business culled from several of the original features.

Jane's Welsh Rarebit dream furnishes considerable of the fun. While slumbering uneasily in her luxurious bed, she goes through a series of startling adventures, including a balloon ascension in which she takes a parachute drop.

Newsy Notes

M. G. Iharra, of the Liberty Film Company of Havana, Cuba, has signed a contract with Arrow Film Corporation for the Cuban rights to "Nan of the North", a serial starring Ann Little.

The various companies on the Mack Sennett comedy lot are preparing for an increase in production which is to begin shortly. It is said that several new faces will be seen in the Sennett comedy casts, including many players who are already well known to picture theatre audiences.

Director Robert Eddy has started work on the eighth of the series of twelve Plum Center comedies at the Paul Gerson studios in San Francisco. These comedies are headed by Dan Mason and released by F. B. O. The newest picture deals with a business rivalry between Pop Tuttle and Nosey Nichols. Wilna Hervey is leading woman, and A. H. Geihler, formerly Los Angeles representative of Moving Picture World, furnished the scenario.

"Topics of the Day", in a current issue, comes out as a champion of the transient motorist in a section entitled "Fair Play on the Highway".

Charles Urban, president of the Kineto Company of America and the Urban Motion Picture Industries, will return to New York on September 30, after a six weeks' business trip to Europe. This will complete his eighteenth trip across the Atlantic.

The first of the series of "Our Gang" pictures distributed by "Pathe" entitled "One Terrible Day," and also this company's series of Johnny Jones comedies, are being booked by first run houses throughout the country.

"Blazes" will be the third of the new series of Mermaid Comedies which Jack White is making for Educational. Lige Conley and Elinor Lynn are featured. It is being directed by Del Lord, and will be released in October following "The Steeplechaser."

Helen Howell, recently of the Alt and Howell comedy company of Hollywood, is playing a prominent part in the eighth of the series of Plum Centre comedies which Paul Gerson is making for F. B. O.

Lee Moran recently returned from a location trip in the hills near Los Angeles where be is working on his newest Century Comedy, "Camping Out." Al Herman is directing.

Joe Plunkett, manager of the Strand, New York, has booked the first Fox comedy starring Lupino Lane, entitled "The Reporter."

Hunt Stromberg has completed the second of the series of comedies starring "Bull Montana" which Metro will distribute. It is "A Punctured Prince." Hugh Fay is directing and Maryon Aye is leading woman.

Pathe is preparing special exploitation aids for the two Will Rogers' two reelers which it will distribute, "The Ropin' Fool" and "Fruits of Faith." The former is scheduled for release October 29.

Alf Goulding is directing Baby Peggy in "Peg of the Movies," a Century comedy for Universal release. The little star appears as a country girl who breaks into the movies.

The National Motion Picture League in its latest bulletin listed the Lloyd Hamilton comedy, "The Speeder," and "Toonerville Trials," both Educational releases, as "Family Films" recommended for all people of all ages.

Max Asher, the well-known comedian, has been engaged to appear in Century Comedies in the near future.

"The Skipper's Sermon," one of the Toonerville Comedies, and "The First Flivver," the third release of the Tony Sarg Almanac, have been scheduled by Educational for October release.

IN THIS ISSUE

A Kickin' Fool (Universal-Comedy)
Challenge, The (Out-of-Inkwell-Cartoon)
Fallen Archers, The (Fox-Cartoon)
Fresh Fish (Educational-Cartoon)
Fire-Fighters (Pathe-Comedy)
Hated Rivals, The (Pathe-Cartoon)
His First Job (Universal-Comedy)
Home-Made Movies (First National-Comedy)
Hot Dogs (Fox-Cartoon)
Kids and Skids (Fox-Comedy)
Pirate, The (Fox-Comedy)
Pathe Review 176 (Pathe-Magazine)
Movie Chat No. 34 (Kineto-Magazine)
Movie Chat No. 35 (Kineto-Magaxine)
Screen Snapshots No. 10 (Pathe-Magazine)
Starland Revue No. 10 (F. B. O.-Magazine)
Steeplechaser, The (Educational-Comedy)
Twin Husbands (F. B. O.-Comedy)
Upper-Cut, The (Pathe-Comedy)
White and Yellow (Universal-Drama)

Urban Movie Chats No. 34

Among the interesting views in this Chat are some that show the big work that is undertaken in the making of certain moving picture productions. For instance, the remains of Babylon are seen—a Babylon built especially for the movies—after the story of the play has taken the actors on to some other location. A Japanese fishing village that has sprung up on the California Coast for the sole purpose of figuring in a film, is an interesting view, as well as a light-house which has served its purpose for some production and was then abandoned.

They fight one of the great battles of the World War all over again for the camera man to "shoot at," and the ruins of an Aztec city, which was built and thrived only within the space of a few weeks, look to be as old as any which might have been in existence at the time of the Spanish conquest.—T. S. daP.

"The Steeplechaser"

Educational is releasing a rather elaborate comedy with considerable action, in this Jack White Production in two reels. The subject-matter and the English atmosphere carries more of an appeal than the comedy. In places the humor seems thin and the purpose divided between plot and burlesque. Horse racing and the usual intrigue among the gamblers is the subject, with Lige Conley in the Chaplinesque role of the jockey and Jimmie Adams as the villain without a disguise. One of the most enthusiastic members of the cast is the horse and whenever he is in the foreground there is no difficulty in keeping interested.—M. K.

"Screen Snapshots No. 10"

The outstanding feature of this single reel magazine dealing with film people and distributed by Pathe is the meeting of Will Hays with the picture colony in Hollywood. This serves to introduce many celebrities including Harold Lloyd, Bebe Daniels, William Desmond, Eric Von Stronheim and Rupert Hughes. Another section of interest to fans shows Jack Pickford and his new bride Marilyn Miller together with Mary and Doug and Charlie Chaplin. Lon Chaney is shown demonstrating his wonderful ability in making up for character roles. This is one of the most interesting of this series.—C. S. S.

"White and Yellow"

Jack Mulhall has the featured role in Universal's new series of "Tales of the Fish Patrol," adapted from Jack London's stirring stories having the same title. This two-reel picture inaugurates the series and considerable of the footage is used for introducing the series. There is a good running fight in the night between two boats which serves to introduce what should develop in later numbers into a charming romance. Considered alone, this picture is somewhat lacking in the stirring action to be expected from London's stories which contain excellent material that will probably appear to better advantage in later numbers. As it is, this number is quite like the opening episode of a serial except for the fact that the suspense is not carried over to the next story.—C. S. S.

"The Pirate"

Lupino Lane's unique skill as a comedian scores again in this Fox release in two reels. As a minstrel in Venice he is a ragged romanticist, realizing the narrow line between pathos and humor, that always marks the work of the most successful comedian. He submits to a generous amount of ungentle treatment and gets some very ludicrous effects by contortionist stunts. The scenic backgrounds are another point of appeal. Watery streets, graceful porticos and picturesque costumes furnish an attraction that does not frequently accompany comedy. The last scenes on board ship give Lupino Lane the best chance for "emotional" acting and help to substantiate the impression that this is an exceptionally good comedy. Length, two reels.—M. K.

"Red Hot"

Live dogs and frankfurters furnish the fun in this amusing Mutt and Jeff cartoon comedy distributed by Fox. Our two heroes start out to sell "Hot Dogs" and are cautioned to bring back live ones. All goes well until they capture a pup. Its mother arouses all the dogs in the neighborhood and there is a scene which is like a burlesque of the assembling of the clansmen in "The Birth of a Nation." There are dogs and still more dogs everywhere, they set on Jeff while Mutt makes his escape. Jeff, however, gets the best of them and chases the whole lot into the frankfurter factory.—C. S. S.

"Kids and Skids"

A highly animated comedy in two reels featuring Jane and Katherine Lee. These two are cheerful exponents of the theory that just because a child is innocent-looking is no sign she is to be trusted. Whenever it is possible and often when it is not possible they are guilty of intrigue against their elders. The discovery of the baby brother provokes some good comedy but some of the rest of the action is not so well pointed. On the whole an amusing number. A Fox release, combining and condensing parts of former productions.—M. K.

"A Kickin' Fool"

Maudie, a mule with a strong propensity for kicking at the least provocation, is the star of this two-reel Century comedy distributed by Universal. There are a number of laughs, caused by action of a knockabout type in this comedy which is based on the rumpus the mule causes together with the fact that it persists in following Harry Sweet everywhere to his great embarrassment. An unusually clever bit is where the mule while emptying the contents of a bottle puts one of his front feet on a rail.—C. S. S.

"Twin Husbands"

While this Carter DeHaven comedy, the second of his series for F. B. O. is based on the familiar theme of having the hero pose as the husband of a girl who must produce a husband by a certain hour, it has been given some ingenious twists which make it a good laugh-getter. Particularly clever and amusing are the scenes in which Carter finds that his own wife's father is the girl's lawyer and he fools him by playing the roles of twin brothers, also the scene where standing in a doorway he has a terriffic fight with himself.—C. S. S.

"Starland Revue No. 11"

The most unique feature of this reel distributed by F. B. O. which deals with the stage is a section showing James Watts, the female impersonator, who dances and then has a mannekin made up like him, to go through the same steps. There are several interesting bits from the play "He Who Gets Slapped," also scenes showing a member of the "Strut Miss Lizzie" company playing poker with himself, Ted Lewis and His Band, and views of Coney Island. —C. S. S.

"His First Job"

This is the first of a series of single reel comedies to be released by Universal starring the clever boy actor Lewis Sargent who made a hit in "Huckleberry Finn." He is an ideal type for the role of the hero, a messenger boy. There is some good material in this comedy which promises well for the series as it develops, but due possibly to the introductory matter necessary for a new series, the action ends somewhat abruptly apparently in order to keep the film within one reel. Children especially will like this secies.—C. S. S.

Urban Movie Chats No. 35

Views of all parts of the world are shown in this Chat. It starts off with films of different parts of New York City, taken by a camera man from an airplane, and shows different sections of the city, most of which are in the crowded localities.

The making of elephant tusks into ivory utensils and ornaments is an interesting subject, and so are scenes among the Araphoe Indians on their reservations in Wyoming. Some birds, among which are the peacock displaying his plumage, have been filmed with fine results.—T. S. daP.

"Pathe Review No. 176"

Beautiful from an artistic and photographic standpoint is a section of this reel which depicts by means of soft-focus photography and double exposure the goddess of summer dancing among the flowers and trees in accordance with the Greek legend. Other interesting sections show the raising of pheasants at the New Jersey game farm, a street vendor making tiny dolls for the Chinese children, novelties in clay modeling and views in color of the celebrated grotto of Lourdes, France, famous as a shrine before which cripples are miraculously cured.—C. S. S.

"The Upper-Cut"

A burlesque prize-fight furnishes the title and opportunities for a number of laughs in this single reel Pathe comedy featuring Paul Parrott. It has been cleverly handled and considerable ingenuity displayed in working up the action. Parrott tries to make his girl believe he is a hero and beats up clothing store dummies, but is forced into a real fight in a ring, with laughable results. Though the burlesque fight is old screen material, considerable new matter that will get laughs has been introduced.—C. S. S.

"Fire Fighters"

Here is a picture that should prove a wonderful delight for the children and which because of its clean clever comedy should highly amuse grown-ups as well. It is a two-reeler distributed by Pathe and is the second of the "Our Gang" comedies introducing a clever cast of children headed by Sunshine Sammy and also a lot of clever animals. The opening scenes showing a duck, all dressed up, with walking cane, derby hat and everything, strutting around and trying to make love to a hen, is a scream, and the manner in which the gang discover a still, organize a fire department and use the "hooch" in trying to put out a supposed fire will bring many laughs. This picture contains a lot of clever laugh-getting material and keeps up the good record as a fun film established by the first of the series "One Terrible Day."—C. S. S.

"Home-Made Movies"

This Mack Sennett comedy with Ben Turpin has already demonstrated that it is literally a howling success. Some of the funniest effects conceivable are realized in "exposing" the movies. The author has particularized in the story of the frozen north. He disillusionizes the fan by showing that snow, icicles, sleigh-dog races and the atmosphere are sometimes artificial. In the first place the picture is a burlesque on the fly-by-night production. Its hastily-gathered material and "stars" bring one laugh after another. Many a *faux pas* is made in the taking, and the finished product as shown upon the screen is hilariously funny. A First National release in two reels.—M. K.

"The Challenge"

Here is another exceedingly clever "Out-of-the-Inkwell" cartoon comedy by Max Fleisher. As an actor, Mr. Fleischer shares honors with his clever little clown, the hero of this series. The clown wakes Fleischer up and when he scolds him the little fellow makes a slurring remark about the difference in their sizes. The artist then draws a cartoon of himself and in a prize fight chastises the clown who finally seeks safety in the inkwell.—C. S. S.

"The Fallen Archers"

William Tell and his famous shot inspired the comedy in this Mutt and Jeff cartoon, released by Fox. The arrow has a less noble destination, however, as a pig is the victim. As a laugh-getter, the cartoon is average. It concludes with some clever but familiar material in which Jeff meets with the angels and essays an esthetic dance.—M. K.

"Fresh Fish"

Entertainment more especially for children is provided in this Earl Hurd cartoon released by Educational. The humor is rather light and obvious, based upon juvenile efforts in making moving pictures. The actors as well as the public are unable to distinguish between the real scenery and the make-believe. They nearly drown, thereby adding an unexpected bit of realism to their film. Length, one reel.—M. K.

"The Fated Rivals"

This Paul Terry cartoon distributed by Pathe is handled with that artist's usual skill and cleverness. It is based on the adage that "None but the brave deserve the fair" and shows how a bashful swain loses his love to another but finally wins her back when he rushes to her rescue in time of need.—C. S. S.

PROJECTION

By F. H. RICHARDSON

Eliminating Outrages

E. E. Voels, Projectionist, Grand Theatre, Dubuque, Iowa, says:—

Damage to the amount of many thousands of dollars is done monthly through ignorance, laziness or willful wantonness on the part of those who pose as motion picture projectionists or "moving picture machine operators," but who are thoroughly incompetent even in the latter classification.

By "damage to film" I mean the punch holes we find by the dozen in many reels, the gummed paper stuck to the surface of from one to half a dozen film photographs, and worst of all, the ragged scratch marks made with some sharp instrument.

These are the "change-over" marks made by the incompetent or lazy disgraces to the profession of projection.

No real motion picture projectionist who takes pride in his work would ever dream of perpetrating such an insult to his profession. Even the competent "motion picture machine operator" would not do such a thing.

There are, of course, other causes of unnecessary damage, such as tin foil attached to one side of the film, which causes uneven shrinkage, and improperly made splices, etc., but the "change-over" atrocity is what I especially have in mind.

So far as I am able to see there is but one way to get at this class of film butcher, viz., through the exchange managers, since they are the only ones who know, or should know, who commits the outrage. I submit the following tentative plan for your consideration and approval, in the belief that it will at least aid in checking what amounts to a disease.

The Plan

On some day to be selected by the editor, say October 1, let every projectionist and moving picture machine operator in this country and Canada who receives unsatisfactory service, write the manager of the exchange from which he gets service a strong letter of protest, demanding that the exchange put a stop to the abuse—particularly the ones enumerated, if they exist in the territory. In other words, flood the exchange managers with howls of protest. Perhaps it may wake them up a bit, put a stop to some of the nuisance and help them to a realization of the fact that the projection of the motion picture before an audience in a way to bring out its full value and artistic worth is truly an art.

It would perhaps not be a bad idea to ask exchanges to put into every film shipment a card containing instructions as to the proper care of film, and to suggest that a report should be made out by the projectionist and mailed to the exchange manager direct. Co-operation between the exchange manager and the projectionist will enable the manager to the more readily locate the theatres in which film abuses are practiced. Projectionists who fail or refuse to make out reports and co-operate with the exchange could then be classified and treated accordingly. I would like to know what other projectionists think of this plan.

Worthy of Discussion

Certainly, gentlemen, this is a subject worthy of intelligent discussion. Let us have your views as to the best method of getting results in the elimination of what, as brother Voels aptly says, amounts to a disease, the real result of which is to lower the 'tone' of the motion picture entertainment and thus lower box office receipts.

If such abuses only operate to cost each theatre as little as twenty-five cents a day in admissions, the cost per day, from this source alone, would run about $8,000, or a mere $2,920,000 per year in this country and Canada. And is there a man so mentally dense that he will dispute the proposition that such things do lower the tone of the "show" and that lowering the tone of the show does lower the drawing power of the theatre. If such there be, then indeed we must have with us some real solid ivory tops and very genuine square-heads.

Only a few nights ago I sat in a high-class theatre and watched an excellent rendition of an excellent photoplay—excellent except for the six or seven sets of ——— scratch marks which obliterated three or four pictures near the end of each reel. It was abominable.

It Set Me Wondering

It brought one down from the peak of interest which makes one forget he or she is looking at a picture, to the fact that it really is not an actual performance but the picturization of one. The effect was disillusioning in the extreme. It set me wondering what manner of man the manager of that theatre was that he permitted such an atrocity to appear on his screen.

Did he not realize that the projecting of such a hideous thing to the screen constituted an affront to the audience which had not paid good money to look at any such thing as that. Why did he not "land" on the manager of the exchange which supplied those films with the most vigorous protest he could prepare. And as for the human animal in the projection room who calmly allowed those ugly marks to reach his screen—well, why comment. Language is too weak to do justice to the subject, but this I will say: the man who made the scratch marks ought to be kicked out of whatever projection room he disgraces!

I have no apology to offer for this strong language, except that it is entirely too weak. One is not overly polite as to words when speaking of deliberate, wanton destruction, or of the one who is quite willing to kick his brother in the face, which is about what the punch artist really does, since his string of "cute" little holes, or scratch marks, operate to discredit the work of every man using the films thereafter, unless the projectionist is willing to work something like half an hour cutting them out.

Not Much Faith

As to flooding the exchange managers with protests—well, maybe it would help, but I have not very much faith in protesting to exchange mis-managers who have to be "awakened" to a matter of this sort. Exchange managers could have stopped the practice long since. It is merely a matter of a real inspection and record of damage found. But this takes time, and apparently all that some exchange managers can see is the dollars coming in and the sum going out in the form of actual checks.

He seems unable to grasp the fact that when he sells "service" he automatically agrees to supply films in good mechanical condition to project. And "films in good mechanical condition to project" do not contain punch marks, scratch marks and similar atrocities. It is simple. All that is necessary is to really inspect the films, put them in first-class condition and send them out. When they come back, really inspect them again, and if punch marks are found charge the footage to the theatre, at about one dollar a foot, because the damage is deliberate and wanton.

Make Them Disappear

Let all exchanges in any given district adopt that method, and punch marks and scratches will automatically disappear, nor will they stand on the order of their going. The exchange manager well knows this.

Some exchanges have their films really inspected, and you don't find punch marks in them. My hat is off to them. I have nothing but praise for them.

If you think a flood of protests on a proposition the exchange manager is already perfectly well acquainted with will help, all right. I am willing, but my view is that our protest will merely cause him to instruct his "inspectors" not to waste two whole minutes inspecting a reel, but to cut it to one and a half.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Handbook a Winner

J. B. Day, Motion Picture Projectionist, now at Duluth, Minnesota, has received his new handbook, examined it thoroughly and has the following to say:

Your new handbook, the "Blue Book of Projection," has arrived. I have examined it carefully and desire to congratulate you most sincerely. The book is truly wonderful. Such a work is especially wonderful to us old-timers who have been "through the mill." After my first examination of it I proceeded to "dig up" my copy of the little vest pocket "Operator's Handbook" which you put out in the days just a little past those when we used to hook up to a barbed wire fence or a rheostat for resistance and "take a chance" (1907 ed.). But chance or no chance, we always put the show on.

The fifteenth of October will be the seventeenth anniversary of the day I first started in the projection game, which I have followed pretty regularly ever since. All

those years have taught me one thing, and taught it to me well, viz.: there is always something to learn, and that, as you aptly say at the end of several chapters in the book, "Knowledge is Power."

Gratifying

It is indeed gratifying to feel that through the work you have done for us yourself, and in making available to us the work others have done, that we may now glance at a book and know whether the machine or the lens we have is working at 100 per cent efficiency.

And who will dare question, much less dispute it when I say that but for your work we still would be groping in the dark, proceeding on the old "I guess" plan.

The way the blue book is put together makes it very easy to find exactly what one wants, and to find it quickly, which in itself makes a very great improvement. In the seventeen years I have projected motion pictures I have found it to be utterly impossible for any man to keep in his head all the knowledge necessary to efficient work. It just can't be done. It does not matter how "good" a man thinks he is, or how good he may really be, he still must often "look things up," if he is to work at his best. The man who thinks he can carry all necessary knowledge in his head is a fool. It is not done. It can't be done, and as the range of knowledge widens it is less and less possible that any man can cerry even a fair percentage of the knowledge necessary to efficient work in his head. The best of us must "look things up," and the better the man is the more "looking up" he does.

I intend to try to get the local to order the book for all its members. Deep down in my heart I wish you success, and again tender my most sincere congratulations on the splendid work you have done in the new Fourth Edition of the handbook.

An Old Timer

Brother Day is one of the honest-to-gosh old-timers. I have myself had correspondence with him intermittently for many years. He has always been a progressive. For years he was in Texas. His letter speaks for itself, and Day should be well qualified to judge of the value of the book.

I am especially gratified at his favorable comment on the method of indexing. It was a radical departure, and in doing it I sailed an uncharted sea. I have seen no other book indexed that way, but I can see that the plan is good. Taking the index and the question list together one certainly should be able to quickly locate anything the book contains. I myself found the old plan of indexing very unsatisfactory, so I proceeded to apply plain common sense and evolved the new scheme, which Brother Day and others have pronounced a winner.

With the index matter I did just as I did in building my summer home at the shore. I never did like the narrow, high windows everyone uses. They are inefficient for the purpose intended. I looked the matter over, increased the width to three and a half feet and then just turned the darned thing on its side, making a window six feet wide by three and a half high. I had special sash made, of course. Did it work? I'll tell the wide world it DID. It was just simply great, though neither grandpa or his pa or grandpa ever heard of such a "crazy thing." It was the application of plain common sense to windows, even as the new index plan is the application of plain common sense to indexes, and I don't care whether any other author ever used it or not, so—there you are!

If the Duluth local orders sufficient copies, remitting the cash, they (or any other local) can secure a substantial reduction in price. I think you will get the local to order, because the Duluth local is a progressive body. To date, so far as I know, Hamilton, Ontario, is the only union which has ordered for every one of its members. I am anxious to hear from the Hamilton local as to whether or no it has any regrets for its action.

You Might Find an
EXCUSE
But You'll Never Find a
REASON
for **not owning** a copy of
Richardson's
4th Edition
HANDBOOK
OF
PROJECTION
So
Send $6.00 Today
and get this winner.
You'll use it over and
over and over again
Chalmers Publishing
Company
516 Fifth Avenue, N. Y.

Connecticut Officials

Recently I prepared for publication certain rather severe criticisms of matters projectional in Connecticut. In order that the Connecticut officials might have no opportunity to say I acted unfairly I sent a carbon of the article to Robert Hurley, Superintendent State Police, of Connecticut, who has direct jurisdiction over matters pertaining to projectionists and projection rooms throughout the state.

My experience of public officials has been that, as a general proposition they are very much "up stage." They imagine themselves to be a law unto themselves and criticism rolls off their backs like rain water off the roof of a duck. About every idea they seem to have is political—what effect will this particular thing have in getting votes, or in holding my job for me. Whether it is really for the public good is not a secondary consideration. Not so! It is about a fifteenthly (15 thly) consideration.

Some Shock

I, therefore, opened the prompt reply which came fully expecting to find it to contain a message telling me, in polite language, to go straight to the burning sulphur mine. But I got a distinct shock, for the letter was couched in very human language. It sharply criticised the editor for not listening to both sides before going into print, and wound up by a cordial invitation to visit Hartford and confer with the Superintendent of State Police, to the end that justice be done.

Needless to say, I filled Nancy Hanks' bowels with gasoline and oil, pointed her in the general direction of Hartford, and set her going.

And now let me pay a richly deserved compliment, because it is deserved. I found Superintendent Hurley to be a REAL public servant. He called for Lieutenant Walter Stiles, who has direct charge of projection examinations in the state, and we went at it. I found both these gentlemen really anxious to do that which was best for the people and the motion picture industry in the state. This was evidenced all the way through two separate and rather long interviews, and it was to me a rather amazing thing. My compliments to those two gentlemen. I only wish to God we had more of their sort in official positions.

Now don't get me wrong in this matter. There are many public officials who would like to do the right thing, but the trouble lies in the fact that in all too many instances really serving the people well involves hard work, many fights with selfish interests that do not want the right thing done. Also very often it involves the real official in quarrels with superior officials of the "To hell with the public" type.

I am to have other interviews with Messrs. Hurley and Stiles, and believe that much and lasting good will eventually come of it, of which you will be advised later.

Darn the Luck!

At the office recently I found a card from Joseph L. Aarons, President Projectionists' Union 302, I. A. T. S. E. and M. P. M. O. Calgary.

Darn the luck, anyhow. I've not forgotten the royal welcome accorded poor me when I was in Calgary three—or was it four years ago.

Stopped the train at the city limits, had a bunch of cow kids yank me off at the end of a rope, nearly scared the living liver out of me and then put me through a course of sprouts which lasted two days! SOME doings, I'll tell an anxious world!

Hence I say "darn the luck" at missing brother Aarons. Aarons is International Representative to Trades and Labor Congress of Canada. Come again and let me know you're coming. I'll be there!

Birmingham, Ala.

Ralph A. Root, Business Agent, Local 236, Motion Picture Projectionists, I. A. T. S. E. and M. P. M. O., reports that the local has signed contracts with all Birmingham exhibitors, running from September 1, 1922 to September 1, 1923.

The contract committee consisted of the business agent, the president of the local, J. H. Sapp and Vice-President P. E. Walker. The local asked an increase, but after several conferences finally signed up at the old scale, working conditions remaining unchanged. The contract is, says Business Agent, a better one than the old contract.

Proud Daddy

In the wee sma' hours anent the two of September sixth, the family of Morris Rotker, New York City, was increased by one. The new arrival was young, good looking and of the votes for women tribe—a daughter.

The new Miss Rotker immediately climbed on the scales and its hand spun around to the eight-pound mark.

Rotker is Chairman of the Examining Board of Local 306, Motion Picture Projectionists, New York City; also he is President of the Bronx Electrical Contractors' Association.

A Caller?

In my mail I recently found a card apparently written at the Moving Picture World office, reading "Ellise A. Karns, Ft. Wayne, Indiana," with the notation: "Just to say hello and good wishes."

If you were there, brother Karns, I'm real sorry I missed you, but appreciate the kindly greeting.

Better Equipment

Conducted by E. T. KEYSER

Wichita Has 72,000 Population; The New Miller Has 2,000 Seats

THE Miller Theatre, of Wichita, Kansas, which opened its doors to the public on May 1, is a noteworthy house, seating two thousand patrons and costing its owners, the Miller Amusement Company, approximately three quarters of a million dollars.

The structure is fireproof throughout, the entire frame being of structural steel and reinforced concrete. In addition to its fireproof construction, the exit facilities are three times greater than required by law. The exits and fire escapes lead directly to the street or to fireproof courts and passages which safeguard the public to the outside. Each exit from the theatre balcony and mezzanine has been provided with a separate fire escape, so that there will be no congestion or confusion whatever in case it is necessary to use them.

The main floor consists of a closed ticket lobby, opening into a large main lobby and foyer, and this into a large auditorium.

A Beautiful Stairway

Both the main lobby and foyer walls are almost entirely in rose Travernelli marble, and bases and border trim of Italian marble in black and gold. The main lobby or vestibule besides being wainscotted almost to the ceiling in marble, is finished around the top in ornamental plastered effect worked out in relief. On each side are beautiful French plate cut glass mirrors with black and gold marble bases. The lobby chandeliers are of Venetian crystals. The ceilings in lobbies, foyer and dome are finished in aluminum leaf, reflecting rather than absorbing the light and in coloring and glaze not unlike the interior of a shell.

On either side of the lobby is an art marble stairway with wrought iron railing, leading to an upper circular promenade, the balcony, rest rooms and loges.

The effect in the main auditorium is that of beauty, comfort and spaciousness. The prevailing color tone is orange gold with all ornamentation highlighted with red, yellow and blue. The side walls are panelled and the panels hung with art paintings, in which blue and rose flowers prevail against a lattice work background. Color effects around the panels are in harmonizing tones. Wall panelings on the balcony floor are in amber gold, stencil design with highlights in primary colors in the mouldings.

Comfortable Seating

The comfort of patrons has been particularly considered in the house seating. All seats are twenty inches with dark blue leather cushioned back and spring seats.

Antique gold chairs furnish the eight boxes. There are seven chairs to each box, making a total of fifty-six.

These are of bent wood design with cane backs and seats. The antique gold finish harmonizes with the trim of the boxes and the hangings.

The boxes and theatre proper are carpeted with two thousand yards of Wilton carpet. The pattern is a conventional design in mulberry and tan.

A feature of the auditorium is its lighting system. All lights are concealed over the art panels around the heavy rope moulding of the proscenium arch and ceiling. The entire system is of three colors that blend into each other by a dimmer system in the switchboard room.

A Modern Lighting System

Orchestra and soloist may be illuminated with changing colors, ranging from cold moonlight to warmed or soft rose.

The electric lighting system is operated by a pre-selective switchboard and remote control board located back of the stage. By means of this mechanism, one man can throw on or off any light or group of lights in any part of the interior or exterior of the building. A large dimmer bank in connection with this installation gives the beautiful effects obtained by increasing or decreasing the intensity of the different colors either separately or in conjunction with one or more combinations.

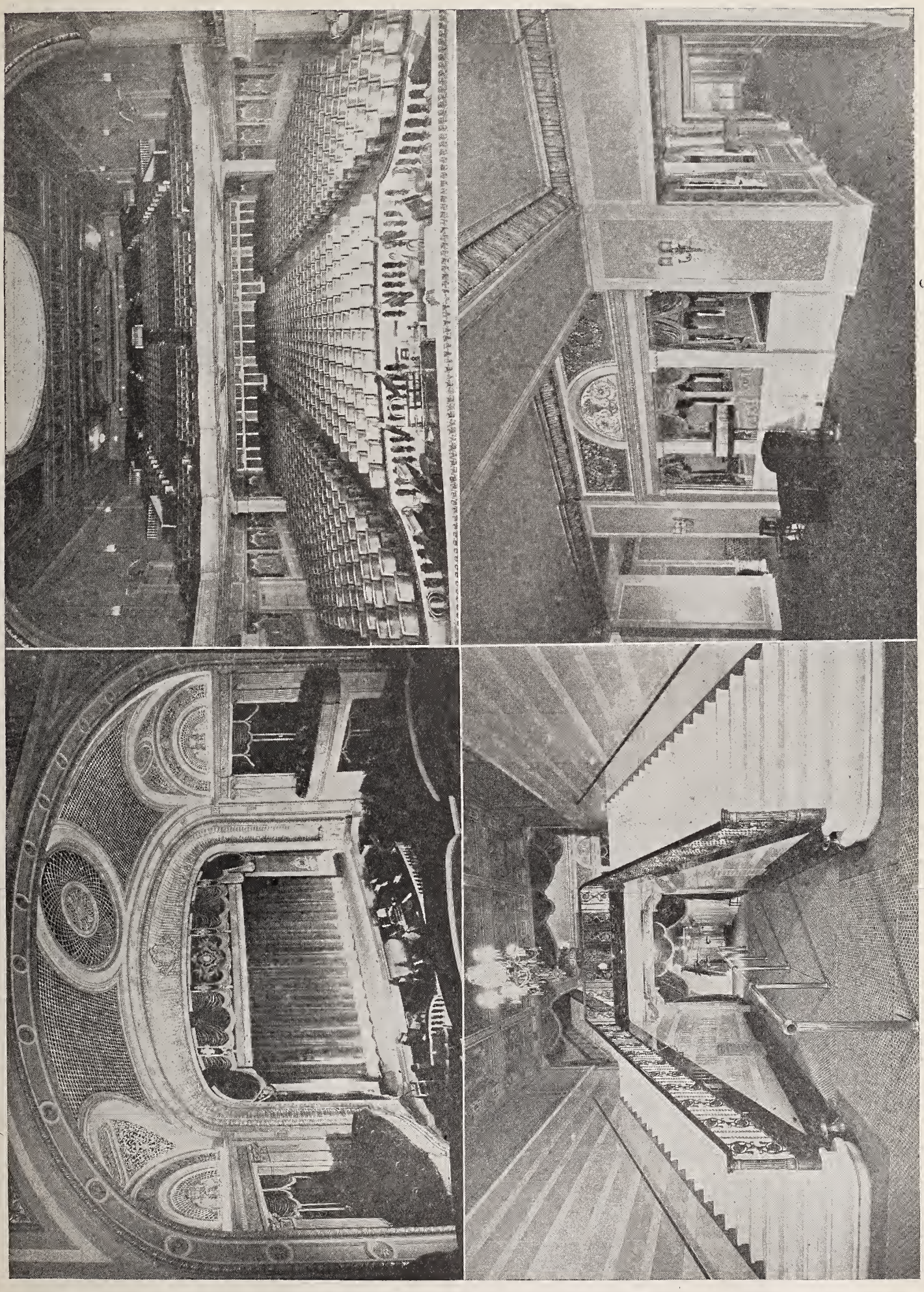
Complete Ventilation

The ventilation system is thoroughly modern and is designed to give a complete change of tempered and washed air throughout the house every five minutes. Particular care has been taken in the design and location of the huge air ducts to prevent drafts. Thermostatic controls located at various points throughout the house insure absolute and uniform control of the temperature. In the summer months, by means of a refrigerating system, the air may be cooled and maintained at any desired degree.

It is the claim of the management that the coolest place in the summer time and the most evently warmed place in the winter time, in

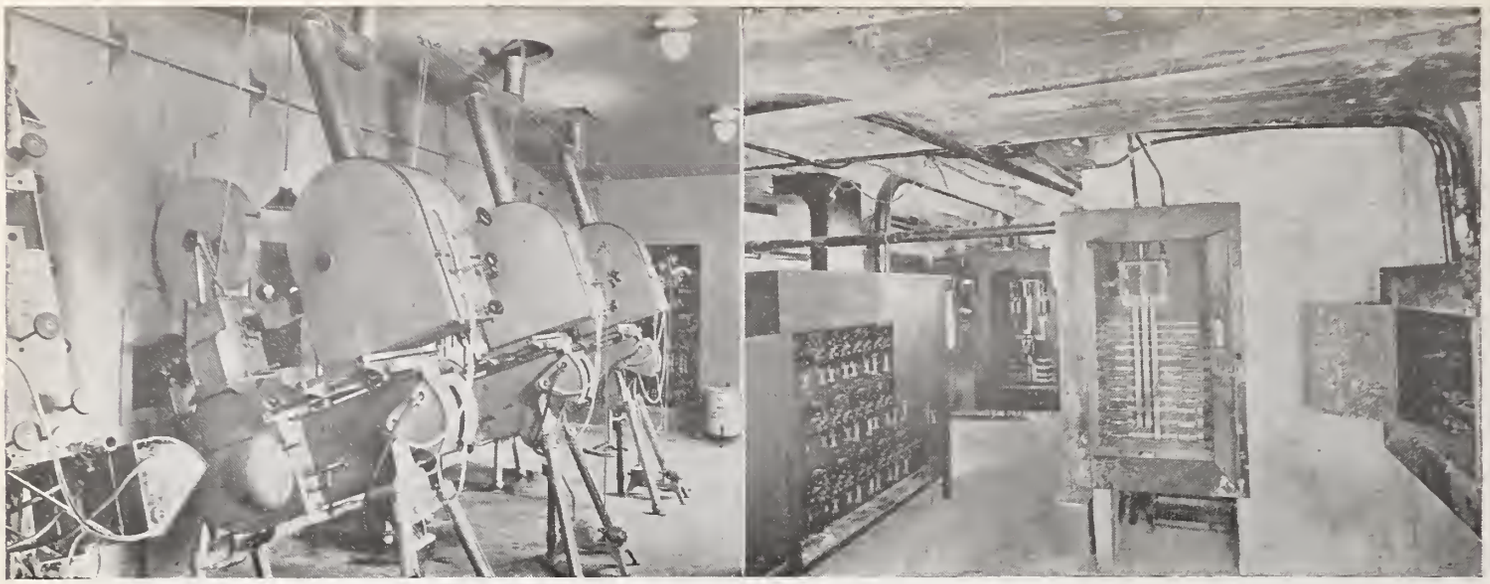
FRONT OF MILLER THEATRE

Wichita's new $750,000 house that accommodates two thousand patrons



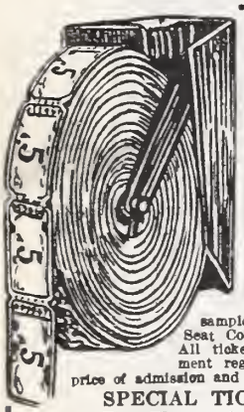
FOUR INTERESTING INTERIOR VIEWS OF THE MILLER THEATRE, WICHITA, KANSAS

Above, at left, looking toward the stage, showing boxes and the ornamental ventilating grille. At right, the seating arrangement of orchestra and balcony, as viewed from the stage. Below, at left, the beautiful marble stairways leading to foyer promenade. At right, a section of the foyer promenade showing the curve in the gallery



TWO VIEWS OF THE MILLER'S MECHANICAL EQUIPMENT

At left—The battery of three Baird projectors; at right—The giant switchboards and control systems



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M..	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS

166 W. ADAMS ST. CHICAGO

MACHINES THEATRE EQUIPMENT AND SUPPLIES

WRITE FOR CATALOG

ERKER BROS. OPTICAL CO. ST. LOUIS, MO.

TITLES

FOR ALL PURPOSES—ANY LANGUAGE

10 Years Specializing In This Product Assures You of the

BEST

Moderate Prices :: Quick Service

PREMIER TITLE COMPANY

356-358 EAST 33D STREET CHICAGO

Wichita, will be the Miller Theatre. This claim is based on the installation of two systems, either of which is capable of providing proper ventilation.

In the hottest weather of summer, the temperature can be lowered to almost any desired degree by the Mushroom cooled air system and Monsoon overhead system. If necessary, the air in the auditorium can be changed every two minutes by a combination of the two.

Ready for Summer or Winter

The Mushroom system provides for the washing of air that comes into the building and either cools or heats it, as desired. As the air enters the building, it first passes through a radiator room, used only in winter to temper the air. Then it is sent through a solid wall of water where all dirt is washed out. Then through the heating and cooling rooms, it goes to the trunk line ducts of the building. These ducts run the whole length of the theatre under the main and balcony floors. The air is then sent into the theatre through hundreds of registers placed under the seats.

It is necessary that a special room be provided in the basement for this plant. There, in addition to the usual boilers, are motors that run the fans and pumps of the system.

The Monsoon overhead ventilating system will be utilized in hot weather. Five big fans in the roof of the building remove the air. Three of the fans are nine feet in diameter and the other four are twelve feet in diameter. Another fan back stage removes the air from that portion of the building.

The office and store portion of the building is heated with a separate system, not connected with that of the theatre proper.

Fine Projection Room

Located in the rear of the topmost seats of the balcony, and suspended from the roof with its floor on a level with the ceiling of the theatre, are the projection quarters, consisting of three large, well ventilated rooms.

At the rear of the balcony, one ascends a short flight of stairs and passes through a corridor which leads into the rewinding room, which has a floor space measuring six by ten feet.

Next to the rewinding room is the projection room proper, with a floor space of ten and one-quarter by twenty-four feet and with a nine-foot ceiling. The line-up consists of three Baird projectors, finished in battleship grey with nickel trimmings, one special combination stereopticon and effect machine and two spot-flood lamps.

Each of the projectors is equipped with Peerless automatic arc controls. To the right of each projector, set flush with the front wall of the projection room, is a control panel, containing volt meter, ammeter and rheostat control switch.

There is also a push button switch on each panel board that is used to signal the stage electrician.

Set flush with the wall on the right side of the projection room is the switchboard which controls all the arc lamp circuits in the projection room.

There is also a volt and ammeter on this board which registers the combined load of all the machines. The current comes into this switchboard through two 210,000 circular mill cables from a 15 KW General Electric constant voltage, multiple type motor generator set.

This generator is normally driven by a 220 volt, 3 phase, A. C. motor of 25 horse power, but there is also a multiple cylinder gasoline motor direct connected to same, which can be started immediately should the city electric service be cut off accidentally, thereby enabling the projectionist to continue the pictures without any delay.

There is a large enclosed motor-driven rewind and film storage cabinet in the projection room. The rewind being equipped with an automatic cutoff switch which stops the motor when the film is entirely rewound.

The lighting system of the projection room consists of three indirect fixtures for general illumination of the room and an individual drop light at each machine.

Well Ventilated

There are three large ventilators in the projection room ceiling, to which are piped the lamphouses of each projector. These carry off all heat and gases from the arc lamps.

There are two large windows in the projection room and one in each of two other rooms comprising the projection suite. Also a door leading to a private fire escape which leads to the main balcony fire escape.

From the projection room, we step into the electrical room, with a floor space of six by ten feet, which contains the rheostats for each of the machines in the projection room. The current comes into the projection room at seventy volts and the rheostats are used to cut this voltage down to the arc voltage, which is thirty-five.

Absolute Fire Protection

Two screens are used at the Miller. One being located down at the front of the stage for use when the stage is being set for entertainers and the main screen at the rear of the stage. The distance from the front screen to the projector is one hundred and twenty feet and the size of the picture is thirteen by seventeen feet, while the distance to the main screen is one hundred thirty-five feet.

All observation and projection ports are protected by an automatic fire shutter system.

THE BENNETT FILM RENOVATOR

Lengthens the Productive Life of the Film, Gains Good Will for the Exchange, Lessens the Projectionist's Troubles.

Producers, Exchange Managers, Exhibitors and Projectionists,

Send for free illustrated book, telling all about it

Address JULIUS SINGER, Manager

GEORGE H. BENNETT FILM RENOVATOR CO.

729 SEVENTH AVENUE NEW YORK CITY

Reco Hoods are made of natural colored glass and show brilliant and permanent effects. Cheaper and better than any dip.

10 Watt—40 Watt
Hoods are easily cleaned and last forever.

2 Sizes

REYNOLDS ELECTRIC COMPANY

2624 WEST CONGRESS STREET
CHICAGO, ILLINOIS

Also make Flashers, Small Motors, etc.

Across the front wall of the room and up near the ceiling is a steel rod hung in ball bearings, this rod running the full width of the projection room. At one end of this rod is a short piece of rod fitted to it in the shape of an L. Directly over each opening is a bolt screwed into the rod to hold up the shutters, which are hooked to same by means of a chain, and these shutters slide in a steel grove. When the shutters are all open, the rod is held parallel with the ceiling by means of a cord brought down to each machine and held by a fusible link.

In the projection room is a telephone connecting all departments of the theatre; also a city Bell 'phone.

The complete projection installation was designed and plans for same drawn by Seth E. Barnes, chief projectionist for the Miller Enterprises, who has installed the complete equipment and will have complete charge of same.

Besides the projection room in the theatre, there is another and smaller one, this being used as a reviewing room, where all pictures are reviewed by the management.

In addition to a $40,000 organ, with its various effects, is a piano, which is separate from the organ, but which is played from the organ keyboard. Hence a scene in a picture, which calls for it, a "piano solo" can at once be had by pressing down the little tablet marked "piano" and immediately the organist is playing on the piano which stands in the orchestra pit beside the console.

How It Operates

The only portion of the organ that is visible to the audience is the console with its one hundred and forty odd stops or tabs.

One of the unique features of the theatre is the signal system which will be used for the orchestra.

On each individual player's stand is a signal box which contains three colored miniature electric light bulbs—red, white and blue. These are on one control switch, which is located on the conductor's desk. With this arrangement, the conductor is at once able to give every man in the orchestra a direct signal for the proper synchronization of music to the picture. This enables the player to play his part with that freedom and ease with which he might display were he playing a solo, instead of accompanying a photoplay.

Smoothness Assured

Also there will not be a continual stop of the orchestra while changing from one piece of music to another. The conductor will play upon the various instruments of the orchestra as easily as upon the keyboard of the organ. The perceptible change of tempo and rythm, which is usually so keenly felt where the average orchestra plays for the picture, is obviated by this electric signal system.

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the 15th and 30th of Each Month

Foreign Subscription: $7.00 or 85 francs per Annum

Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

Why Experiment with Poor Work?
Why Pay Exorbitant Prices?
Get in Touch with the

Standard Motion Picture Company

1005-1006 Mallers Bldg. Phone Central 2347 Chicago, Ill.

Developing—Printing. Special Title Work

Cheapest by far with Satisfaction Guaranteed

FILMS FOR SALE

"Adventures of Jimmy Dale" (32), featuring E. Lincoln; "Secret Kingdom" (32), featuring Arline Pretty; also full selection of "Features," "Serials," "Comedies," "Educationals," etc. Correspondence solicited.

GUARANTY PICTURES CO.

126 West 46th St. New York

Cable Address: GAPICTCO

AMERICAN

Fotoplayer

(Trade-Mark Registered)

The Musical Marvel Write for Catalogue

AMERICAN PHOTO PLAYER CO.

1600 Broadway New York City

Moving Picture Machines

Complete Equipments—Supplies of All Kinds
Exhibitors' Best Friend

CUT RATE PRICES

Monarch Theatre Supply Co.

228 Union Avenue Memphis, Tenn. 724 So. Wabash Ave. Chicago, Ill.

July and August Installation Reports Show Robert Mortons in Great Demand

AMONG the recent installations made by the American Photo Player Company of the Robert-Morton organs are the following:

Hauber Theatre, Pine Bluff, Arkansas; Empire Theatre, Long Beach, California; Larchmont Theatre, Los Angeles; Superba Theatre, Los Angeles; Excelsior Theatre, San Francisco; New Castro Theatre, San Francisco; Isis Theatre, Boulder, Colorado; American Theatre, Denver; Crystal Theatre, Daytona, Florida; Liberty Theatre, New Orleans; Metropolitan Theatre, Baltimore; Regent Theatre, Baltimore; Leland Theatre, Albany, New York; New Orpheum Theatre, Yonkers, New York; Belvidere Theatre, Brooklyn; Surf Theatre, Keyport, New Jersey; Eugene Theatre, Eugene, Oregon; Heilig Amusement Company, Portland, Oregon; Capitol Theatre, Lebanon, Pennsylvania; Orpheum Theatre, Ogden, Utah; Isis Theatre, Richmond, Virginia; Mack Theatre, Port Angeles, Washington; Madison Theatre, Seattle; Queen Ann Theatre, Seattle; Hawaii Theatre, Honolulu, and New Princess Theatre, Honolulu.

July and August Installation

The above installations, made by the American Photo Player Company during the months of July and August, constitute not only a glowing testimonial to the popularity of the Robert-Morton organ, but evidence of the interest in better music on the part of picture theatre exhibitors.

California leads the list with five installations, Arkansas has one to its credit, Colorado two, Florida one, Louisiana one, Maryland two, New York three, New Jersey one, Oregon two, Pennsylvania one, Utah one, Virginia one, Washington three, while far away Hawaii, the home of the Ukelele, has two.

This makes a total of twenty-six installations reported. It is certainly a most gratifying showing from the viewpoints of both the exhibitors and the American Photo Player Company.

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements.

J. P. REDINGTON, Scranton, Pa.

THEATRE FOR SALE

Theatre, practically new throughout, built for picture and vaudeville house, having stage for road shows. Fully equipped, including scenery, picture machines and pipe-organ. City 25,000 central Missouri. A bargain. Write T. H. Johnson, owner, Sedalia, Missouri.

TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

LUDWIG G.B. ERB,
PRESIDENT

LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG. U.S. PAT. OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

PUBLICITY ADVERTISING MAN—Live wire, four years' experience with largest producers. Youth, energy, originality, punch, pep. Executive experience. Wants opportunity with producer or theatre. Address S. J. W., 207 E. Buttercup Rd., Wildwood, New Jersey.

ORGANIST AT LIBERTY—First-class, experienced theatre musician. Pictures skilfully and artistically cued. Recitalist of exceptional ability. Handle all makes. Specialize on Hope-Jones, Kimball, Austin, Smith, Moller and Robert Morton Instruments. Unlimited library. Union. Address Arthur Edward Jones, Box 194, Portsmouth, Virginia.

AT LIBERTY—Motion picture projectionist. Non Union. Married. 18 years' experience as manager-operator. H. Brown, 610 N. Franklin, Polo, Ill.

MANAGER—Formerly exhibitor, 4 years' experience—live wire, complete knowledge motion pictures, advertising, exploitation. Expert booker, desires responsible connection with theatre, producer or exchange. Barnet Zuckerman, 71 Meserole Street, Brooklyn, New York.

Four More New Film Concerns Incorporated

Four companies incorporated and entered the motion picture business in New York State during the week ending September 13, according to the records in the secretary of State's office.

These companies, with the amount of capitalization and directors for the first year, are: Du-Art Film Laboratories, Inc., $10,000, Arthur Gottlieb, Ralph Pecoreli, New York; Jack M. Jerome, Glenwood; Smart Films, Inc., $20,000, Jonas J. Smith, Fannie Smith, Rose Sherman, Brooklyn; Capitol Photoplays Corporation, $1,000, George V. Reilly, Robert K. Thistle, Harry C. Hand, New York City; American City Bureau Film Service, Inc., $1,000, Albert St. Peter, Jersey City; Arthur T. Dear, George H. Breed, New York City.

Improving Theatres

DUBUQUE, IA.—Strand Theatre has been remodeled, redecorated and re-opened.

SPRINGFIELD, MASS.—E. L. Frechette will expend about $20,000 for improvements to Playhouse Theatre.

NORFOLK, NEB.—Lyric Theatre has been remodeled and re-opened.

ALBANY, N. Y.—Christopher J. Buckley, who recently purchased Leland Theatre, is installing $20,000 organ to be used in connection with moving pictures. House is under management of Oscar J. Perrin.

OGDENSBURG, N. Y.—Extensive improvement has been made to Strand Theatre and house reopened.

PHILADELPHIA, Pa.—Logan Auditorium has plans by Hoffman Henon, Inc., Finance Building, for alterations to theatre at 4910 North Broad Street.

New Film Exchange

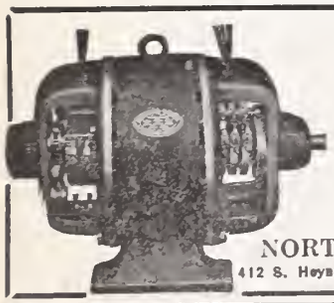
NEW YORK, N. Y.—Thompson Starrett Company, 49 Wall street, has contract to erect two-story film distributing station at 33 and 37 West 44th street for Attica Film Corporation, 484 Fifth avenue, to cost $250,000.

TransVerteR REDUCES POWER BILLS MAKES BETTER PICTURES

Changes AC into DC, which is best for projection arcs. It automatically supplies the voltage needed without the use of wasteful ballast. TransVerteR gives the projectionist perfect arcs, clear-white, steady light that is easy to control.

Write for TransVerteR Facts

THE HERTNER ELECTRIC COMPANY
1904 WEST 112th ST. CLEVELAND, OHIO



"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

THE SUPERIORITY OF THE
RAVEN
HALFTONE SCREEN
has been demonstrated during the past twelve months by a number of comparative tests and regular daily use in the
CAPITOL THEATRE,
BROADWAY, NEW YORK
Raven Screen Corporation
One-Sixty-Five Broadway New York

Only Good Equipment is Advertised in
THE MOVING PICTURE WORLD

B. F. PORTER TAKES OVER BIG CENTER

Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emer gency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.

B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

Facts That Mean Money to Theatre Owners

Read What These Experts in Theatre Seating Say

Extracts from Article in Moving Picture World, Page 404, Sept. 30, 1922.

Theodore L. Hays, general manager of the Finkelstein & Rubin Theatrical Enterprises of Minneapolis, says:

"The psychology of successful purveyance to patrons of entertainment lies in providing an environment as near ideal as possible; an atmosphere which will tend towards the creation of a receptive attitude on the part of theatre goers.

"Many elements enter into or contribute to the so-called environment . . . especially comfortable seating . . .

"The motion picture audience (except where seats are reserved) is a continually changing audience with the result that the seat platform should be sufficient in depth to permit persons to pass the patrons who are seated without necessitating their rising to permit such passage. To permit of this condition seat platforms would necessarily require a depth of at least 34 inches.

"This latter width is quite desirable but involves a sacrifice of considerable floor space and is not generally adopted, except where ample floor space is available. . . .

"As to the style of chair. A wood frame, not too heavy in style and construction, square seat and panel back of leather is, in my judgment, most desirable. . . . Sometime some enterprising chair manufacturer will design a model rattan back and seat, one that will provide both comfort and ventilation."

E. V. Richards, vice president and general manager of the Saenger Amusement Company, Inc., of New Orleans, says:

"In my opinion, comfort is the most essential service of any theatre because without it no theatre, or any other business could prosper.

"Thirty-two (32") inches should be the minimum space between each row of seats, but a thirty-five (35") inch would give maximum comfort to patrons without any great sacrifice of floor space.

"The type of chair is a matter of choice, —climatic conditions largely governing. In cooler climates heavy upholstered chairs seem to be the preference. A recent innovation throughout the South and Southwest, where the warmer weather predominates, a cane bottom chair has been found adaptable.

H. L. Horater, vice president of the Pantheon Theatre Company, of Toledo, Ohio, says:

"I am of the opinion that seats should be comfortable and believe that an effort to crowd, unless one has an exceptional attraction, has a tendency to keep people away."

HERE IT IS!

A comfortable cane back theatre chair, one of the beautiful Mov-Ezy models—a stock finish.

The Mov-Ezy is the only chair that gives comfortable leg space without wasteful spacing, and **without loss of seating capacity.** It is not attached to any other chair in any way and has two individual arm rests.

It is a real chair that means real "Ease at the Movies."

The Mov-Ezy is made in all popular designs and finished and upholstered in accordance with your specifications.

Send for beautiful, new catalogue that tells the wonderful Mov-Ezy story.

Looks Like the Mov-Ezy Was Made to Order from Their Specifications for the Ideal Theatre Chair, Doesn't It?

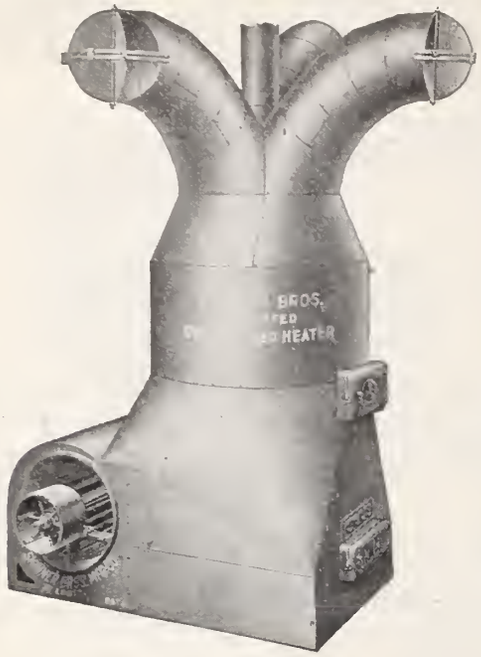
MOV-EZY

provides ample space for passage between rows without the necessity for occupants getting up. By means of a patented feature the Mov-Ezy swings noiselessly to one side at the will of its occupant, thus providing sufficient space even in cases where chairs are actually only 30 inches from back to back.

No longer are pictures constantly interrupted by people being obliged to rise as others pass. No longer is it necessary for long legged people to sit all cramped up through the show. The Mov-Ezy, the chair that means "Ease at the Movies," the only real improvement in theatre seating in fifty years, solves for every theatre owner his seating problems.

Josiah Partridge & Sons Company, Inc.

529-541 Marbridge Building SHOW ROOM SALES OFFICE **47 West 34th St., New York**



This Heater Is Also a Ventilator

With this Skinner Bros. Direct Fired Heater in your basement you will always be sure of proper heating and ventilation whenever you want it. In summer it can be used as a ventilator alone—in winter it can be used as a ventilator and heater combined.

In operation, the Skinner Heater is odorless and practically noiseless. When used as a ventilator, fresh air is drawn from the outside, passed through the unit, and then gently diffused through the auditorium. This fresh air displaces the foul, impure air and drives it out through the regular ventilator openings in your building.

When used as a heater, the air is warmed during its passage through the unit—this warmed air can be re-circulated throughout the auditorium before the performance starts. After the audience is assembled, as much fresh air as is desired is brought in from outside.

No Exposed Pipes or Ducts

The Skinner Bros. Heating System is entirely different from old time types. There are no exposed pipes or ducts to clutter up the aisles or passage ways in your auditorium. Besides this, you save the usual cost of the miscellaneous fittings which go with the old, inefficient systems.

Economical—Fully Guaranteed

Even in coldest weather the Skinner Bros. Heater needs to be operated only a few hours before the performance. Costs little to install and can be operated by anyone. If steam is available we supply our Baetz Type, which uses live or exhaust steam at any pressure.

Every Skinner Heater is fully guaranteed, when installed as directed by our engineers after a survey of the premises.

Find out more about the Skinner Heater—we will gladly submit full details, without obligation, of course.

Skinner Bros. Mfg. Co., Inc.

1440 So. Vandeventer Ave. St. Louis, Mo.

Factories: St. Louis, Mo., and Elizabeth, N. J.

Boston, 461 Little Bldg.
Buffalo, 718 Morgan Bldg.
Chicago, 1719 Fisher Bldg.
Cincinnati, Ohio
Cleveland, 628 Marshall Bldg.
Detroit, 324 Scherer Bldg.
Kansas City, 343 Lee Bldg.
New York, 1718 Flatiron Bldg.
Pittsburgh, 8 Wood St.
San Francisco, Monadnock Block
Spokane, 425 First Ave.
Washington, D. C., 730 Evans Bldg.

Skinner Bros.
Direct Fired HEATING SYSTEM

Universal Lighting Plants The Best Interruption Insurance

"Hello, Sam?—Yes, this is Harry at the Rialto. I want to cancel that feature for tomorrow night."

"What's the trouble, Harry, another storm?"

"No—worse than that. The city electric plant is short on coal and the house may be dark for a week."

"Serves you right, Harry, for not taking out interruption insurance."

"What? Interruption insurance. Never heard of it."

"That's just the trouble with you, Harry. You never take the time or trouble to investigate. Interruption insurance is a Universal Electric Plant for generating your own current."

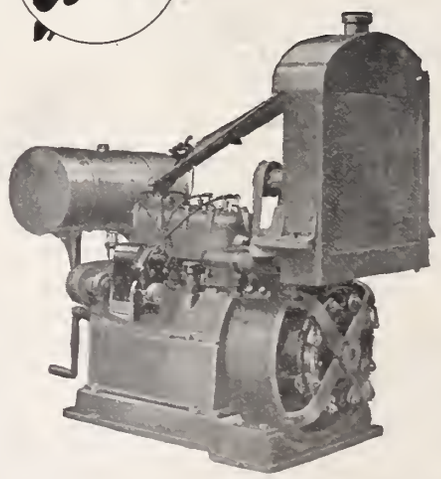
"But, Sam, I thought those independent electric plants were only good for small town theatres."

"That may be true of some, but the Universal is made in sizes to meet all requirements. Then, too, if you want to use it as a permanent proposition it is cheaper than central station current and will pay for itself."

"But what will it cost to install a plant for the Rialto?"

"Just about what one dark house will keep out of the box office. I would advise you to wire the Universal factory today. They have a representative near you, who can give you all the details and can have a plant installed for you in a jiffy."

Universal



FOUR Cylinder Electric Plants
(Sizes for All Requirements)

Write today for bulletin, "A Story for the Exhibitor"

UNIVERSAL MOTOR CO.
OSHKOSH, WISCONSIN

Not connected with any other firm using the name "Universal"

EASTMAN POSITIVE FILM

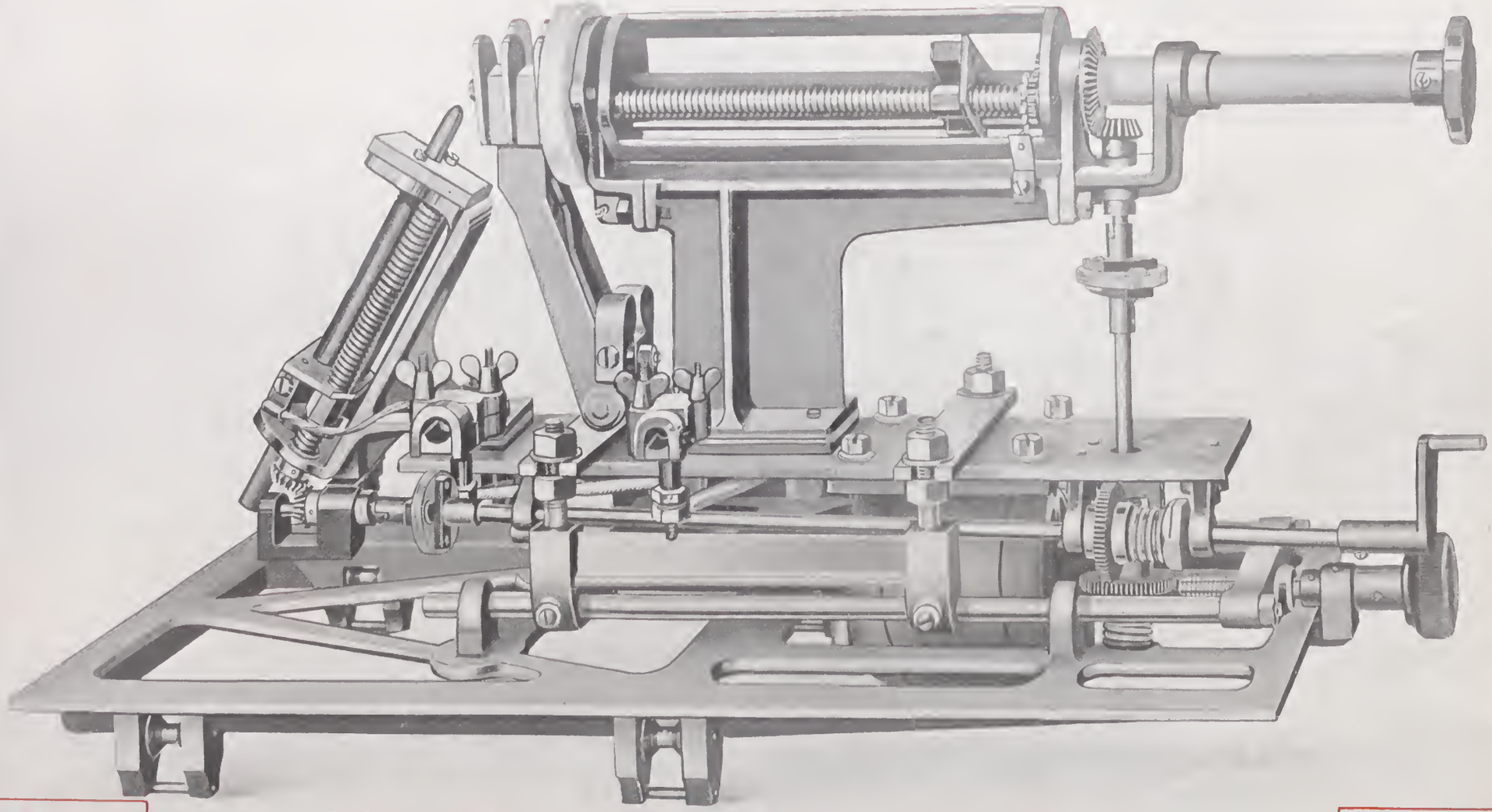
with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

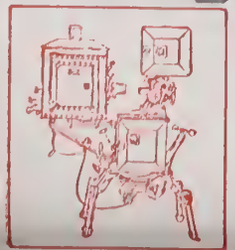
Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters on the transparent margin.

EASTMAN KODAK COMPANY

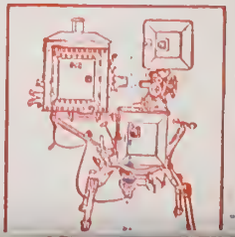
ROCHESTER, N. Y.

POWER'S - G.E.
HIGH INTENSITY ARC LAMPS
FIFTEEN MONTHS IN PRACTICAL OPERATION
THREE HUNDRED INSTALLED
WHERE THEY GO THEY STAY





FOR BETTER PROJECTION—
POWER'S PROJECTORS
BETTER PROJECTION PAYS



NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK N.Y.

Regional in News Value; National in Service

HE NEW YOR
IC LIBRARY

Moving Picture WORLD

Vol. 58, No. 7 OCTOBER 14, 1922 PRICE 25 CENTS

41 Great Paramount Pictures

A WORTHY successor to "Blood and Sand." A story chock-full of romance and excitement and mighty drama. Settings and costumes bewildering in their beauty. A fascinating and ideal star role for Valentino, the magnificent.

From the play "Amos Judd" by Alethea Luce and the novel by John Ames Mitchell. Scenario by June Mathis. Directed by Philip E. Rosen.

Jesse L. Lasky presents

No. 24 Rodolph Valentino

in

"THE YOUNG RAJAH"

Cast includes

WANDA HAWLEY and CHARLES OGLE

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

CHARLES MILLER PRODUCTION *presents*

"THE MAN SHE BROUGHT BACK"

WITH EARLE FOX, DORIS MILLER AND FRANK LOSEE

A PLAYGOERS PICTURE

IT has the dramatic punch that audiences are strong for. A young recruit in the Royal Mounted is sent out to get his man. He sneaks back alone. He is disgraced and dishonored before the girl he loves. Then her faith rekindles his manhood and he fights his way to her favor. When, single handed, he wades into a snarling pack of lawbreakers and licks them with his bare fists, you'll know by the noise your audience is happy.

If Your Patrons Like
Royal Mounted Stories,
PUT THIS ONE DOWN—

Motion Picture News,
September 23rd, 1922.

FOREIGN REPRESENTATIVE SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC

PARAMOUNT'S 1922 PROMISE *was performed!*

Last May Paramount announced to exhibitors its "Famous 41."

And hundreds of exhibitors booked their Paramount Pictures on the advance announcement.

What a demonstration of the power of Faith!

And how has that faith been rewarded?

Starting with the very first of the now famous 41, Paramount's promise has been performed.

Think of "Blood and Sand," of "Manslaughter", "The Old Homestead", "To Have and To Hold", "Clarence". Space is too limited to remind you of them all, but a few are pictured here.

Paramount's Famous 41 have proved the lions of the season.

These pictures were booked on faith. That faith has been justified.

Faith in Paramount will continue to reap rewards. The exhibitor who shows Paramount Pictures is the one who is keeping faith with his patrons.

And keeping faith with your patrons **pays!**

"The OLD HOMESTEAD" with Theodore Roberts
Adapted from Denman Thompson's Play by Perley Poore Sheehan & Frank Woods
Scenario by Julien Josephson
A James Cruze Production
RODOLPH VALENTINO in "Blood and Sand"
A FRED NIBLO PRODUCTION
From the novel by VICENTE BLASCO IBAÑEZ and the play by Tom Cushing
Adaptation by June Mathis
Thomas Meighan in "The Man Who Saw Tomorrow"
by Perley Poore Sheehan and Frank Condon
Directed by Alfred Green
A GEORGE FITZMAURICE PRODUCTION
"TO HAVE AND TO HOLD" by Mary Johnston
with Betty Compson and Bert Lytell supported by Theodore Kosloff
SCENARIO by OUIDA BERGERE
WALLACE REID in "The Dictator"
by Richard Harding Davis
Supported by Lila Lee
A JAMES CRUZE Production
A WILLIAM deMILLE PRODUCTION
"Nice People" with Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye
From the play by Rachel Crothers
Screen Play by CLARA BERANGER
A WILLIAM deMILLE PRODUCTION
"Clarence" by Booth Tarkington
with Wallace Reid, Agnes Ayres and May McAvoy
SCREENPLAY by CLARA BERANGER
CECIL B. DeMILLE'S "Manslaughter" with THOMAS MEIGHAN
From the novel by Alice Duer Miller
Leatrice Joy and Lois Wilson
Adaptation by Jeanie Macpherson
Gloria Swanson in "The Impossible Mrs. Bellew"
A SAM WOOD PRODUCTION
by David Lisle
Adaptation by Percy Heath

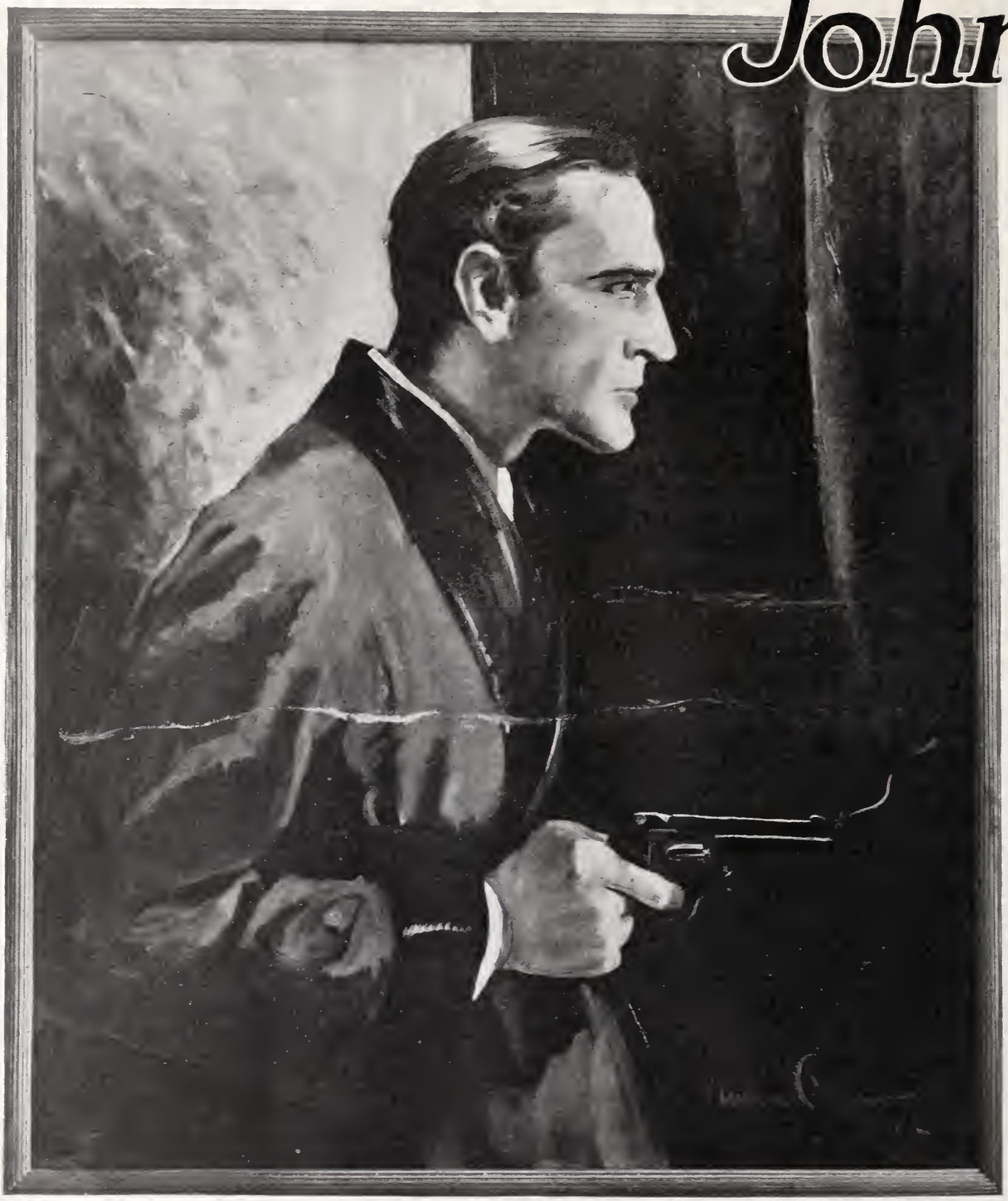
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Paramount Pictures

If it's a Paramount Picture it's the best show in town

This advertisement, with different wording, appears in the Ladies Home Journal and as a two page spread in the Saturday Evening Post in December.

John



Sherlock

From the William Gillette play based on

Barrymore

America's foremost actor now appears in the most famous fiction role of all time.

JOHN BARRYMORE, idol of America, is hero of a hundred dark adventures in the maze of London's underworld. As Sherlock Holmes, best known and most widely admired character of modern fiction, he enacts breath-taking pursuits of master criminals. He blocks a crafty attempt at murder in the gas house. He frustrates a diabolical raid on his Baker Street den. He eludes the desperate shot of Moriarty, genius of London criminals. He rescues the frail girl Rose Faulkner from abduction and by absorbing detective work, masterly, superb, he recovers documents that mean life and fortune!

Here is a truly great motion picture attraction that means crowded houses and big money to you this Fall. "Sherlock Holmes" is a million copy best seller. John Barrymore is a star whose name spells certain money at the box-office. "Sherlock Holmes" was photographed in England, Switzerland and America.

released October 29 by

Goldwyn

Mr. Barrymore *is supported by this Remarkable Cast:*

ROLAND YOUNG
Star of "Rollo's Wild Oat"

WILLIAM H. POWELL
Leading Role of "Spanish Love"

PERCIVAL KNIGHT
Well known musical comedy star

CAROL DEMPSTER
Star of "Dream Street"
(Courtesy D. W. Griffith)

HEDDA HOPPER
Star of "The Quaker Girl" and many screen plays

ANDERS RANDOLF
One of film's leading heavies

LOUIS WOLHEIM
Star of "The Hairy Ape"

ROBERT SCHABLE
Leading man in many important films

REGINALD DENNY
Star of "The Leather Pushers"

ALBERT BRUNING
Star of "Back to Methuselah"

LUMSDEN HARE
Leading man for Ethel Barrymore, Maude Adams, etc.

GUSTAVE von SEYFFERTITZ
Well known player, director, producer

ALSO

PEGGY BAYFIELD
ROBERT FISHER
MARGARET KEMP
JERRY DEVINE
DAVID TORRENCE
JOHN WILLARD

Holmes

Sir Conan Doyle's story. ***Directed by*** **Albert Parker**

Gentlemen,—I Thank You

I take this means of extending my thanks and appreciation, on behalf of Mrs. DeHaven and myself, for the splendid treatment and good-will accorded me by exhibitors and friends during my present country-wide trip, in which I have visited all of the largest cities.

I feel gratified that so clever a showman as "Roxie" Rothapfel, of the Capitol Theatre, New York, has contracted for the entire series of twelve DE HAVEN COMEDIES, and am happy to get the reports of bookings in the long list of high-class first-run houses throughout the United States.

In many cities I saw our first comedy, "THEIR FIRST VACATION." It was splendidly received. Our second comedy, "TWIN HUSBANDS," is better than the first, and I promise you, Gentlemen, that every remaining picture of the series of twelve will be immeasurably better as we go along.

It has long been Mrs. DeHaven's ambition, and my own, to produce the highest-class entertainment in the industry, and to this end, Mrs. DeHaven and myself and our entire organization at the Coast, are working with might and main. You know that we can't accomplish our ambition unless we make good comedies. I know it—I'm not kidding myself. As a showman, I realize that DE HAVEN COMEDIES must be "the class," and in this connection, all I ask as a favor of exhibitors is that you extend me the courtesy of seeing DE HAVEN COMEDIES as fast as they are ready for release and to book them strictly on their merits.

Again, Gentlemen, on behalf of Mrs. DeHaven and myself, accept my thanks for your kindness, friendliness, courtesies and hospitality while en route.

Sincerely and cordially,

Carter DeHaven

Carter DeHaven Comedies
(Series of 12—Two Reels Each)
Distributed by
Film Booking Offices
of America, Inc.
Home offices: 723 7th Avenue, New York
Exchanges Everywhere

MERMAID COMEDIES
JACK WHITE PRODUCTIONS

LIGE CONLEY *in*
"THE STEEPLECHASER"

Are Greeted With Spontaneous Laughter Wherever Shown!

"THE STEEPLECHASER"

With Lige Conley, Jimmie Adams and Elinor Lynn

Will be Released Soon. It is Faster than "LOOK OUT BELOW".

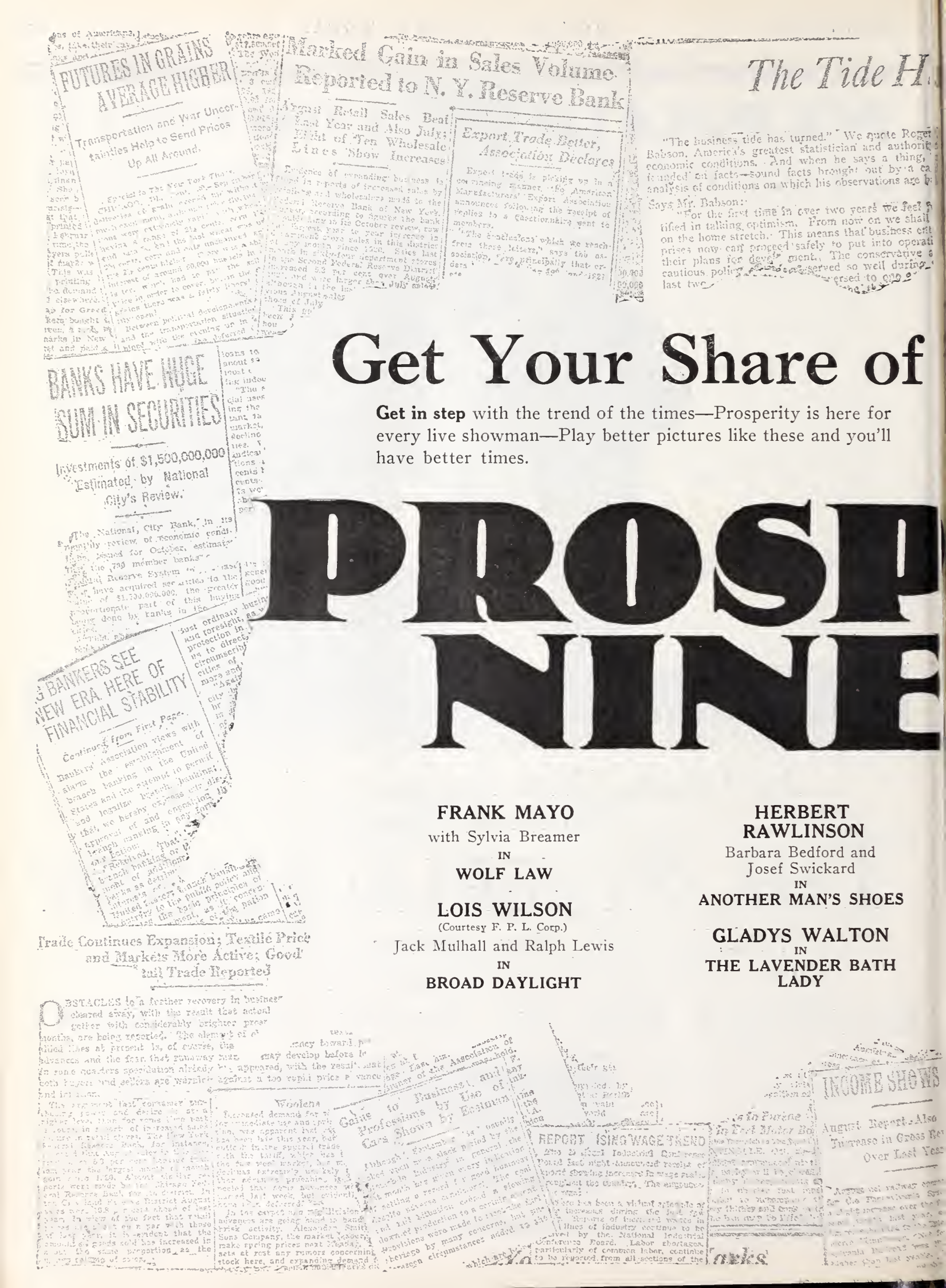
CONTRACT FOR THE ENTIRE SERIES NOW!

MERMAID COMEDIES
are among Educational's
Short Subjects
NATIONALLY ADVERTISED
to 24,000,000 Readers

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM
EXCHANGES, INC.

E. W. Hammons, President


FUTURES IN GRAINS AVERAGE HIGHER
Transportation and War Uncer
tainties Help to Send Prices
Up All Around.
Marked Gain in Sales Volume
Reported to N. Y. Reserve Bank
Export Trade Better,
Association Declares
The Tide H
"The business tide has turned." We quote Roger
Babson, America's greatest statistician and authorit
economic conditions. And when he says a thing,
is founded on facts—sound facts brought out by a ca
analysis of conditions on which his observations are b
Says Mr. Babson:
"For the first time in over two years we feel j
tified in talking optimism. From now on we shall
on the home stretch. This means that business ent
prises now can proceed safely to put into operati
their plans for devel ment. The conservative a
cautious polic served so well during
last two
BANKS HAVE HUGE
BUILT IN SECURITIES
Investments of $1,500,000,000
Estimated by National
City's Review.
BANKERS SEE
NEW ERA HERE OF
FINANCIAL STABILITY
Trade Continues Expansion; Textile Price
and Markets More Active; Good
Fall Trade Reported
INCOME SHOWS
Professions by Use of
Cars Shown by Business
REPORT ISING WAGE TREND

Get Your Share of

Get in step with the trend of the times—Prosperity is here for every live showman—Play better pictures like these and you'll have better times.

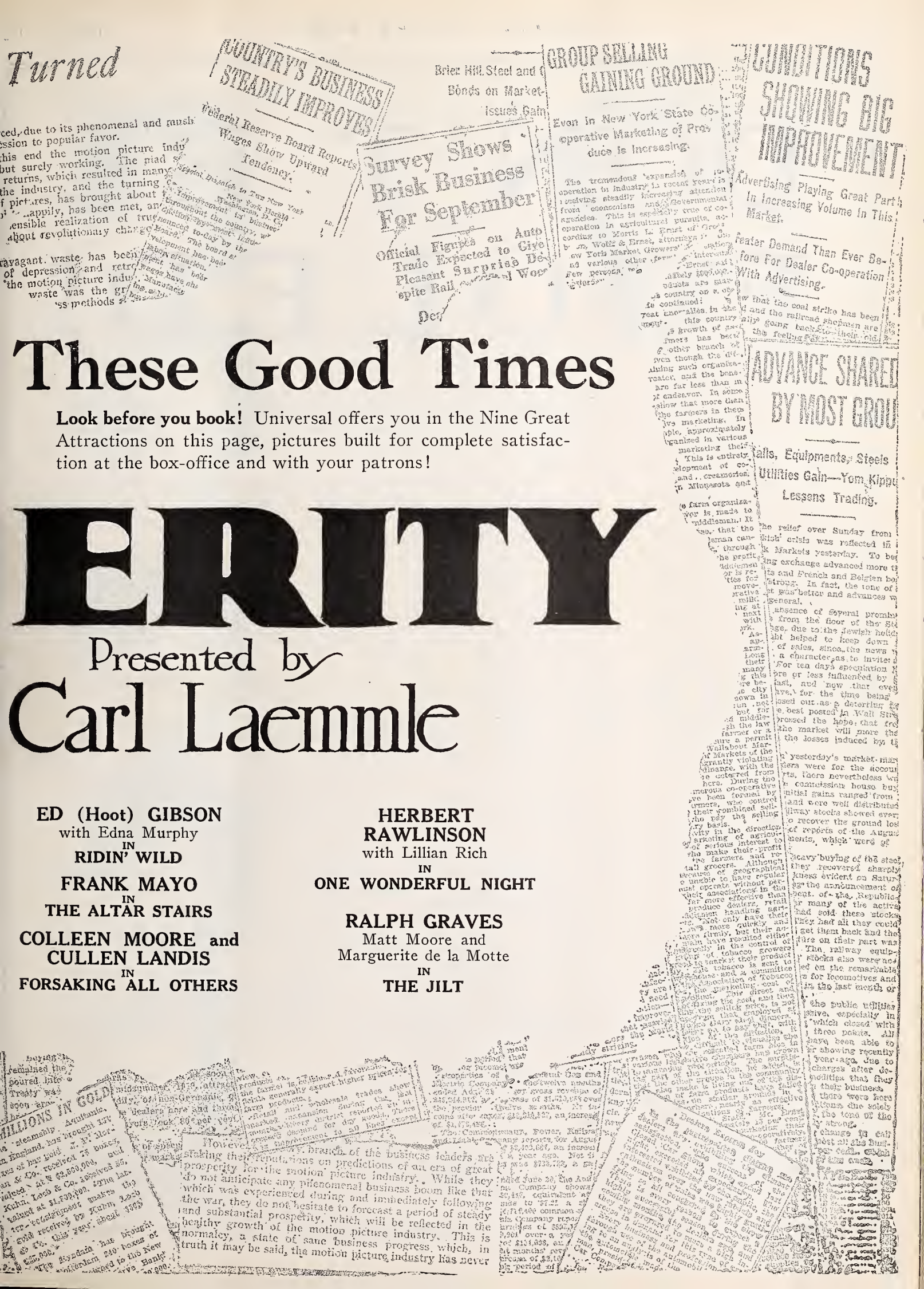
PROSP
NINE

FRANK MAYO
with Sylvia Breamer
IN
WOLF LAW

LOIS WILSON
(Courtesy F. P. L. Corp.)
Jack Mulhall and Ralph Lewis
IN
BROAD DAYLIGHT

HERBERT RAWLINSON
Barbara Bedford and
Josef Swickard
IN
ANOTHER MAN'S SHOES

GLADYS WALTON
IN
THE LAVENDER BATH LADY


Turned
COUNTRY'S BUSINESS STEADILY IMPROVES
Federal Reserve Board Reports Wages Show Upward Tendency.
Brief Hill Steel and Bonds on Market Issues Gain
Survey Shows Brisk Business For September
Official Figures on Auto Trade Expected to Give Pleasant Surprise De
GROUP SELLING GAINING GROUND
Even in New York State Co-operative Marketing of Pro duce is Increasing.
CONDITIONS SHOWING BIG IMPROVEMENT
Advertising Playing Great Part In Increasing Volume In This Market.
Greater Demand Than Ever Be fore For Dealer Co-operation With Advertising.
ADVANCE SHARES BY MOST GROU
Rails, Equipments, Steels Utilities Gain—Yom Kippu Lessens Trading.
These Good Times
Look before you book! Universal offers you in the Nine Great Attractions on this page, pictures built for complete satisfaction at the box-office and with your patrons!
ERITY
Presented by
Carl Laemmle
ED (Hoot) GIBSON
with Edna Murphy
IN
RIDIN' WILD
FRANK MAYO
IN
THE ALTAR STAIRS
COLLEEN MOORE and CULLEN LANDIS
IN
FORSAKING ALL OTHERS
HERBERT RAWLINSON
with Lillian Rich
IN
ONE WONDERFUL NIGHT
RALPH GRAVES
Matt Moore and
Marguerite de la Motte
IN
THE JILT
However, a majority of the business leaders are staking their reputations on predictions of an era of great prosperity for the motion picture industry. While they do not anticipate any phenomenal business boom like that which was experienced during and immediately following the war, they do not hesitate to forecast a period of steady and substantial prosperity, which will be reflected in the healthy growth of the motion picture industry. This is normalcy, a state of sane business progress, which, in truth it may be said, the motion picture industry has never

DON'T BE FOOLED!

Every exhibitor who has played the Universal-Jewel series of six LEATHER PUSHERS knows of their sensational success with audiences and at the box office.

So great was the success of these remarkable two-reel features that we immediately decided to produce the remaining six stories of the original twelve by H. C. WITWER—their famous author.

These are now finished. They were produced with the original cast, headed by REGINALD DENNY as "Kid Roberts," and including HAYDEN STEVENSON as the wise-cracking manager, under the direction of HARRY POLLARD, who made the first series of LEATHER PUSHERS.

We have every reason to believe that this second series of six will be as great a sensation as the first. If the judgment of exhibitors and their patrons bears out our predictions, we will produce a third series.

THE ONLY LEATHER PUSHERS IN THE WORLD are and will be released through UNIVERSAL Exchanges. All six of the NEW LEATHER PUSHERS will shortly be screened at these exchanges.

If anybody, at any time, anywhere, tries to sell you anything remotely resembling THE LEATHER PUSHERS, ask him if REGINALD DENNY is in it, or HAYDEN STEVENSON, or if it was directed by HARRY POLLARD, or made by UNIVERSAL. If he cannot say "yes" to these questions, you will not only know that they are not the genuine LEATHER PUSHERS, but nothing like them.

LOOK BEFORE YOU BOOK — Make sure you are getting the genuine LEATHER PUSHERS as produced by UNIVERSAL. Beware of imitations—or you'll be the loser.

DON'T BE FOOLED!

THE GREATEST STORY EVER TOLD IN MOTION PICTURES

SHADOWS

Presented by

B. P. Schulberg

A Tom Forman Production

Adapted from

Wilbur Daniel Steele's famous prize story "Ching, Ching, Chinaman"

It's a Preferred Picture

Produced by

PREFERRED PICTURES-INC.

B. P. Schulberg -Pres- J. G. BACHMANN-Treas

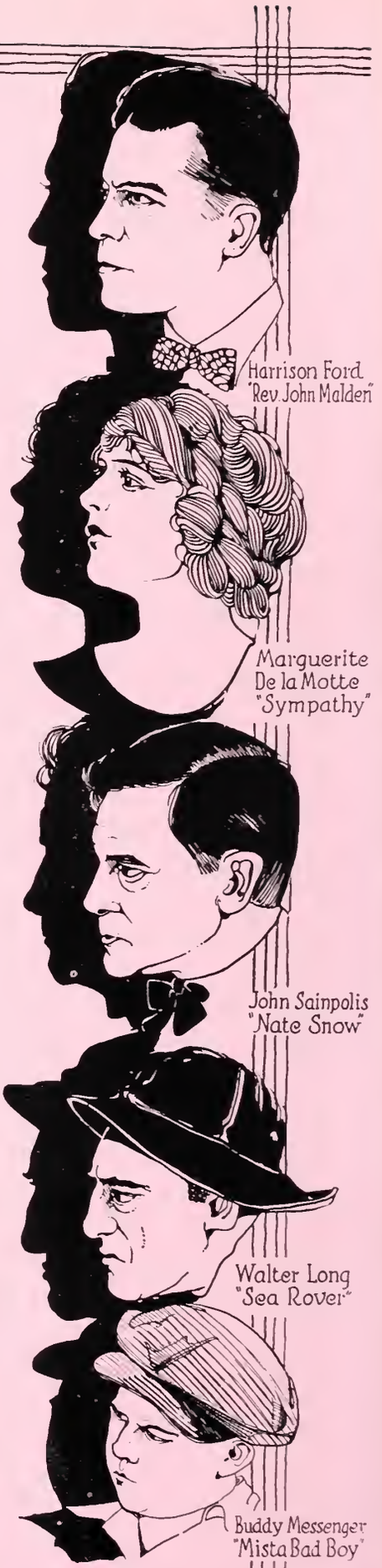
Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

Lon Chaney
"Yen Sin"

Pictures and Stories which create the most lasting impression are those dealing with normal people in normal surroundings — with a sprinkling of tears, a laugh here and there, and thrills that quicken the pulses.



Harrison Ford
"Rev. John Malden"

Marguerite De la Motte
"Sympathy"

John Sainpolis
"Nate Snow"

Walter Long
"Sea Rover"

Buddy Messenger
"Mista Bad Boy"

Such a Picture is

SHADOWS

Created for exhibitors who can afford only the best

Prints at exchanges by October 15th

Produced by

PREFERRED PICTURES-INC.

B.P. Schulberg -Pres- J.G. BACHMANN-Treas

Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

MARY PICKFORD

in

"Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rosher

The Picture 50,000,000 Are Waiting to See

Mary Pickford with her famous curls in a new 1922 version of her greatest early screen triumph, "Tess of the Storm Country," a portrayal that lifted this supreme artiste to the very peak of popular approval.

Mary Pickford as a girl again—as the lovable Tess who has brought glad tears and joyous smiles to millions.

Mary Pickford in rags and tatters and rubber boots—but always smiling her impish child smile, always shaking her golden curls.

Book This Picture Early for Your Share of the 50,000,000

Released by
UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

Cut Your Losses—
Measure Your Profits

With Charles Ray and "A Tailor Made Man," by all odds the biggest and best Charles Ray production.

A tremendous box-office success that has made big money wherever shown, and that will make big money for you.

Every exhibitor needs "A Tailor Made Man"—not just because it is a box-office certainty, but because it pleases every class of patron, builds theatre prestige and makes new business.

Arthur S. Kane
presents

Charles Ray
in
"A Tailor Made Man"

By Harry James Smith
As produced by
Cohan and Harris in the
United States of America

Direction ~
Joseph de Grasse

Released by
UNITED ARTISTS
CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

"PLAYED TO A FULL HOUSE"

EASTMAN THEATRE
DEDICATED TO MUSIC AND MOTION PICTURES
ROCHESTER · N · Y September 16, 1922.
Telephone Main 7140

Reply to, Mr. Goulding

Mr. H. N. Marin, Mgr., Incor.,
Distinctive Pictures,
366 Madison Avenue,
New York City.

My dear Mr. Marin:

It might be of interest to the Distinctive Pictures Incorporated to know that their film THE MAN WHO PLAYED GOD starring George Arliss has been a great success in the new EASTMAN THEATRE this week and has been played to a full house at practically every performance.

Comments of warm approval have come to us from many people and my own personal opinion is that it is a wonderful picture from the standpoints of photography and acting and plot.

This type of picture should help greatly to elevate the standards of the industry and it should find great favor with any audience because of its strong human element.

I regard this production as one of the best so far produced.

Sincerely yours,
THE EASTMAN THEATRE
Charles H. Goulding
Manager.

CHG-B

Distinctive Productions, Inc.
presents

GEORGE ARLISS
in
"THE MAN WHO PLAYED GOD"

From a play
by Jules Eckert Goodman
founded on Gouverneur Morris's
story of the same name

Scenario by Forrest Halsey
Photography by Harry A. Fischbeck
Art Director – Clark Robinson

Direction by Harmon Weight

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

"All America Will Want to See 'A Woman's Woman'"

Says the Motion Picture News. "Just the type of picture everyone likes. It can be shown with success everywhere."

There's "A Woman's Woman" in every home—A famliy model for every product—And here is the 100 per cent. family photoplay.

It is filled with tense moments—There is tremendous heart appeal—It is vibrant with reality—There are powerful emotional scenes—Every-day home settings that bite with truthfulness—And an all-star cast led by Mary Alden at her best.

It's a Picture All America Will Want to See

Albion Productions Incorporated
presents

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Giblyn Production

Adapted from Mrs. Nalbro Bartley's
Saturday Evening Post story
of the same name

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

"A New Dramatic Situation—
Never Has Been Done Before"

This was the critics' verdict on the midnight prison-cell marriage when "The Glorious Adventure" played the Mark Strand, Brooklyn.

And that is only one of many powerful, thrilling and gripping melodramatic scenes in this new and novel first all-color feature length picture.

You also have a nation's most beautiful and titled woman with gorgeous costumes for a feminine appeal, plus a powerful love story and an all-star cast.

It's New, It's Novel, It's Different
A Big, Gripping Melodrama

J. STUART BLACKTON

presents

Lady Diana Manners

in his own story

"The Glorious Adventure"

The First Prizma Color Photoplay
Scenario by Felix Orman

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

R-C Pictures presents

Ethel Clayton

IN THE GREATEST SUCCESS OF HER CAREER

"If I Were Queen"

FROM THE STORY

THE THREE-CORNERED KINGDOM

BY

DU VERNET

DIRECTED BY WESLEY RUGGLES

THIS is the day of romance that grips and thrills with hot love and deeds of valor.

That's just the kind of picture F. B. O. offers in Ethel Clayton's first great super-special for this hustling organization.

An incredibly fascinating story—a star of tremendous box-office popularity—scenes of stupendous magnitude and regal splendor—costumings of lavish beauty—situations of stunning drama and love interest — together with exploitation possibilities that make it ONE OF THE GREATEST BOX-OFFICE PRODUCTIONS OF THE HOUR.

IMAGINE Ethel Clayton as the central figure of a royal love affair—Imagine her in the arms of a stalwart Prince Charming—Imagine her in a dozen other smashing scenes that blaze with the fire of red-blooded romance amid the gorgeous trappings of Old World courts and castles.

Conceded, even by competitors, to be the GREATEST VEHICLE ON WHICH THIS BRILLIANT AND BEAUTIFUL STAR HAS EVER BESTOWED THE IMPRINT OF HER GENIUS. You can lick the toughest competition with this one, Mr. Showman. Book it RIGHT NOW thru your nearest F. B. O. Exchange.

FILM BOOKING OFFICES OF AMERICA, Inc.

HOME OFFICES—F. B. O. BLDG., 723-7TH AVE., NEW YORK CITY

Exchanges Everywhere

J.A.PARTINGTON

E.H.ROTH

Booked by J.A.Partington and E.H.Roth for San Francisco's Finest Theatre THE GRANADA

LEWIS J.SELZNICK presents

"LOVE IS AN AWFUL THING"

STARRING

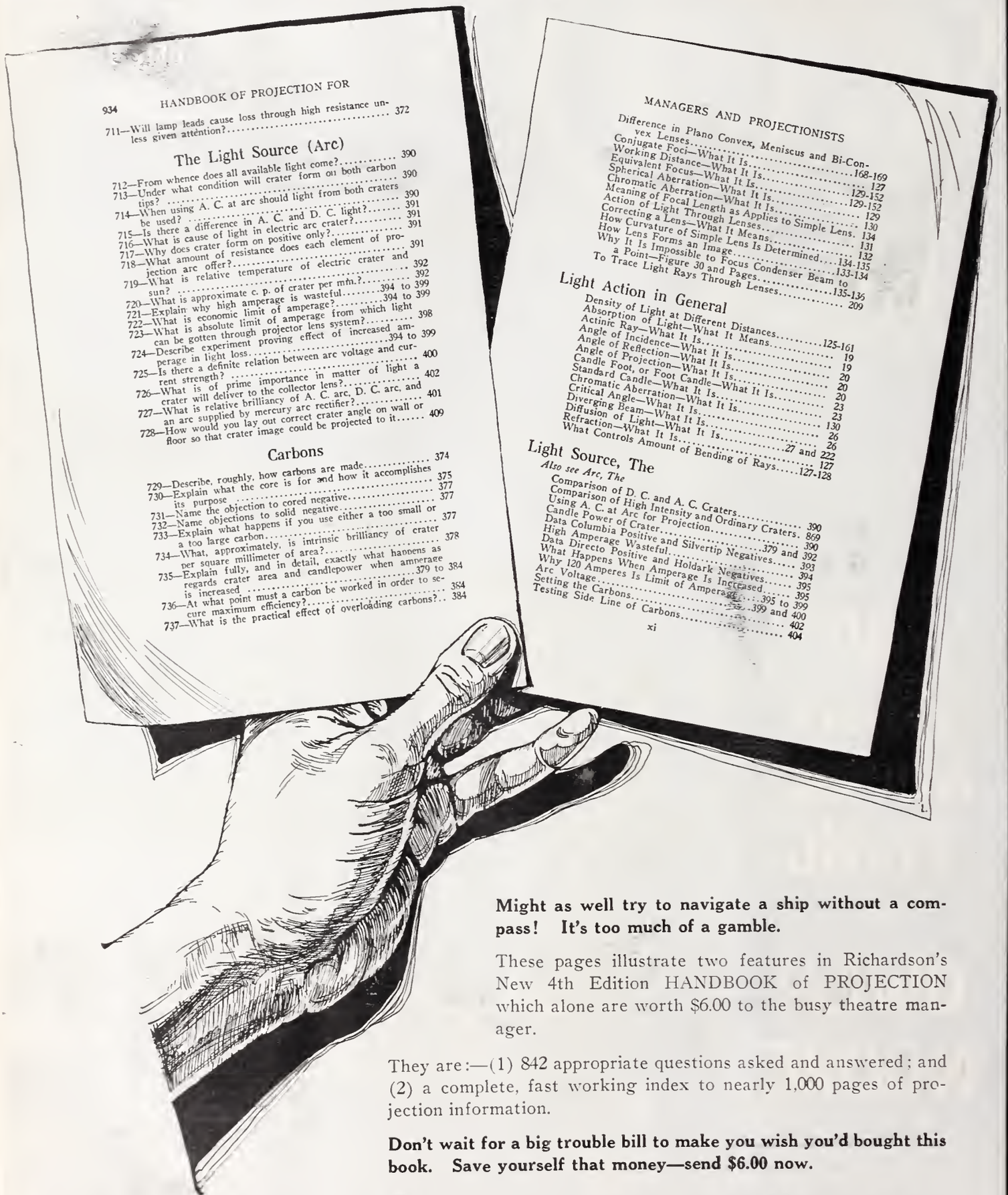
OWEN MOORE

A Victor Heerman Production

Cast Includes Marjorie Daw, Katharine Perry and Arthur Hoyt

GRANADA THEATRE
ONE OF THE FINEST MOTION PICTURE THEATRES IN THE WORLD
WILL OPEN TO THE PUBLIC THURSDAY NOVEMBER SEVENTEENTH
1060

Run A Theatre Without This Handbook?


934 HANDBOOK OF PROJECTION FOR
711—Will lamp leads cause loss through high resistance unless given attention? 372
The Light Source (Arc)
712—From whence does all available light come? 390
713—Under what condition will crater form on both carbon tips? 390
714—When using A. C. at arc should light from both craters be used? 390
715—Is there a difference in A. C. and D. C. light? 391
716—What is cause of light in electric arc crater? 391
717—Why does crater form on positive only? 391
718—What amount of resistance does each element of projection arc offer? 391
719—What is relative temperature of electric crater and sun? 392
720—What is approximate c. p. of crater per mm.? 392
721—Explain why high amperage is wasteful 394 to 399
722—What is economic limit of amperage? 394 to 399
723—What is absolute limit of amperage from which light can be gotten through projector lens system? 398
724—Describe experiment proving effect of increased amperage in light loss 394 to 399
725—Is there a definite relation between arc voltage and current strength? 400
726—What is of prime importance in matter of light a crater will deliver to the collector lens? 402
727—What is relative brilliancy of A. C. arc, D. C. arc, and an arc supplied by mercury arc rectifier? 401
728—How would you lay out correct crater angle on wall or floor so that crater image could be projected to it 409
Carbons
729—Describe, roughly, how carbons are made 374
730—Explain what the core is for and how it accomplishes its purpose 375
731—Name the objection to cored negative 377
732—Name objections to solid negative 377
733—Explain what happens if you use either a too small or a too large carbon 377
734—What, approximately, is intrinsic brilliancy of crater per square millimeter of area? 378
735—Explain fully, and in detail, exactly what happens as regards crater area and candlepower when amperage is increased 379 to 384
736—At what point must a carbon be worked in order to secure maximum efficiency? 384
737—What is the practical effect of overloading carbons? 384
MANAGERS AND PROJECTIONISTS
Difference in Plano Convex, Meniscus and Bi-Convex Lenses 168-169
Conjugate Foci—What It Is 127
Working Distance—What It Is 129-152
Equivalent Focus—What It Is 129-152
Spherical Aberration—What It Is 129
Chromatic Aberration—What It Is 130
Meaning of Focal Length as Applies to Simple Lens 134
Action of Light Through Lenses 131
Correcting a Lens—What It Means 132
How Curvature of Simple Lens Is Determined 134-135
How Lens Forms an Image 133-134
Why It Is Impossible to Focus Condenser Beam to a Point—Figure 30 and Pages 135-136
To Trace Light Rays Through Lenses 209
Light Action in General
Density of Light at Different Distances 125-161
Absorption of Light—What It Means 19
Actinic Ray—What It Is 19
Angle of Incidence—What It Is 20
Angle of Reflection—What It Is 20
Angle of Projection—What It Is 20
Candle Foot, or Foot Candle—What It Is 20
Standard Candle—What It Is 23
Chromatic Aberration—What It Is 23
Critical Angle—What It Is 130
Diverging Beam—What It Is 26
Diffusion of Light—What It Is 26
Refraction—What It Is 27 and 222
What Controls Amount of Bending of Rays 127
127-128
Light Source, The
Also see Arc, The
Comparison of D. C. and A. C. Craters 390
Comparison of High Intensity and Ordinary Craters 869
Using A. C. at Arc for Projection 390
Candle Power of Crater 379 and 392
Data Columbia Positive and Silvertip Negatives 390
High Amperage Wasteful 393
Data Directo Positive and Holdark Negatives 394
What Happens When Amperage Is Increased 395
Why 120 Amperes Is Limit of Amperage 395
Arc Voltage 395 to 399
Setting the Carbons 399 and 400
Testing Side Line of Carbons 402
404
xi

Might as well try to navigate a ship without a compass! It's too much of a gamble.

These pages illustrate two features in Richardson's New 4th Edition HANDBOOK of PROJECTION which alone are worth $6.00 to the busy theatre manager.

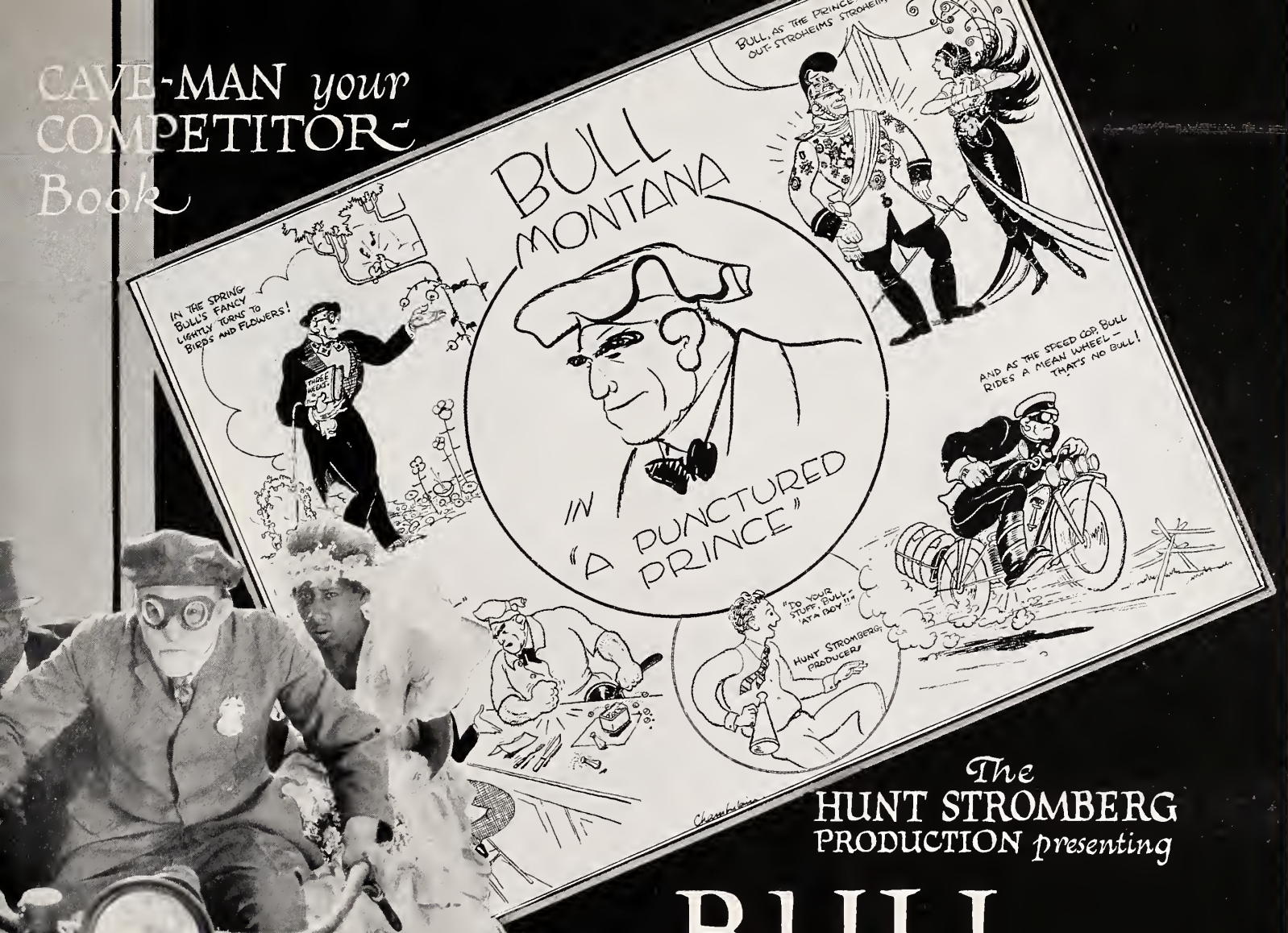
They are:—(1) 842 appropriate questions asked and answered; and (2) a complete, fast working index to nearly 1,000 pages of projection information.

Don't wait for a big trouble bill to make you wish you'd bought this book. Save yourself that money—send $6.00 now.

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, N. Y.

CAVE-MAN your COMPETITOR-
Book


BULL MONTANA
IN "A PUNCTURED PRINCE"
IN THE SPRING BULL'S FANCY LIGHTLY TURNS TO BIRDS AND FLOWERS!
THREE WEEKS
BULL, AS THE PRINCE, OUT-STROHEIMS STROHEIM
AND AS THE SPEED COP, BULL RIDES A MEAN WHEEL — THAT'S NO BULL!
"DO YOUR STUFF, BULL — ATTA BOY!!"
HUNT STROMBERG PRODUCERS

The HUNT STROMBERG PRODUCTION *presenting*

BULL MONTANA

in

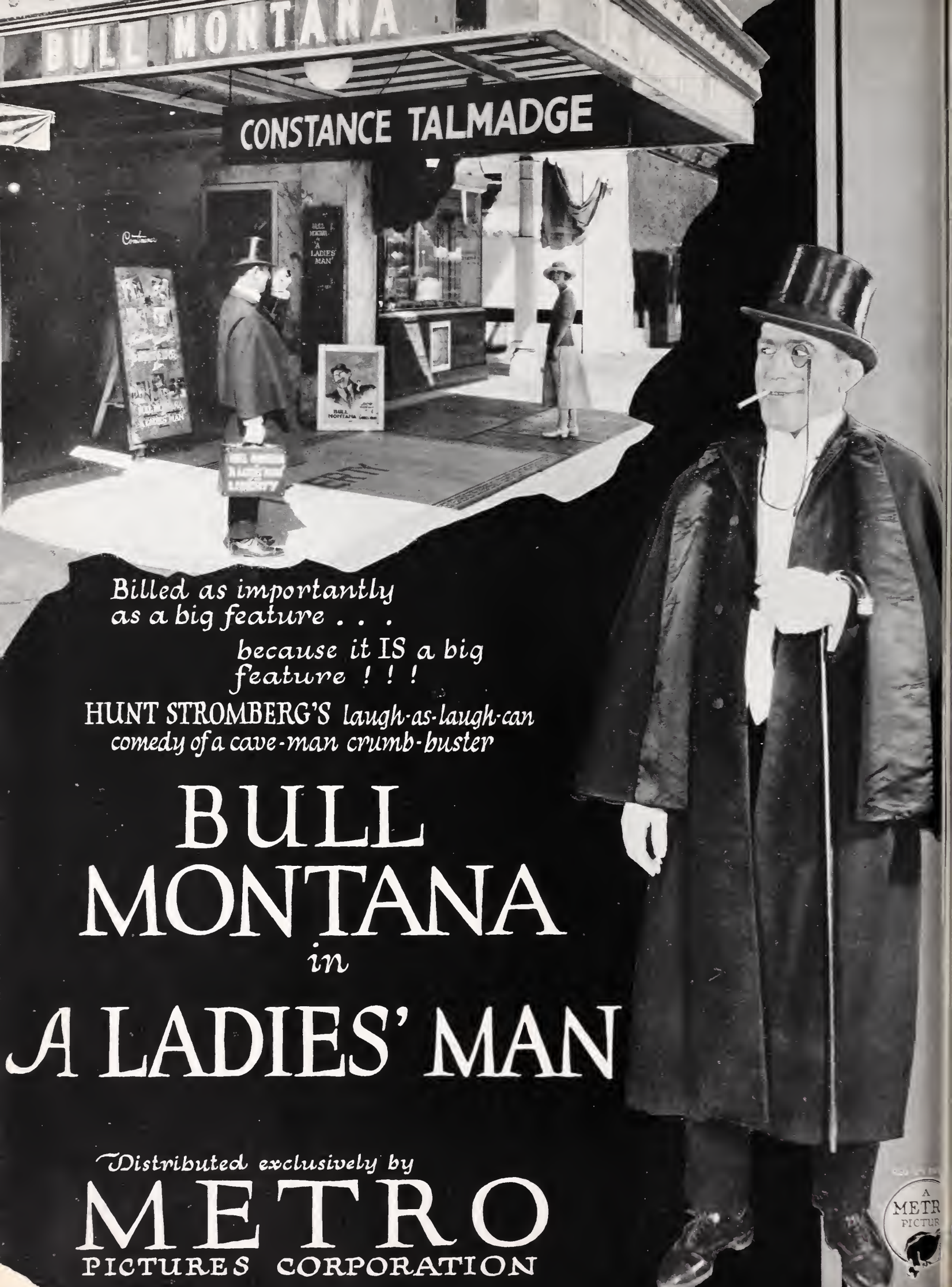
A PUNCTURED PRINCE

A royally riotous two-reel comedy that leaps along like a motorcycle; it opens the chuckle throttle wide and passes everything on the road . .

A METRO PICTURE

Distributed exclusively by

METRO PICTURES CORPORATION



Billed as importantly as a big feature . . .

because it IS a big feature ! ! !

HUNT STROMBERG'S *laugh-as-laugh-can comedy of a cave-man crumb-buster*

BULL MONTANA

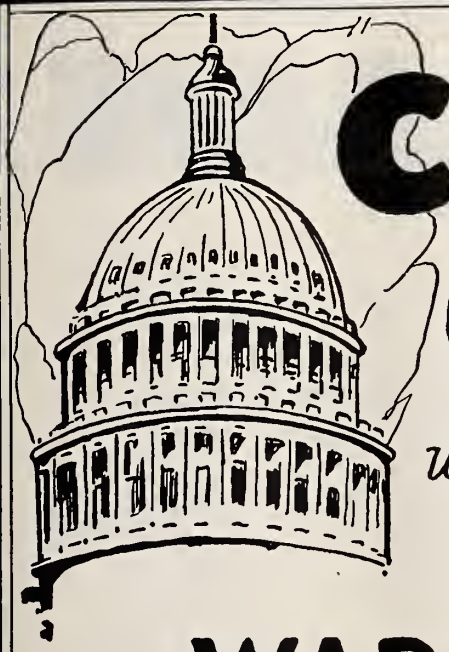
in

A LADIES' MAN

Distributed exclusively by

METRO

PICTURES CORPORATION



CAPACITY CROWDS

warmly greeted and enthusiastically applauded the first of the

WARNER BROTHERS

Seven Screen Classics

"RAGS TO RICHES"

(A Harry Rapf Production)

featuring

WESLEY BARRY

at the

CAPITOL THEATRE

During the week of SEPT. 24th.

Read the critics opinions on the following pages →

CRITICS PRAISE

Moving Picture World :—

"Rags to Riches"—Warner's offer a human interest knockout that promises gold mine for exhibitors. Here's a production that is that big and that promising to warrant cancellation of any contract in order to show it at the best houses anywhere.

Motion Picture News :—

Here is a photoplay combining all the elements which build smashing returns at the box-office Don't hesitate. Get this picture. Then take your money to the bank.

Film Daily :—

Barry's latest is another sure-fire box-office hit that you don't want to miss. Put in your order as early as possible and start getting them interested as soon as you are sure of it. You can't beat this for clean entertainment and a really "family" picture.

Exhibitors Trade Review :—

"Rags to Riches" is rare entertainment. It a wholesome story, a story for the whole blessed family, filled with laughs and many alternating chokes. A peach of an audience picture.

New York World :—

Here, we think, is a photoplay of rare quality, combining fun, romance, heart interest and excellent dramatic composition. See "Rags to Riches". It is highly amusing and intelligently constructed.

Evening Journal :—

A more delightful and wholesome comedy than "Rags to Riches", the principal attraction at the Capitol Theatre, has not been seen in New York for many months.

Morning Telegraph :—

"Rags to Riches" has something to please most everybody and ought to create as fine a cinema record as it did as a speaking stage production.

"RAGS TO RICHES"

Mail :—

"Rags to Riches" is a human picture, one in which you can warm up with a personal feeling toward the characters. It is interesting, and it is delightfully played by the cast which Wesley Barry heads.

Globe :—

There is rarely a dull moment and this is due both to comic incidents introduced and capable acting.

Telegram :—

An interesting picture and Wesley Barry is its juvenile hero. The story is told in an entertaining and human manner.

Herald :—

Barry's best film to date.

American :—

Wesley Barry is amusing in "Rags to Riches" at Capitol.

Post :—

"Rags to Riches" brings smiles in an interesting film at Capitol.

Sun :—

Good Entertainment. The clever youth is surrounded by a thoroughly competent cast.

Times :—

"Rags to Riches" has a good measure of amusing moments, which are due to Wesley Barry.

Zit's :—

"Rags to Riches" is rich in comedy. The film is always interesting and amusing, and the blending of comedy and adventure makes "Rags to Riches" a good picture.

Variety :—

"Rags to Riches" gives promise of being another "School Days." It's a great film for the youngsters and an amusing one for their elders. A wholesome picture of this kind deserves support.

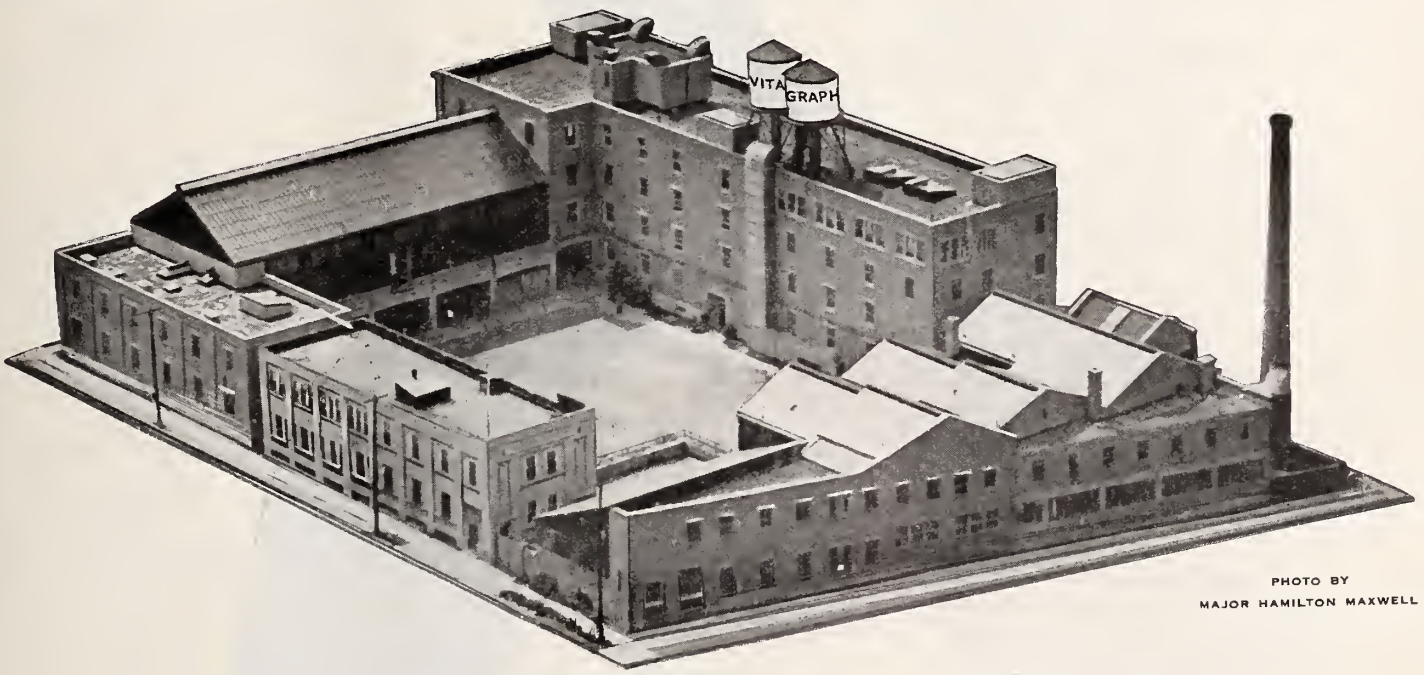
NOTICE

To Authors, Playwrights, Agents and Others Negotiating for the Screen Rights of Stories, Books and Plays

No person is or has been authorized to consummate deals for stories, books or plays, for the firm of Warner Brothers, other than Jacob Wilk, 1476 Broadway, New York, or ONE of the Warner Brothers.

WARNER BROTHERS
1600 Broadway, New York City

Every Operator Will Tell You Vitagraph Prints are Best



Airplane View of Vitagraph Eastern Studio and Laboratories

East Fifteenth Street and Locust Avenue

Thirty-five minutes from Times Square

BROOKLYN, N. Y.

VITAGRAPH maintains the best appointed and most modern laboratory in America, we have over One Million feet surplus capacity per week at prices that will interest you, guaranteeing at all times the highest standard of Vitagraph quality. We invite requests for bids and an opportunity to show you what real laboratory service can be.

No job too large or too small to secure our careful attention.

Vitagraph Company of America

ALBERT E. SMITH, President

ESTABLISHED 1898

IRE

3rd

of the

HODKINSON BIG 7

Distributors of Official Urban Movie Cha

NE CASTLE
in
SLIM SHOULDERS"

from the story by
CHARLES K. HARRIS

directed by
ALAN CROSLAND

A Great Tribute to a Great Star and a Great Picture

More than one hundred of the best theatres played "Slim Shoulders" within thirty days after release date.

CAPITOL THEATRE—New York.
MARK STRAND—Brooklyn, N. Y.
WIZARD—Baltimore, Md.
CAPITOL—Detroit, Mich.
DELMONTE—St. Louis, Mo.
BARBEE'S LOOP—Chicago, Ill.
ALAMO—Louisville, Ky.
LYRIC—Cincinnati, O.
CAPITOL—Jackson, Mich.
TOWER—St. Paul, Minn.
PLAZA—Sioux City, Ia.
LYRIC—Lincoln, Neb.
GRAND—Pittsburgh, Pa.
SAVOY—Syracuse, N. Y.
SAENGER'S—Monroe, La.
FAIRFAX—Miami, Fla.
NEMO—Johnston, Pa.
ST. CHARLES—New Orleans, La.
METROPOLITAN—Atlanta, Ga.
SUPERBA—Raleigh, N. C.
DESMOND—Port Huron, Mich.
POST—Battle Creek, Mich.
LIBERTY—McKeesport, Pa.
AUDITORIUM—Winston-Salem, N. C.
RIALTO—Newport News, Va.
LYRIC—Shenandoah, Va.
STRAND—Hoboken, N. J.
BROADWAY—Long Branch, N. J.
RIALTO—Newark, N. J.
LYRIC—Paterson, N. J.
SAVOY—Asbury Park, N. J.
MERRIMAC SQUARE—Lowell, Mass.
HENNEPIN—Minneapolis, Minn.
JEFFERSON—Fort Wayne, Ind.

METROPOLITAN—Watertown, S. Dak.
CIRCLE—Ottumwa, Iowa
STRAND—Iowa City, Iowa
CALIFORNIA—San Francisco, Calif.
RIVOLI—Columbia, S. C.
LIBERTY—Albany, Ga.
PALACE—Little Rock, Ark.
STRAND—Salina, Kans.
STRAND—Springfield, Ill.
PRINCESS—Quincy, Ill.
RIALTO—New London, Conn.
COLONIAL—Boston, Mass.
UNIVERSAL—Auburn, N. Y.
REGENT—Elmira, N. Y.
ARCADE—Princeton, N. J.
STRAND—Plainfield, N. J.
TEMPLE—Union Hill, N. J.
MAIN—Uniontown, Pa.
AMERICAN—Roanoke, Va.
STRAND—Madison, Wis.
PALACE—Milwaukee, Wis.
ZELDA—Duluth, Minn.
CAPITOL—St. Cloud, Minn.
BIJOU—Wausau, Wis.
U. B. O.—
PROCTOR'S—Yonkers, N. Y.
ALBEMARLE—Brooklyn, N. Y.
RIVIERA—Brooklyn, N. Y.
MOORE'S RIALTO—Washington, D. C.
EASTMAN—Rochester, N. Y.
PERRY—Erie, Pa.
HAMILTON—Lancaster, Pa.
BELLEVUE—Niagara Falls, N. Y.
CAMERAPHONE—East Liberty, Pa.
BROADWAY—Richmond, Va.

PALACE—Buffalo, N. Y.
DE LUXE—Utica, N. Y.
LELAND—Albany, N. Y.
AMERICAN—Troy, N. Y.
STRAND—Hartford, Mass.
ALBANY—Schenectady, N. Y.
DAWES—Bridgeport, Conn.
SAENGER'S—Shreveport, La.
CAPITOL—Altoona, Pa.
STRAND—Birmingham, Ala.
RIALTO—San Antonio, Tex.
REPUBLIC—Jacksonville, Fla.
STRAND—Charlestown, W. Va.
MAJESTIC—Grand Rapids, Mich.
FORT ARMSTRONG—Rock Island, Ill.
RIALTO—West Palm Beach, Fla.
FAMILY—Braddock, Pa.
LIBERTY—Sharon, Pa.
STATE STREET—Trenton, N. J.
STRAND—Stamford, Conn.
STATE—New Brunswick, N. J.
STATE—Jersey City, N. J.
CAPITOL—Passaic, N. J.
BIJOU—Atlantic City, N. J.
REGENT—Bay City, Mich.
ORPHEUM—Champagne, Ill.
STRAND—Green City, Wis.
REX—Oshkosh, Wis.
LA PETITE—Kankakee, Ill.
GARRICK—Fargo, N. Dak.
PRINCESS—Superior, Wis.
LOEW CIRCUIT
SOUTHERN ENTERPRISES
STANLEY BOOKING CO.

FOR FALL RELEASE

and Literary Digest's "Fun From the Press"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

ANNOUNCEMENT

TO THE MOTION PICTURE

Consider now with us in thoughtful amazement the crowning achievement of the cinema art—even the reproduction in motion pictures of

"THE DRAMATIC LIFE OF

ABRAHAM LINCOLN"

After more than a year of intensive research, directed by Dr. Gilbert Ellis Bailey, Ph.D., of the University of Southern California, in co-operation with Ray R. and Albert L. Rockett, and Miss Frances Marion, the **ROCKETT-LINCOLN FILM COMPANY** announces that preliminary work for the production of the dramatic life of Abraham Lincoln in motion pictures has been completed and that actual shooting will begin upon final O. K. of the working script, a product of the matchless genius of **MISS FRANCES MARION.**

This research, covering a period of two hundred and fifty years, from the origin of the Lincoln family in England to the present time, embraces hundreds of interviews with relatives, friends, neighbors, associates and acquaintances of our Martyr Chief Magistrate; also authors, educators, government officials, army and navy officers and the custodians of all the great collections of Lincolniana in America, thus exhausting every imaginable remaining source of contact with Abraham Lincoln and his times—**THE LAST WORD FOREVER IN LINCOLN LORE AND EXPRESSION. SUPREME IN ENTERTAINMENT AND EDUCATIONAL VALUE.**

The broad scope of this picture will compel the most sumptuous production and the largest cast in the history of the cinema, while the quality of the cast will be limited only by the genius of the American screen.

EXTRAORDINARY

EXHIBITORS OF THE WORLD

Without prejudice to any section, race, class or party, and in twelve reels of the most compelling drama since Calvary, this greatest of world stories.

"THE DRAMATIC LIFE OF

ABRAHAM LINCOLN"

will be told with the **WAR BETWEEN THE STATES** as a background and with the strictest historical authenticity.

The producers believe the time has come to make history live again in action and to tell in animated scenes the great stories of the progress of humanity in order that the lessons may be better understood by all the people and that a sick world may be made to feel the healing inspiration of America's undying ideals.

Of this NEW ERA in pictures this Lincoln film is the herald and archetype and you are invited to share with us in the fruits of it, for no conceivable subject can more quickly or more largely be transmuted into box office returns.

LOOK FOR ADDITIONAL ANNOUNCEMENTS IN THESE COLUMNS

ROCKETT-LINCOLN FILM COMPANY, Executive offices, Security Building, Hollywood, California.

R. R. Rockett, President,

A. L. Rockett, Vice-President.

HE WROTE TO THE EXCHANGE

L.M.Miller
THEATRICAL ENTERPRISES
EXECUTIVE OFFICES
PALACE THEATRE BLDG
Wichita, Kans.

STANLEY N. CHAMBERS
MANAGING DIRECTOR

August 26, 1922.

Mr. H. E. Schiller,
Midwest Educational Film Exchanges,
1712 Wyandotte Street,
Kansas City, Missouri.

Dear Mr. Schiller:

Have you been watching the recent propoganda that "The Motion Picture World" has been putting out in regard to the neglect Exhibitors have been showing in advertising and featuring the short reel subjects. I think this article hits the nail square on the head and I feel that we all, including myself, have shown a great deal of negligence toward this portion of our programs.

Starting the new season, it is my intention to lay a great deal of stress upon all the comedies and additional short reel subjects that I use, not only making them a minor added attraction on our program but in advertising and actually featuring them and try to get all the box office value out of them that they contain. In addition to newspaper advertising on comedies I intend to use bill boards from time to time, that is whenever it is feasible.

There is a great deal of publicity obtainable on one of your new comedies for the coming season namely "THAT SON OF A SHEIK" Just imagine the interest that this comedy will raise after all the Shiek pictures we have had in the past, if it is properly exploited.

You will perhaps remember that the above is along the lines of the conversation we had sometime ago relative to making the short reel subjects a more important unit to our program.

Yours very sincerely,

S. N. Chambers

MILLER AMUSEMENT CO. INC.
SOUTHWESTERN AMUSEMENT CO. INC.
PRINCESS THEATRE CO. INC.
NEWTON THEATRE CO. INC.

THE L. M. MILLER THEATRICAL ENT.

L. M. Miller

And what he says tells the whole story of READER CONFIDENCE, EDITORIAL PROGRESS, CIRCULATION AND READER INTEREST.

Moving Picture World

First Since 1907

It's Different with Plenty of Fun - And Fast

CHARLES RAY IN "ALIAS JULIUS CAESAR"

His rival stole his clothes, but he vowed he'd take his girl to the party if he had to wear old J. C.'s bathrobe. (Story by Richard Andres.)

That's what the Motion Picture News says, but read the rest:

"It's different—with plenty of good-natured fun. The story is a fast and rattling one, and is thoroughly entertaining. There is a lot of farce-comedy fun in nearly every sequence. Complication upon complication is piled up, all of which is properly disposed of. Ray shows full expression of his old time ability. It's a good picture. A typical Ray comedy with universal appeal."

DON'T MISS ANY OF HIS LATEST FUN FEATURES

"R. S. V. P."
By Rob Wagner

"GAS—OIL—WATER"
By Richard Andres

"SMUDGE"
By Rob Wagner

"THE BARNSTORMER"
By Richard Andres

"THE DEUCE OF SPADES"
From a story by Chas. E. Van Loan

Presented by ARTHUR S. KANE; Directed by Charles Ray, and Produced by Charles Ray Productions, Inc. Chief Camera, George Rizard.

FIRST NATIONAL PICTURES

Distributed by First National Exhibitors Circuit, Inc.

Crowds Line Up at Big Opening!

Thomas H. Ince

Photograph taken at showing of "Skin Deep" at Loew's Park Theatre, Cleveland, Ohio, shows band heading Legionnaires' parade and throngs lined up at the Box Office.

HOW THEY PUT IT OVER IN A BIG WAY

"Skin Deep" packed Loew's big Park Theatre all week and they had them standing in a long line in front of the Box Office to get in. The newspapers were filled with news stories telling about the event.

It shows how you can put a picture across by getting behind it. They held a legion night and there was a parade with a band that made the town sit up and take notice. And you bet it pulled in the crowds.

R. H. Jamieson, chairman of the Cuyahoga County Council, in a letter to First National, said in part:

"I had the pleasure of witnessing the magnificent production, 'Skin Deep.' I can not express in too glowing terms my appreciation of this wonderful picture. Mr. Ince seems to have caught the spirit of the men who served, and to have portrayed it in a very forceful and beautiful manner. Allow me to offer my sincere congratulations for the splendid presentation of the problems which meet the ex-service men in their daily contact with the American public."

THE NEWSPAPERS SAID:

"It carries a message of universal appeal."—*Cleveland News-Leader.*

"It delivers a quick and climactic punch at the outset, then elevates its drama to melodrama power. There is also tenderness and appeal."—*Cleveland Plain Dealer.*

"Highly spectacular—good melodrama."—*Cleveland Press.*

Thomas H. Ince *presents*

"SKIN DEEP"

By Marc Edmund Jones—Directed by Lambert Hillyer

Distributed by Associated First National Pictures, Inc.

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 58, No. 7
Oct. 14, 1922

Write Us a Letter

We have a subject on which we would like to hear from our readers—both producers and exhibitors.

It's a subject on which there is a continual rumbling of conversation in this business, frequent remarks that "something ought to be done"—and nothing ever happens.

Here it is:

What is the proper length for a feature? Is there a "proper" length for a feature? Should there be a consistent effort towards shorter feature productions?

* * *

Exhibitors tell us frequently—in a complaining tone—that feature productions are running so long it is impossible to present a well balanced program and keep it within reasonable time limits.

Producers argue with us that it is impossible to tell a big story in less than seven thousand feet and add: "If we did the exhibitor would think it wasn't a big picture and refuse to pay the price."

Short subject manufacturers find this their greatest problem. They have made long strides in quality; exhibitors are showing more and more willingness to pay for that quality; but there's a stone wall in the form of the excessively long feature.

* * *

The subject comes to our mind at this minute because of an experience one of our largest distributors had with a Fall special that is being highly spoken of everywhere.

One of the distributor's executives lives in a Jersey suburban city. For weeks he enthusiastically told his friends outside the business to watch for this particular special's showing at the local theatre. The picture came. After the second day of the week run he began to hear from his friends.

"We don't think so much of that picture," sums up their verdict.

The executive was puzzled. Finally he went to the theatre himself to get another look at the special and calm his own doubts.

He came out a highly indignant person.

"Why the feature has been chopped, butchered, and ruined," he said. "Just because that fool exhibitor wanted to make room for his news weekly and comedy. It's a crime."

It was a crime—as far as its effect on the feature was concerned.

But isn't there an exhibitor's side to the story?

* * *

We haven't met this particular exhibitor to hear his explanation but the story is an old one— and we are brave enough to attempt to quote him:

"My patrons pay me for more than the feature picture—important as that is. They pay me for an evening of well-rounded entertainment. They are accustomed to seeing the latest short novelties, a comedy, and the news reels.

"The greatest feature ever made will not please all—because it may treat of a subject some don't like. But my patrons know that regardless of the feature they are going to get an evening of well-rounded enjoyment.

"I know I am not the man to cut the picture after high-priced directors and editors have placed their O. K. on it—but if feature makers are going to run wild on length without thinking of me or my patrons I have no other recourse."

* * *

That's the exhibitor's side as it has been told to us on many occasions and as it would probably have been explained on this one.

It's a subject that ought to come out in the light of day for a full and frank discussion.

Let's have an around-the-table argument.

We would like to know how strong the exhibitor opinion is—whether the majority agree with the many who have spoken to us.

We would like to have the producer attitude set forth in black and white.

Come one—come all.

Robert E. Welsh

Organize to Fight

Massachusetts Exhibitors Start Battle Against Censorship.

The fight of the motion picture industry against censorship, which will be voted upon by the citizens of Massachusetts next month, was officially started this week. Exhibitors in the Bay State have organized their forces for one of the bitterest wars ever waged against the professional and fanatical reformer. Every exchange in Boston has been equipped with special trailers, that theatre owners will be requested to exhibit. The first of the series of trainers presents Jackie Coogan in his famous court scene in "Trouble," arguing against censorship of his first production. These will be supplemented with expressions against censorship from representative citizens.

Special shows also have been arranged for and the status of virtually every newspaper and political candidate in Massachusetts has been definitely ascertained. Those newspapers championing the fight against censorship are waging a determined battle. A committee of 100 of Massachusetts' leading citizens has been formed and is doing splendid work. The campaign is reaching out to every organization in the State, with speculation now even that the people of Massachusetts will vote against censorship.

Charles C. Pettijohn of the Motion Picture Producers and Distributors of America, Inc., is in Boston.

Valentino Loses Out

Actor Allowed to Appear Only for Paramount

Rodolph Valentino, motion picture star, featured in "Blood and Sand," lost out when Justice Isidor Wasservogel in Equity Term of the N. Y. Supreme Court, handed down a decision, restraining Valentino from appearing in any screen production, than those produced by the Famous Players-Lasky Corporation, during the period he is under contract with that organization. In his decision Justice Wasservogel directs that the plaintiff corporation put up a bond of $25,000, as security for the outcome of the trial on the merits of the case.

Attorney Louis Marshall, for plaintiff, said that large sums of money had been expended by his clients in advertising Valentino, and brought him from obscurity to the limelight of great publicity, and that his allegations of unjust treatment were merely a pretense to enable him to escape from his contract so he could obtain more remunerative employment elsewhere.

What information do you want?

How can you get it?

Write our Regional News and Gossip Department and a quick reply will be forthcoming.

Let us be of real service to you.

Changes Made

Goldwyn announces that J. A. Koerpel will have direct managerial supervision of its new Indianapolis branch exchange as well as being district manager for the territories embraced by the Cleveland, Cincinnati, Detroit and Indianapolis exchanges.

G. A. Hickey, formerly manager of Goldwyn's Buffalo exchange, has been made district manager of the Washington, Philadelphia and Pittsburgh exchanges, with headquarters in Washington.

The new Goldwyn exchange in Portland, Oregon, will be located at No. 14 North Ninth street.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, regional news; T. S. da Ponte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

Copyright, 1922, by Chalmers Publishing Company.

Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

Showmen Convene

Philadelphia Exhibitors Hold First Meeting of the Season.

The Motion Picture Theatre Owners of America's first meeting of the season, held at the Vendig Hotel, Philadelphia, September 29, as a combination business and social luncheon, was attended by over fifty of the leading out-of-town and local members.

Harry Stevenson, local president, presided and spoke on the subject of high rentals and what he said is the arbitrary contracting system recently inaugurated by the William Fox exchanges. The recent Fox ruling issued by the Philadelphia office, that no exhibitor will be furnished with Fox features unless he uses the Fox news, was condemned.

The Philadelphia exchange was also condemned by certain exhibitors for signing contracts for the re-issue of the Lee Kids under, it was said, representation that they were new subjects and for failure to stamp plainly on the face of the contract that the subjects were re-issues. Several exhibitors declared their intentions to file a complaint in this matter with the Federal Trade Commission.

Praises Foreign Film

"Love of Adventure" Said to Surpass Most Foreign Productions

High praise for "The Love of Adventure," a production just completed in Zagreb, Jugloslavia, comes to Moving Picture World from its correspondent there. The film was made by the Jugloslavia Film Company, and was written and directed by Alexander Verescagin.

The stellar role is portrayed by Alees Leskova, who, according to reports, acts with a dignity and reserve that is far superior to the acting of many foreign stars. The support, it is said, was rendered by an exceptionally able cast.

The production has already been booked in 80 per cent. of the theatres in Jugoslavia, and is expected to play every one in the country. Dr. Kolin, the managing-director of the company, with this picture, has, it is stated, made greater strides ahead of most other pictures produced here.

A Correction

Last week's rotogravure section announced: "Lloyd Hamilton in 'The Speeder,' his latest Educational-Mermaid comedy." The caption should have read: "Lloyd Hamilton in 'The Speeder,' his latest Educational comedy." Hamilton's comedies are not Mermaid comedies.

Countrywide Survey Shows Conditions Better

First National Conducts Big Newspaper Investigation

HIGHLY optimistic reports as to the business outlook for the coming fall and winter have been compiled by the statistical department of Associated First National Pictures, Inc., from data supplied direct from the editors and publishers of representative newspapers in all parts of the United States.

The First National survey covered a period of two months and more than 700 American newspapers were queried.

Ninety-seven per cent. of the replies received were that the 1922-23 business season would be marked by a sharp recovery from the post-war depression.

In the survey the editors and publishers were asked whether the unemployment situation had been remedied in their territories during the last six months; whether their observation of the business outlook for the fall and winter indicated a material change in unemployment for these two seasons as compared to last year; whether the cost of living had increased or decreased; whether retail sales of staple commodities had increased or decreased; and the attitude of local bankers and business men as to the outlook.

"On the strength of this survey," says a statement issued by First National, "members of the motion picture industry who have big pictures to show may feel assured of a big year for such productions. Everything indicates that the average motion picture patron is tired of cheap stories, cheap productions."

Following is a synopsis of the replies received in the survey:

Alabama, Mobile. Erwin Craighead, editor, the Register: Unemployment situation remedied, due to more money at easier rate, which encourages investment and increases demand of labor.

Arkansas, Little Rock, business manager, The Gazette: Business outlook for fall and winter indicates improvement over last year. State is prosperous. Local bankers, business men optimistic but advise caution, saying business conditions are not absolutely settled.

Colorado, Denver. Rocky Mountain News and Denver Times, Samuel S. Sherman, general manager: Unemployment situation remedied in the West, due to better crop movements, farming conditions and business in cities. Cost of living about 25 per cent. lower.

Connecticut, Hartford. C. L. Sherman, editor, The Times: Business outlook good. Industries 75 per cent. normal. Little change in retail sales staple commodities.

Georgia, Atlanta. Clark Howell, Jr., The Constitution: Slight improvement in unemployment situation. Business outlook indicates decided improvement. Ten per cent. increase in average income per capita. Cost of living has decreased slightly.

Idaho, Caldwell. C. J. Shorb, editor and publisher of the Daily News: Unemployment situation remedied because money has become more staple and investors feel more secure. Banker and business men optimistic.

Illinois, Chicago. Glenn Griswold, Chicago Journal of Commerce: Unemployment situation has improved to the extent that the steel industry and some other industries are facing a rather acute problem in finding help. Little change in average income per capita.

L. H. Miner, editor, Illinois State Journal, Springfield: Unemployment situation been decidedly remedied in this section of Illinois.

Indiana, Indianapolis. Russell E. Smith, Indianapolis Star: Sales have been better. Cost of living is lower and retail sales of staple commodities have increased.

South Bend. Boyd Gurley, editor, News-Times: Unemployment situation remedied completely. Industrial plants being enlarged, with no cessation of new orders.

Kansas, Topeka. H. T. Chase, editor, Daily Capital: Unemployment situation remedied. Surplus of goods has gradually been absorbed; need of new goods has started manufacturing in most lines.

Leavenworth, Kansas. J. E. Gardiner, editor, The Post: Retail sales of staple commodities have increased. Business men and bankers optimistic.

Kentucky, Owensboro. Lawrence W. Hager, editor, The Inquirer: Cost of living lower. Retail sales of staple commodities have increased.

Louisiana, New Orleans. Marshall Ballard, managing editor, The Item: Probably between 10 and 20 per cent. less unemployment. Cost of living, if anything, slightly lower. Rents still high. Retail sales of staple commodities have increased 30 to 35 per cent. Savings deposits in city and country begin to increase.

Shreveport. Dolph G. Frantz, editor, The Journal: Unemployment situation remedied. Bankers and business men optimistic.

Baton Rouge. Charles P. Menship, editor, The State-Times: Business moving at a normal rate. Cost of living lower. Retail sales of staple commodities have increased.

Maryland. Charles M. Harwood, editor, The Baltimore News, Baltimore: Unemployment situation remedied, as shown by observation, municipal reports and reports from various organizations.

Michigan. George B. Hassett, financial editor, The News, Detroit: Living costs decreased during the period of depression but now show a tendency upward. The prospects here are for a considerable period of prosperity, with business now very definitely on the upward side of the business cycle.

Minnesota. J. C. Hammond, financial editor, St. Paul Dispatch, St. Paul: Unemployment situation remedied in Minnesota. Work for all who care to work and at just wages. Cost of living slightly lower as compared to a year ago, and slightly higher than in April, 1922. Retail sales of staple commodities have increased.

Minneapolis. D. M. Carr, managing editor, Commercial West (Banking and Financial Weekly): Business in general is getting down to a more solid basis. Bank deposits show increase per capita of 3 to 7 per cent. in different parts of the Northwest. General living costs lower than a year ago. Rentals up as high as a year ago.

Mississippi. T. M. Hederman, Clarion Ledger, Jackson: Cost of living is lower. Sales of staple commodities have increased. Bankers and business men of this section look forward to prosperous times.

Missouri. E. Lansing Ray, editor, The Globe Democrat, St. Louis: Everyone more optimistic and contracts being made by manufacturers for a greatly increased volume of advertising. General viewpoint is optimistic, with proviso that it will not be a sudden but a general improvement, based on good business and crop conditions.

Nebraska. H. E. Newbranch, editor, World-Herald, Omaha: Cost of liv-

(Continued on Page 568)

As Harry M. Crandall Sees It

Harry M. Crandall, of the Crandall Theatres, Washington, D. C., and vicinity, an original First National Franchise holder, one of the most successful exhibitors in the United States, here gives some ideas on motion pictures which exhibitors will absorb with interest. Read:

* * *

Our expectation with regard to the 1922-23 season is that it will be our record year.

* * *

The public we serve is "marketing" for good photoplay entertainment. We flourish only to the extent that we are able to impress patrons with the superiority of our bills, theatres and service.

* * *

All photoplay production is showing improvement by reason of the improved order of intelligence being devoted to every branch of authorship, production and acting.

* * *

The prime requisite for an improved status of the exhibitor's end of the industry is an active optimism that will incite redoubled effort to attract and hold a desirable clientele, and a complete abandonment of the idea that business is terrible and the exhibitor licked before he starts. The business is there. "Go and get it." It can be done, because our organization has done it right through the so-called "hard times" in the face of unprecedented and calamitous difficulties.

Kohn Opens Offices

Will Devote Entire Time to Production by Dependable Pictures Corporation

Morris Kohn, who has been treasurer of Select Pictures Corporation for some time, and recently organized the Dependable Pictures Corporation for the purpose of producing feature photoplays, has taken offices in the Putnam Building, 1492 Broadway, where, in the future, he will devote his entire time and attention to the interests of his new producing organization and such other motion picture activities as he may develop.

In announcing this new move on Mr. Kohn's part President Lewis J. Selznick, of Select Pictures Corporation, remarked: "I need scarcely say that, going to a field of new endeavor, Mr. Kohn takes with him my sincere best wishes as well as the best wishes of all other members of the Select and Selznick enterprises who have had abundant opportunity to find him a man of exceptional ability, sterling character and most lovable disposition. We wish Mr. Kohn and his Dependable Pictures Corporation a world of success."

Goldman Appointed

William Goldman, formerly managing director of the Missouri Theatre, St. Louis, Mo., has been appointed assistant to Harold B. Franklin in the Theatre Department of the Famous Players-Lasky Corporation.

Mr. Goldman is succeeded as managing director of the Missouri Theatre by Herschel Stuart, formerly associated with Southern Enterprises, Inc.

Morgan Resigns

The resignation of Oscar A. Morgan as assistant to E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, and the appointment of Joseph H. Seidelman as his successor, were announced at a luncheon given in honor of the former at the Commodore Hotel on Tuesday, Sept. 26, by Mr. Shauer. The entire membership of the foreign department joined Mr. Shauer in extending farewells to Mr. Morgan and in giving an official welcome to Mr. Seidelman.

Japan a Good Market

Big Importer of Raw Stock

More than half a million dollars' worth of moving picture film was exported from the United States during the month of July, according to figures which have been compiled by the statistical division of the Department of Commerce, Washington, D. C. Our exports during the month included 2,706,135 linear feet of sensitized unexposed film, with a value of $80,930; 503,820 feet of exposed negatives, worth $55,697; and 9,350,123 feet of positive film with a value of $411,867

Japan was our most important market for raw stock, taking 1,861,526 feet valued at $53,096. Exports of exposed negatives were confined to some eight different countries, of which England was the best market, taking 223,910 feet, with a value of $21,123. Positive film, however, was shipped to some 40 different countries, of which the most important markets were Canada, taking 1,385,832 feet, valued at $73,289; Australia, taking 1,436,268 feet, with a value of $61,773; and Argentina, which took 1,192,151 feet, valued at $59,069.

Holds Meeting

The Executive Committee of Associated First National Pictures, Inc., held its monthly meeting in Chicago this week. The meeting was opened Monday, October 2. The members of the executive committee who attended are H. O. Schwalbe, chairman, Moe Mark, Samuel Katz, A. H. Blank, Robert Lieber and E. V. Richards, Jr. Besides the members of the committee, the following from the New York office attended the gathering: J. D. Williams, manager of First National; Samuel Spring, of the legal department; F. M. Brockell, supervisor of exchanges, and William J. Morgan, of the contract department.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Moving Picture World, published weekly, at New York, N. Y., for October 1, 1922.

State of New York
County of New York } ss:

Before me, a Commissioner of Deeds, in and for the State and county aforesaid, personally appeared Alfred J. Chalmers, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher—Chalmers Publishing Co., 516 Fifth Ave., New York, N. Y.

Editor—Robert E. Welsh, 516 Fifth Ave., New York, N. Y.

Managing Editor—John A Archer, 516 Fifth Ave., New York, N. Y.

Business Managers—J. F. Chalmers, A. J. Chalmers, E. L. Hall, 516 Fifth Ave., New York, N. Y.

2. That the owners are: Chalmers Publishing Co., 516 Fifth Ave., New York; J. P. Chalmers, 516 Fifth Ave., New York; J. F. Chalmers, 516 Fifth Ave., New York; E. J. Chalmers, 516 Fifth Ave., New York.

3. That the known bondholders, mortagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and condiitons under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in that said stock, bonds, or other securities than as so stated by him.

ALFRED J. CHALMERS, Business Manager.

Sworn to and subscribed before me this 21st day of Sept., 1922.

GUSTAVE H. FAUSEL,
(Seal) Commissioner of Deeds.

My commission expires Feb. 14, 1924.

Great Gathering Expected at Michigan M.P.T.O. Convention

WITH both branches of the industry represented, the exhibitors by their National President, Sydney S. Cohen, and the producers by Will Hays or his representative, the coming convention of the Motion Picture Theatre Owners of Michigan, which will convene in Flint, October 10 and 11, promises to be the greatest gathering of its knd ever held in Michigan.

At that time it is expected that 300 exhibitors of the state will gather at the Durant Hotel to lay plans for the improvement of exhibitor conditions, and the general improvement of the industry. The two days designated for the convention will be crowded full.

Practical assurance has been received that Will H. Hays will be present and speak at the session on Tuesday afternoon and at the banquet which will be held Tuesday evening. Sydney S. Cohen, national president of the Motion Picture Theatre Owners of America, whose active leadership has done much in placing the national organization where it is today, will be present and with him will come M. J. O'Toole of Pennsylvania, head of the public service department of the national organization; A. J. Moeller, general manager of the national organization; Lieutenant-Governor Thomas Read; Police Commissioner James W. Inches of Detroit, head of the Police Department and under whose supervision the censoring of films in Michigan is done; Alfred J. Murphy of Detroit, legal counsel of the Motion Picture Theatre Owners of Michigan, all have signified their acceptance of the invitations extended to them and will speak.

The first event on the program after the business session of the morning of the 10th will be a tour of one of the big auto factories. Following this trip, the business session of Tuesday afternoon will take place.

Tuesday evening a banquet will be held for all exhibitors, wives, exchangemen and wives, and plans are being made for 400 places. Special music will be provided through the co-operation of the Flint Chamber of Commerce, which has also arranged that Mayor MeKeighan will welcome the exhibitors to Flint.

Wednesday will be given over to business sessions and addresses and during the day election of officers. A special program has been arranged for the ladies.

One of the features of the convention this year, and a departure from the ordinary will be the exhibit being held in co-operation with the following film exchanges: First National, Paramount, Metro, Hodkinson, Robertson-Cole or Film Booking Offices, Minter United, Joe Horwitz, Universal, Standard, Select, Rex Film and Vitagraph. Here exhibitors will see the latest advance matter on coming productions.

The program of matters to be considered by the organization will be collective buying, reduction in the price of accessories, the carnival and medicine show situation, higher type of advertising, music tax, uniform contract, arbitration plan, and legislative matters and other matters of importance.

During the year the outstanding features of the accomplishments of the organization were the assistance given which resulted in the elimination of the five per cent. film rental tax, the establishment of an insurance department, whereby exhibitors can save approximately twenty-five per cent. and possibly more on insurance, and the establishment of a set of trade rules and board of arbitration between exhibitors and distributors.

Laemmle Tells Why Universal Will Not Make Films in Europe

American type pictures cannot be made in Europe, and the American motion picture industry is not in any danger of having American pictures supplanted in this country by European-made films, is the word brought back from across the Atlantic by Carl Laemmle, president of the Universal Film Manufacturing Company, who arrived in New York last Saturday aboard the Aquitania.

Mr. Laemmle was in Europe for four months, studying the possibilities of making pictures in Europe with American stars. He found that the difficulty of obtaining American "atmosphere" for such pictures makes them almost prohibitive. "Europe is not the place to make pictures for America," is his opinion.

A letter of congratulation upon his safe arrival was sent to Mr. Laemmle by Mayor Hylan of New York City. The letter was rushed down the bay by aeroplane and dropped on the deck of the vessel.

Mr. Laemmle was accompanied by Mrs. Maurice Fleckley, a relative, by his children, Rosabelle and Julius, and his secretary, Harry Zehner. Eddie Laemmle, Universal's leading serial director, and a nephew of the Universal chief, returned the day before, aboard the Reliance. He had gone to Europe to produce a Universal screen adaptation of a popular novel, but suffered a nervous breakdown.

Regarding film production in Europe, Mr. Carl Laemmle said:

"There is nothing like trying a thing to find out if it will go. I am convinced, however, that Europe is not the place to make pictures for America. In the first place, conditions there are totally different from conditions in this country, and the difference in exchange is more than counteracted by the distance from your base of supplies, as it were, and the difficulty of getting American atmosphere.

"Furthermore, I didn't see a single actor or actress in Europe who can possibly be made to look like an American actor or actress. You can spot them in a minute on the screen. In the first place, their gestures and expressions are entirely different, and in the second place, there are no clothes in Europe that look at all like American clothes. I suppose I might have found some American clothes in Paris, but I was there only a day or so. There are no ingenues in Europe at all, as far as I can see.

"I was particularly pleased with the experiment I have just made of releasing films in Europe at the same time they are released in this country. Heretofore American productions were two years late in showing in England. The film situation in England, so far as I could see, is vastly improved."

Can't Break Contract

"Indenture" of Mary Astor to Harry Durant is Binding

That Harry Durant, director of the scenario department of the Famous Players-Lasky Corporation, has a legal and binding "indenture" or so-called "master and servant" contract with 17-year-old Mary Astor, motion picture actress, is the conclusion of Justice Philip J. McCook of the New York Supreme Court, in denying her application for an injunction that would restrain Durant from interfering with her making a contract with the Distinctive Productions, Inc., or any other motion picture concern.

Mary Astor's name off the screen is Lucille Langhanke, and she resides with her parents at 44 West 10th street. The action was brought by her father Otto, as her guardian, who alleged that Durant, an old friend of the family, indentured Lucille as an apprentice, for the purpose of making a motion picture star out of her. After she passed the $100 per week salary ratio, the indenture provided Durant was to receive 25 per cent. on all salary over that sum. It was alleged by Lucille's parent that Durant actually did very little to promote the terms of the indenture, and that the girl's success in a histrionic way was due to her father's efforts and influence, and for this reason the court was also asked to cancel the indenture. Durant denied the allegations of Lucille's parent, holding that he had lived up to the contract, which still has three years to run.

The young star has appeared as leading woman in the Tri-Arts films, "Beggar Maid," "The Young Painter" and "Hope," and with Glenn Hunter in "Second Fiddle." It was alleged by the father that his daughter has an offer of $1,000 per week for services in a screen production.

Glucksmann in N. Y.

Max Glucksmann, Paramount distributor in Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia, arrived in New York Monday, September 25, on the American Legion. Mr. Glucksmann told of encouraging conditions in the Argentine film industry and predicted a prosperous year in the film trade.

Guests of Eastman

Will H. Hays and Courtland Smith left New York Thursday for Rochester, N. Y., to be the guests there of George Eastman. During their day's stay in Rochester Messrs. Hays and Smith will inspect the big Eastman plant.

Engineers to Meet

The Fall convention of the Society of Motion Picture Engineers will be held at the Powers Hotel, Rochester, New York, October 9 to 12. A trip of inspection will be made to the new Eastman Theatre, and through the Eastman Kodak Company and the Bausch & Lomb Optical Company.

Please Answer

C. E. Cook, business manager for the Motion Picture Theatre Owners, of Kansas, has prepared a list of questions which have been sent out to all members of the association, with a request to please answer each question and return the questionnaire to the headquarters of the organization. The questions relate to facts concerning the exhibitor's show.

Changes in Staff

Announcement was made this week of the appointment of Alan D. Marr to be assistant general sales manager of Associated Exhibitors. Almost immediately came the announcement also that A. W. Smith, Jr., had been named to succeed Mr. Marr as assistant general manager of Arthur S. Kane Pictures Corporation.

The appointment of an assistant to W. B. Frank, general sales manager of Associated Exhibitors, was made necessary by the rapidly expanding business.

Fire in San Francisco

Ten persons were injured, on film exchange was destroyed, and several were badly damaged Wednesday night, Oct. 4, in the worst film fire San Francisco has ever had.

Condemn Censorship

Labor Calls It "Vicious, Tyrannical and Oppressive"

Motion picture theatre owners throughout New York State have received a four-page circular during the past week from Peter J. Brady, president of the New York State Allied Printing Trades Council, asking that all theatre owners work to bring about the repeal of certain so-called "vicious, tyrannical and oppressive legislation," and which includes motion picture censorship.

The circular, in part, goes on to state that:

"Organized labor in this state condemns the motion picture censorship law. It is an act conceived in tyranny and extends not only to the film, but to every form of printed or other advertisement or announcement connected with the film, whether in the columns of the newspaper or elsewhere. It smashes to atoms the constitutional guarantee of free press and free publication.

"The New York State Federation of Labor opposed this vicious violation of the constitution while it was being advanced in the Legislature and before Governor Miller for action. It has sought its repeal in the Legislature of 1922. It will seek its repeal again in the coming Legislature of 1923, and will not rest until it is either annulled by the highest courts or by the Legislature. The sole subject of such a law is to control the means of publication and communication among the people, and if permitted to remain will be the open door to other oppressions.

"Organized labor invites your co-operation and assistance in calling this state of affairs to the attention of the various candidates for election in your district. We ask you to join with us in urging every candidate for the Legislature to pledge himself to bring about the repeal of the state censorship law, as there are now sufficient laws and power vested in the legal authorities of the state to take good care of and punish any persons who may violate them."

An Active Campaign

The new board of directors of Pictures-in-Motion, Inc., Boston, has mapped out an active campaign for the organization. Its productions are being handled by M. H. Hoffman, of True Art Films Company, and are scheduled for early release. The productions which have already been made and which have met with success are "Dora" and "Gossip."

Hays on Committee

Walter Hays, vice-president of the Mitchell H. Mark Realty Corporation, owners of the New York and Brooklyn Strand Theatres, is serving as a member of the First National rotating committee. This committee is composed of First National franchise holders, who visit the New York offices and take an active part for two weeks in the executive work of the organization.

American Film Company Denies It Wrongfully Re-issued Films

ADMITTING it re-made and re-issued certain films under new titles, American Film Company, Inc., in an answer filed with the Federal Trade Commission, denies that the films were re-issued within the meaning of the term as given in the complaint recently issued by the commission, or with an inconsequential amount of new or additional matter. The company states that during the years 1919 and 1920 it revised, changed and made over certain films originally issued, by making changes by cuts from the original photographs, changing the continuity, and in sequences, changes in main titles, new additional sub-titles and new illustrations for sub-titles, and by changes in tinting and toning, that all the pictures were re-made and re-photographed and the new pictures were issued under new names.

It is admitted that the pictures as released were without any statement to the public that they were re-issues, nor was it indicated or stated that they were re-issued in either the photoplays themselves or in the advertising matter furnished by the company in exploiting such exhibitions. However, it is stated, in the case of each of the films so issued, the public were advised upon the films and in the advertising matter furnished that the photoplays were adapted from photoplays previously issued. It is denied that any of the photoplays or advertising matter contained equivocal statements in this regard printed in such type as did not or could not be readily observed or which did not fairly convey the fact with reference to the issue of the films.

The company admits that in some of the photoplays depicted by said films the leading roles had been enacted by an actor or an actress in the employ of the respondent who had become well-known to and popular with the general public, and that the popularity of said photoplays largely attended upon the fact that such stars enacted the leading roles that in some instances the stars of the leading roles were no longer connected with the respondent at the time the changed and revised films were issued and that in some instances the stars were at that time in the employment of competitors.

It is denied, however, that the issuing, leasing and advertising of the changed and revised films had the capacity or tendency to or did mislead or deceive exhibitors, or cause them to believe that they were leasing and exhibiting new films never before released, or that their patrons were caused to attend the exhibition of such films in the belief that they were to see new photoplays.

It is also denied that by these premises the reputations of such exhibitors were injured, or the goodwill and patronage of the theatre-going public to them was lost, or that the premises had the further capacity or tendency unduly to hinder competitors of the respondent. The commission is asked to dismiss the complaint.

Interest in Long Runs

Suburban Exhibitors in Australia Find They Help Receipts

The advent of the big Fox specials, such as "Over the Hill," "Connecticut Yankee" and the "Queen of Sheba" is causing a change in the methods of the exhibitors in Australia and New Zealand, according to reports received at the Fox offices in New York City.

Until the advent of these big productions the picture houses had been showing about 16,000 feet of film at each performance, using two features, and the exhibitor was contracting for his films at so much per week, instead of buying each feature, as is done in this country. The rental price of the big picture was so much in advance of the weekly film rental that the city exhibitors were compelled to turn to long runs. With the success of "Over the Hill," the first of the big Fox pictures shown, the suburban theatre exhibitors immediately began to clamor against these long city runs, claiming that the short runs should continue, so that they would be able to cash in better with the pictures.

But before the matter came to a head, the suburban exhibitors found that the long city run caused the suburban patrons to get quite excited over the new pictures and that the suburban theatre profited to a greater extent, just as they do here when a picture like "Over the Hill" plays an entire year on Broadway, Fox says.

Asks Big Damages

Justice Francis Martin, of the N. Y. Supreme Court, has signed an order requiring individuals and corporations prominent in the motion picture world to show cause, why they should not be restrained from doing acts which —according to Joseph R. Singer, treasurer of the Peekskill (N. Y.) Theatre, Inc.—tend to make that corporation's investment of $150,000 a loss. Singer avers that he was set up and prevented from earning a living in his own way because his theatre in which his brother, Louis, is also a stockholder, was so situated as to complete with a Loew show house. He asked in addition to a restraining order, $250,000 damages; also an accounting for profits received at the rival playhouse through the exhibition of pictures which should have been exhibited in his own, he says.

The defendants are Advances Amusement Company, Inc., Dave Bernstein, Nicholas M. Schenck, Joseph M. Schenck, Fred Mitchell, Loew, Inc., and Associated First National Pictures, Inc.

Returns to Direct

After a six years' vacation from this field of activity, Mrs. Julia Crawford Ivers, pioneer of women film directors, has returned to her earliest work in pictures. Mrs. Ivers leaves shortly for Honolulu with Betty Compson and a company of Paramount players to direct "The White Flower," a story of her own which she wrote during a recent visit to the Hawaiian Islands.

Decision Reserved

Justice Isidor Wasservogel, in the equity term of the N. Y. Supreme Court, has reserved decision on an application of Bernard K. Bimberg, motion picture producer, to make permanent a temporary injunction, restraining John Cort, John Cort, Inc., William and Louis Minsky, from ejecting or in any way interfering with his operation of the Park Theatre, Fifty-ninth street and Columbus circle, where he has been giving Sunday evening performances.

Bimberg says he paid his rent promptly, but in April last was notified by Cort he had disposed of the place to the Minsky Brothers, and could not guarantee they would renew the lease to Bimberg for Sunday nights.

Comes Up Again

"The Binderup case," which has attracted much attention during the last three years, will again be brought into the limelight when it comes before the United States Supreme Court, Washington, D. C., Oct. 2.

The case is the outgrowth of a suit by Charles G. Binderup, former Mindon, Neb., exhibitor, against Pathe exchanges and the Omaha Film Board of Trade for $750,000 alleged damages.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Allens Thought Behind New Chain of Canadian Houses

Announcement is made of the organization of an entirely new chain of moving picture theatres in Canada by an enterprise that is titled Sterling Theatres, Ltd. It is intimated that the new chain is being organized by Allens, including H. J. Allen and Max Allen. One of the early acquisitions of the company has been the Walkerville Theatre in Walkerville, Ontario, which is operated under the direction of Max Allen. Two theatres have been secured in Toronto, La Plaza Theatre, 735 Queen street east, and the National Theatre, 373 Yonge street.

Sterling Theatres, Ltd., has also secured or will acquire theatres in various Ontario centers outside of Toronto, it is declared. These houses are located at Windsor, Paris and elsewhere.

Whether the development of the Sterling Theatres chain is a sequel to the failure of Allen Theatres, Ltd., Toronto, or is an organization which is being undertaken by several of the Allens formerly identified with the Allen chain, is a matter that is arousing discussion in Canadian theatre circles.

Several theatres in Toronto, Ontario, have been acquired by Bud Lennon, for many years with the Canadian Universal Film Company, and lately with the Stephen Aattractions, Ltd., Toronto. One of the houses secured is the Imperial Theatre, 366 Queen street east, while another is reported to be the Aster Theatre, 233 Ossington avenue. The former manager of the Imperial Theatre is William Sturgess, who has been appointed a salesman with the Famous Players Film Service, Ltd., Toronto, which is the Allen exchange. The control of the theatres mentioned has nothing to do with Stephenson Attractions, Ltd., it is said.

The Manitoba Exhibitors' Association has secured action on the part of the City of Winnipeg and neighboring municipalities in the matter of restricting traveling carnival shows which had become something more than a nuisance in the Province.. After agitation extending over several months, the exhibitors prevailed upon the city to prohibit the carnivals from conducting prolonged engagements in future.

The exhibitors of Montreal, Quebec, have lined up with a co-operative movement for the staging of a "Go to the Theatre" campaign in the Canadian metropolis, after Moving Picture World's idea announced several weeks ago. Arrangements have been made to conduct the campaign as a "special week" and the date selected is the week of October 9. Special film bookings have been planned, co-operative stunts in the downtown section of the city, unusual lobby displays, newspaper appeals and other features are to be offered to arouse enthusiasm.

After twenty-five years as manager of the Grand Opera House, Toronto, one of the downtown theatres, James W. Cowan has resigned to take over duties with the Royal Alexandra Theatre, a Toronto dramatic house.

Harry Pomeroy, former manager of the Strand Theatre, Ottawa now has charge of two theatres in different cities of Ontario for the Famous Players Canadian Corporation, one being the handsome Regent Theatre, Oshawa, and the other the Royal Theatre, Port Hope. Incidentally. Pomeroy's family was recently increased by the arrival of a third child.

Walter Thomas, formerly a theatre manager, of Buffalo, N. Y., is the manager of Shea's Hippodrome, Toronto, which has started out this season with an exclusive picture policy. The Hippodrome recently installed an organ which is acknowledged to be the largest instrument in all Canada.

A. C. Smith, former proprietor of the Crescent and Isis Theatres at Calgary, Alberta, has been engaged as a salesman on the staff of the Toronto office of Regal Films, by H. M. Master, Toronto branch manager.

Henry Morton, owner of the Monarch Theatre, Winnipeg, has leased the Gaiety Theatre, Winnipeg, from the Capitol Loan Company for a period of five years. The Gaiety has been bought from John Morgan by this company for $119,000 and the theatre has been undergoing extensive alterations, the latter costing around $30,000, it is announced. The house is now ready for re-opening.

Manager E. A. Lake, of Loew's Theatre, London, Ontario, co-operated with the Canadian Bicycle Dealers' Association in the staging of a special theatre night as a feature for the convention of the association which was attended by dealers from thirty Canadian cities. A special bicycle vaudeville act, a bicycle picture and amateur home-trainer bicycle races were presented for the event.

W. S. Jones, manager at Winnipeg, Manitoba, for First National, has resigned and is leaving the city to take up residence in California, where he has invested in oil property. Jones, who had been a resident of Winnipeg for twenty-seven years, had been vice president of the Manitoba Exhibitors' Association, representing the exchanges in that organization. He was the proprietor of the Colonial and Bijou Theatres a number of years ago and had also been the local representative of Fox Film for several years. He has been succeeded as local manager for First National by W. H. Mitchell of Calgary.

The Daddy of Them All

ACCORDING to Hoyle, Diogenes had a tough time when he and his lantern went around looking for an honest man. We're going to have a tough job finding the oldest exhibitor, in years of service, but he will be found. He must be an exhibitor who has never dabbled in producing or distributing, but has only presented motion pictures—a simon-pure, dyed-in-the-wool exhibitor.

Where is he? In Frisco? Or Kansas City? Or Cleveland? Or in the Massachusetts home of the humble bean? That's a puzzler right now. The only way to solve it is to send in your nominations. And then, too, it would be interesting to know the senior exhibitor in each territory.

Remember! We want the names and biographies only of those who have never engaged in any other branch of the motion picture business but exhibiting. If you were an exhibitor twelve years and an exchange man one month, you're out of luck. On the other hand, the fact that you may have had to close your theatre temporarily doesn't make you ineligible.

A further example: Thomas D. Moule, manager of the Capitol and Madison theatres, and supervisor of screen presentations at the Adams Theatre, all of Detroit, is an old-timer in point of service. Henry J. Brock, a brother-in-law of Mitchell H. Mark, now dead, got him interested in a circuit of theatres. Then Mr. Brock became president of Kinemacolor and Tom Moule went with him as an executive. Tom later went back to exhibiting with John H. Kunsky, and he's been with the Detroit magnate ever since. But Tom can't be hailed as Daddy because of his Kinemacolor connections.

When we find this oldest exhibitor, the daddy of them all, we're going to ask him to review the progress of the industry for us—tell about the old days and the new days. It will be interesting reading, don't you think?

Write us immediately, giving full details—the theatres you've had, the years you had 'em and your age. If you're of the feminine sex, why, never mind about the age.

Here's to learn the senior exhibitor, in years of service, in the United States, and in each territory. Come one, come all.

S. S.

Michigan Prison Chaplain Thanks the Theatre Owners

H. M. Richey, manager of the Motion Picture Theatre Owners of Michigan, has received a letter of thanks from the Rev. William F. Hopp, chaplain of the Michigan State Prison at Jackson, for the entertainment which was put on there on Labor Day for the inmates. Among those who aided in getting up the program were Wally Baker and Harry Bruce, of the Michigan Exhibitors' Vaudeville Association; Maurice and Sam Caplan, of the Metropolitan Picture Company; Thomas Penfold, of the Remick Music Publishing Company; the Standard Film Service, First National, Fox and Metro, Arnold Johnson's orchestra and Harold Jarvis, popular Detroit tenor.

The committee in charge of arrangements for the Motion Picture Theatre Owners', of Michigan, annual convention at Flint, on October 10 and 11, has announced that Dr. James Inches, police commissioner, of Detroit, has been secured to deliver an address at the convention. Mr. Inches is a very excellent speaker and a man who realizes the future of the industry, and exhibitors who have heard him before are glad to know that he will be present at Flint to address them.

The regular meeting of the Joint Board of Arbitration was held September 22 in the office of the Motion Picture Theatre Owners of Michigan and was very well attended, every member of the board who will handle claims for the next three months, being present. The board representing the exchanges is comprised of Harry Scott, Ralph Peckham, Jess Fishman and W. E. Wilkinson, as secretary.

The board representing the exhibitors is made up of Claude E. Cady, chairman; James C. Ritter, Phil Gleichman and H. T. Hall. This meeting marks the resumption of regular meetings for the fall and winter months. It has not been necessary for the arbitration board to meet so often during the summer, as many theatres are closed and what claims did come up were settled before coming to the board, but now they are settling into the regular routine and meetings will be held regularly. The next one is slated for September 29.

E. N. Mandlebaum, of the Stillman Theatre, Cleveland, accompanied by Mrs. Mandlebaum, is spending a few weeks at the Battle Creek Sanitarium.

Phil Gleichman, of the Broadway-Strand, Detroit, has booked "Broadway Rose" for an early October showing.

John Ennor, of the Broadway-Strand Theatre, Union City, celebrated the first anniversary of his house by having the Bronson Uniformed Band of thirty pieces give an outdoor concert in front of the theatre. Ennor is one of the livest exhibitors in the state and as a result his house has been doing an excellent business.

Houdini is scheduled to make a personal appearance at the Madison, a Kunsky house, in Detroit, the week of October 8, in connection with his picture, "The Man Beyond."

The Sheridan Theatre, located at the corner of Sheridan and Kercheval avenues, Detroit, has been purchased from William Sheik and Fred Leverenz by F. W. Taylor, of Calumet. Mr. Sheik and Mr. Leverenz are retiring from the show business to devote their entire time to other interests.

Burrel Tripp, who already owns the Center and Princess Theatres in South Haven, recently purchased the "O. K." which now gives him everything in the town.

Hope Hampton, who made a personal appearance at the Capitol Theatre, Detroit, the week of September 18, proved a big drawing card. She visited Navin Field, met the famous "Ty" Cobb and saw the Tigers lose to New York. Some great publicity stunts were pulled off during her visit here, among which was a free matinee for redheaded girls, on September 20. This was attended by about 300 girls, from whom Miss Hampton selected fifty to attend a dinner at the Hotel Wolverine, on September 22.

The Temple Theatre, Grand Rapids, is undergoing a general cleaning and redecorating process. New carpets and new electric light shades have been added, which greatly increase the appearance of the house. The theatre has not been closed a day since its opening under the management of George Spaeth, three years ago. The redecorating work is being done at night, immediately following the close of the last show, and in the forenoons, so as not to lose a day during the process.

Eugene Brewer, of the Strand Theatre, Owosso, has returned from an extended business trip to California.

A diminutive racing car, painted white, and seating only the driver, has been scorching the Detroit pavements for several days, in connection with "Burn 'Em Up Barnes," which is showing at several neighborhood houses in the city.

Jacob Schrieber, of the Blackstone Theatre, is on another hunting trip in the Northwest. The last time out he bagged three of the largest bears ever captured and has the skins on exhibition in his den at the Blackstone.

Cleveland's Doan Theatre Makes Way for New House

The old Doan Theatre, Cleveland, has been torn down and construction of a big office and store building, with a new theatre, has begun. The steel work for the theatre is partly up and it is possible that the house will be opened by February 1. The theatre is being built by a syndicate of investors, headed by Joseph Laronge, a well-known local real estate man, and vice president of Loew's Ohio Theatres, Inc. No information as to who will operate the theatre, when completed, has been given out.

"Grandma's Boy" opened in Cleveland at the Allen Theatre, on October 1, and played to a tremendous business. The Cleveland exchange is now using five prints, and is unable to cope with the demand.

Tom Carroll, well-known Cleveland theatre manager, is now located in the State Theatre, where he is acting as assistant manager and publicity man. The State recently hopped over from pictures to Shubert vaudeville. Tom says it's nothing new to him, because he used to be a vaudeville actor, but regrets he has so little time to view the new pictures, which was his hobby.

Francis P. Mangan, New York stage director and prologue producer, has been brought to Cleveland by the Loew interests, and is engaged in similar work in that city. Mangan is staging novelties in the Stillman, Allen and Park Theatres. One very effective prologue that drew attention from the newspaper critics was that used for Mae Murray in "Broadway Rose." He combined a Prizma color film with a dissolving arrangement, introducing a girl dancer. This gave the effect of a girl dancing in the distance.

In the Allen Theatre, as a novelty the week of October 1, Mangan used the "Song of India" in a combination singing and dancing effect. Mangan also staged the style show which was presented at the State Theatre the middle of September. He formerly was with Victor Herbert, and also put on prologues for Famous Players' theatres in St. Louis, Detroit and New York.

Write Mr. O'Toole

M. J. O'Toole, of the Department of Public Service, M. P. T. O. A., has asked the Regional News service department to announce that all exhibitors considering public meetings in their localities, and at a loss for public service programs, should write him at the national exhibitor headquarters, 132-136 West Forty-third street, New York City.

A First National Release

THIS "LOTUS EATER" DISPLAY HAD EVERYTHING

How they put over John Barrymore at the Rialto Theatre, San Antonio. The dancer seems to have been drawn from "The Idol Dancer," an earlier First National release, but she fits in

Exhibitors' Joyous Cries Resounding in Louisville

Chilly weather both afternoon and night over the week-end of Sept. 23, resulted in standing room only in most of the downtown theatres of Louisville, although the local houses fail in the matter of putting out "S. R. O." signs. They figure that most people who pay to get in, will stay even if they do have to wait, whereas if they are told in advance that it is a case of standing, they may pass up the show. However, admission is refunded to those who do not care to wait for seats. In spite of the fact that Louisville has more show houses than ever before, business is good at all of the downtown theatres, which as a rule find their big months in the pleasant fall and spring months.

Reduction by the street car companies of fares to 6 cents on tickets, 7 cents cash, and children ride for nothing up to 5 years of age, should be an aid. There has never been a very definite line in Louisville between children and adults. Boys in knee pants are considered as children, but short skirts couldn't be considered as a badge of youthfulness among the other sex, or grandmothers would be using children's tickets.

There has never been a very clear line drawn as to what constitutes infants. Most theatres don't want infants in arms, but admit them free. Children up to 3 or 4 years of age are generally admitted free, but houses are becoming a little stricter in that matter, as too many of the children admitted free occupy seats. Baby buggy parking has gone entirely out of style, as the fire marshals won't stand for it, and again the flivver has had a hand in that matter.

The new Kentucky Theatre, at Lexington, controlled by Col. Fred Levy and M. Switow, Louisville; and Wm. M. James, plans to open within the next week or ten days. Harry F. Eger, who has been with the Ada Meade Theatre, as manager, will take charge. Big road shows, fine pictures, etc., will be shown, the First National and United attractions along with others being featured.

R. R. Russell, a former advertising man, who has been with the Palace Theatre, of Memphis, Tenn., has come to Lexington, Ky., as manager of the Ada Meade, to succeed Henry M. Eger, who became manager of the Kentucky.

C. F. Krause, formerly with the Arcade Theatre, Paducah, and Empress Theatre, Owensboro, has been appointed manager of the Kentucky Theatre, Louisville. M. Switow, one of the owners of the house, has been looking after it, with no regular manager, but is now so busy with a number of interests and opening of the new Kentucky at Lexington, that a full time manager became necessary for the Kentucky at Louisville. The latter has been a very successful house, and will celebrate its first anniversary October 8, when it will have "The Four Horsemen" at popular prices of 20 cents. The Kentucky has been a second run and lesser feature house.

The Alamo Theatre, which, after installing a big orchestra, advanced night prices to 40 cents and afternoon prices to 25 cents, is getting the advance easily and showing that the public is willing to pay for good pictures.

Charles N. Koch, manager of the Rex Theatre, Louisville, as a member of the Louisville Optimist Club, was one of a large number of Louisville business men's whose cuts were used in the Louisville Times a few days ago, when the paper ran about a ten-page section devoted to the local club.

The Schubert interests and the Flexner interests at Louisville are still scrapping. Forcible detainer proceedings were filed a few days ago by the Schubert interests to force the Flexner interests to vacate offices in the Schubert building, which is another angle of the fight of the Schuberts to remove the Flexners from any connection whatever with the building, which was purchased a year or more ago by the Flexners for the Schuberts. The holding company is incorporated as the Flexner Real Estate Co., of which J. J. Schubert is president, he taking that position at a reorganization of the holding company in New York last June. On August 1, the Schuberts took complete charge of the building and company, but the Flexners are fighting to retain the managerial end of the real estate.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—
BUT LIFE'S WINDOW"

J. H. Michael, of Buffalo, Is Active in Exhibitor Behalf

J. H. Michael, manager of the Regent Theatre and chairman of the executive committee of the M. P. T. O. of New York, Inc., has been named chairman of the board of directors of the Western New York unit of the state organization. Mr. Michael and his associates on the board are now working on a campaign to fight daylight saving in Buffalo. This proposition will be put to a referendum at the coming election and theatre men here hope to kill the ordinance, which is very harmful to their business during the summer months.

Billy West has resigned the management of the Central Park Theatre in the North Main street section to become manager of the Premier at Main and Leroy, which is operated by Harry Green. Mr. Green will soon re-open the Temple on William street with a picture policy. J. Savage, who is the father of Jim Savage of the Universal exchange office force, has succeeded Mr. West as manager of the Central Park.

Fred M. Shafer announces the appointment of Bill Whiston as manager of the Olympic Theatre on Lafayette Square, succeeding William McKenna who recently resigned and returned to the Shubert Theatre in Detroit. Mr. Whiston has had a long experience in the theatre business. He is a brother of Frank Whiston, former secretary to Commissioner John F. Malone and publicity director for the Lafayette Square and Olympic.

Walter Hayes, Mark-Strand official, returns to Buffalo next Monday after representing Moe Mark on the rotating committee at the New York First National office.

P. H. Smith, former manager of the First National and United Artists' exchange and recently a salesman for Goldwyn, has been appointed manager of the new Warner Brothers' exchange here. He soon will announce the location of permanent quarters, which will probably be in the new film building in North Pearl street. Mr. Smith is well known among exhibitors of Western New York. He has been associated with Buffalo's Film Row for many years.

Harry E. Lotz, manager of the Select exchange, announces the appointment of G. H. Quigley, formerly with Pathe, as a member of the Buffalo office sales staff.

Howard F. Smith, manager of the Palace Theatre, turned over the house to Anna Katherine Green Thursday evening, September 28, when the famous Buffalo author invited a party of friends to see a picturization of her story, "The Mayor's Wife," which in its screen form is entitled "His Wife's Husband," and stars Betty Blythe.

The new organ at Shea's Hippodrome will not be ready until the end of this month, according to Manager Vincent McFaul, who also says that business is now better than at any time in the history of the big picture house. Each week sees the preceding week's box office record beaten. Better times are back.

Bruce Fowler, manager of the Elmwood, is putting out some attractive advertising these days. He is featuring the new organ and its player, Frank Leon. Business has picked up wonderfully since the installation of this instrument.

Sydney Samson has closed "Rich Men's Wives" for presentation at the Lafayette Square. The Grand & North exchange manager also has signed up "More to be Pitied Than Scorned," at the Olympic.

More than 300 local orphans were the guests of the Olympic and the Buffalo Times at a special showing of "Trouble," Tuesday morning, October 3. The stunt was put over by H. L. Beecroft in charge of exploitation for First National.

With the approach of cooler weather and the passing of daylight saving, business at the local picture houses is picking up in fine shape. Many of the larger theatres are enjoying capacity every night and the prediction by many that this would be the most successful season in local film history seems to be coming true. The big improvement in the quality of the productions being offered is one of the principal factors in the box office revival. Some of the downtown houses, notably Shea's Hippodrome and the Olympic, are giving patrons extra quantity, such as double bills at the latter and the biggest features obtainable at regular prices at the former.

A Fox Release

"THE FAST MAIL" NEARLY RAN DOWN THE STEAMER

E. R. Rogers, of the Rialto Theatre, Chattanooga, used an illuminated train for the time-tried melodrama, and threw in an airplane and a steamer for good measure. Note the manner of making the semaphore self supporting

Goldsmith and Hartford of Seattle, Long Film Partners

With the remodeling of the Society Theatre, a neighborhood house in the Broadway district, owned by L. L. Goldsmith and Wm. M. Hartford, is brought to light the interesting fact that these two have been partners in the picture game since 1908, either financially or actively, for fourteen years. This fact dates them back pretty well into the history of motion pictures in the Northwest.

Goldsmith "covered" the Northwest for Moving Picture World as far back as 1908, and to his knowledge was the only Northwestern representative for the pioneer moving picture publication at that time. He served in this capacity for upwards of three years. For several years he operated with road shows of "Top of the World" pictures and the famous "Curtis Indian Pictures." After a brief interval during which he was identified with Pathe, he purchased the Class A Theatre, a downtown house in Seattle. He owned this house for three years, selling out in 1918.

Goldsmith next took a whack at the small towns, having owned successively the Orpheum, Snohomish, Wash., and the Monroe, Monroe, Wash., both of which he operated at the same time. He next bought out R. K. Dunham's Mission and Rex Theatres in Mount Vernon, Wash., later selling them back to Mr. Dunham. He then operated the La Connor Theatre, in La Connor, Wash. In 1920 he returned to Seattle and purchased the Society Theatre, which he now operates.

During 1919, Mr. Goldsmith decided that he needed a vacation. He took it in the form of a transcontinental auto trip, in a Buick-6, stopping in New York and along the line to get acquainted. He believes the industry is still in its infancy, with unlimited possibilities and the future well assured. At present writing he intends to stick and grow up with it.

Mr. Hartford began his motion picture career back in 1907 with Caille and Kunsky, managing several of their penny arcades. He picked up operating at the Casino Theatre on Monroe avenue, Detroit. Getting the "Go West, Young Man" urge, he went to Seattle, where he managed Levy's Circle Theatre on Second avenue, between Madison and Marion streets, in 1908. At the time, the Circle and the Dream Theatres were the highest priced theatres in town, charging 10 cent admissions. The Circle was the first step toward better picture houses in Seattle.

Hartford, a little later, road-showed with the Jeffries-Johnson fight pictures, for which the biggest price on record was paid, $10,000 for five states. From 1908 to 1912, he operated houses in Seattle and Tacoma, on the Levy Circuit, then took over the Rex in Olympia, Wash., which he sold later, and was for a short time identified with the Seattle Stage Lighting Co., in addition to his other interests, until his present active partnership with Goldsmith, at the Society Theatre, where he handles the publicity end.

These two young partners, who have grown up together in the game, are now spending about $7,000 in remodeling, redecorating and equipping, installing a heating and ventilating system in their Society Theatre, which seats 450 patrons. Much work has been done while the house was open, but about a five-day closing will be necessary. They will reopen with "The Storm." They claim for their house the distinction of being the first house in Seattle and second on the coast, to install two projection machines so that patrons would not have to wait "Just a moment, please, while the operator changes the reel!"

Mike Lyons, an old-timer here, who operates the Top Notch Theatre, recently was showing a two-reel Flynn detective story. In some manner it escaped inspection, and was shown to a good audience. But the reel was 200 feet short! It ceased abruptly in the midst of one of the big thrills. It took Lyons just about thirty seconds to flash a "To be continued" notice, and he sent 'em away satisfied. The next day he showed up at headquarters and demanded his next installment.

E. H. Hanbrook has remodeled the Ballard Theatre, on Ballard avenue, which was closed all summer. He reopened this week with Bill Hart in "The Desert Man" and played to capacity business with this re-issue feature.

A recent report has it that Si Danz has sold out his Liberty and Star Theatres in Astoria, Oregon, to the Real Arts Theatre Co., of which John Hamrick is said to be managing director. Hamrick recently opened a Blue Mouse Theatre in Astoria, and has been playing to excellent business. The Liberty has been closed for remodelling.

Harry Reed, the popular organist at Jensen & Von Herberg's Seattle Strand Theatre, has resigned to play the organ for A. H. MacDonald at his new Castle Theatre in Eugene, Oregon.

Pells & Swanson have reopened their Apollo Theatre in Everett, which has been closed since spring.

Mr. Steele reopened the Queen Anne Theatre on September 22, after renovating and installing a Gardiner gold fibre screen. His house seats about 400.

Neighborhood patronage is making an excellent record for the opening of the fall season. W. F. Code, who operates the Paramount Theatre in the Wallingford district, has been standing them up in line evenings for weeks. He has run "The Sheik" four times to the S. R. O. The Wallingford fair sex continues to get a thrill out of it and requests for more pour in. The Lee Theatre, ten blocks distant, reopened September 23 with Jackie Coogan in "My Boy," and turned them away.

George Reizner, who owns the Lyric in South Bend and the Tokay in Raymond, Washington, was in Seattle this week on Film Row.. Reizner named his Raymond house after the grapes from his large vineyard in California. If there's anything in comparisons, the house should be a success.

Since the opening of the Bellingham American, the Grand has been closed for remodeling and redecorating. About $20,000 will be spent by the Bellingham Theatres Company and 161 more seats installed, enlarging the capacity to 1,100. The Grand houses road shows as well as pictures. It will reopen in about a month.

The American Theatre, Bellingham, Wash., re-opened September 20 with "Grandma's Boy." The house has been remodelled and redecorated at an expense approximating $15,000, and is now considered one of the most modern houses in the Northwest. F. B. Walton is the manager and also the prime mover in the consolidation of Bellingham theatrical interests to form the recently organized Bellingham Amusement Company. Invitations for the premiere performance were extended to all leading Seattle film men, who responded to a man and were later tendered a banquet at the Hotel Leopold. Mr. Walton received many congratulations on the new house.

The Lee Theatre, formerly under the management of Mr. Bissinger, which was closed all summer, has been re-opened by Floyd Marsh. It is in the Meridian District of Seattle and seats 225. Marsh has recently returned from Alaska.

Jack Allender, of the Allender circuit of theatres, Spokane, was in Seattle, last week arranging bookings.

Real, Live Exhibitor News—Here's Where You Find It—In Regional News and Gossip.

Tell Your Wife

Phil Selznick recently returned to Seattle from a trip through the small towns of Washington and reported that in one hamlet, after he had booked a picture, he asked the theatre owner how much advertising he wanted.

"Advertising?" quoth John Doe. "I never use it."

Selznick then delivered himself of a masterful oration on advertising. At its conclusion the exhibitor again shook his head.

"Nope," he replied. "I don't use no advertising. I just tell my wife."

A First National Release

A STILL MORE ELABORATE EXAMPLE

The wall and gate idea has been a big money maker for "Smilin' Through," but the Midway Theatre, Montreal, makes one of the most pretentious displays that have been done to date

Albany Picture Men Believe Sesonske Seeks New Theatre

Charles Sesonske, manager of the Avon Theatre in Watertown, was in Carthage, N. Y., this week, looking over the Opera House there, and it is rumored that he will add this theatre to his chain.

Samuel Suckno, who owns a chain of theatres in this city, took advantage of Fred Stone being at Harmanus Bleecker Hall this week, by booking "Billy Jim" for the Albany Theatre, and cashed in on the Hall's advertising.

Mr. and Mrs. Paul Alberts, of Schenectady, who run the Albany Theatre, made a round of the Albany film exchanges last week.

William Smalley, of Cooperstown, has been selected to handle the new National Theatre in Sidney.

The Avon Theatre, Watertown, celebrated its first birthday this week. A huge candle in one of the windows, burning day and night, attracted lots of attention.

Lew Fisher, who runs theatres in Troy, Ticonderoga and Fort Edward, was a visitor at several of the exchanges this week.

Earl Kramer, of Buffalo, who used to be located in Albany was in town last week renewing acquaintances.

L. C. Connors of the Liberty in Cambridge, and one of the best small town hustlers in the state, spent a day or so in Albany this week booking up features.

Joe Miller, of New York, looking after the M. P. T. O. A., has been busy in this section the past week, re-booking Movie Chats cancelled during the summer period.

Virgil N. Lappeus, who has just taken over the management of Harmanus Bleecker Hall in Albany, was the guest of honor at a reception in Troy a few nights ago. At the same time a cordial welcome was extended his successor, John Wagar, who will take over the management of Proctor's Fourth Street Theatre in Troy. During the evening Mr. Lappeus was presented with a set of fishing tackle. John Jackson acted as master of ceremonies.

John Angelo, of the Family Theatre in Utica, was in town this week, shaking hands with many of the exchange managers and incidentally reporting a good business.

Fred Elliott's Clinton Square Theatre here is undergoing a painting, the front being yellow with buff trimmings.

Myer Schine, who runs the Glove in Gloversville, and also has a number of other houses, while in town this week watching several screenings reported that business is on the pick-up in all of the smaller places.

From rumor, it is pretty certain that Schenectady's new State Theatre, one of the Strand chain, will open close to Thanksgiving, rather than during October.

Illinois and Chicago Units of M. P. T. O. A. Will Merge

Plans are underway for an amalgamation of the Illinois and Chicago branches of the Motion Picture Theatre Owners. It is expected that the combination of the two bodies will be completed before many days. Such an arrangement will do away with payment of two separate "dues" and will otherwise benefit the members. The officers of the two bodies will be retained.

Frank Thielen, one of Illinois' best known exhibitors, having theatres in Galesburg, Joliet, Aurora, Ottawa and other Illinois towns, suffered a severe accident recently. While passing a building under construction in Joliet he was struck by a brick, receiving a fractured skull. Reports from the hospital are encouraging and it is said he is well on his way to recovery, with no permanent effects from the accident.

Mrs. Ida Katz, wife of Samuel Katz, of Balaban & Katz, died recently after an illness of several months at the Katz country home. When the funeral services were held, the Chicago, Riviera and Tivoli theatres were closed until 6 o'clock. Messages of condolence were sent to the Katz family by both the Illinois Motion Picture Owners and the Chicago Motion Picture Theatre owners.

A convention of Vitagraph division managers was held in Chicago last week. Among those in attendance were G. A. Baldson, H. Bradley Fish and J. M. Duncan.

A convention of the Motion Picture Theatre Owners will be held at Flint, Michigan, October 16 and 17.

George Braddock, manager of the Argmore Theatre, whose greatest opposition for the past few months has been Lake Michigan's bathing beaches, found a picture that beat even those. What was it? Mack Sennett's "Crossroads of New York." Yessir! Stood 'em out two days with it!,

Pittsburgh Turns Out Forty to Welcome D. A. Harris Home

About forty exhibitors attended the welcome home and rally of exhibitors, held Wednesday noon, September 27, at the General Forbes Hotel, Pittsburgh, by the M. P. T. O. of West Pennsylvania. Dennis A. Harris, of the Harris & Davis Enterprises, one of the most aggressive members of the organization, was guest of honor, having just returned to the city from a three months' stay in Europe. Mr. Harris spoke of the picture business in England and stated that rentals and prices of admission were about on a par with those of this country. The music tax is also a bone of contention over there, and as a general rule the industry is burdened by taxation equal to that imposed in this country. Jerome Casper, general manager for the Rowland & Clark Theatres, and president of the Theatre Owners, presided at the meeting. A short address was made by Henry Gauding, owner of the Lincoln Theatre, Mt. Washington.

Pittsburgh's newest picture house, the Cameo, played to its first trade showing on Sunday afternoon, October 1, when Universal's "Under Two Flags" was screened for exhibitors. The house was packed and the film made a decided hit, it is reported.

C. B. Frost, head of the publicity staff of the Rowland & Clark Theatres, spent a day in Erie, Pa., recently in the interests of a "Film Forecast," which the R. & G. Theatres will issue in that city.

M. A. Sybert, movie king of Moundsville, W. Va., visited Pittsburgh the other day for the first time in six months. He was accompanied by B. W. Riley, his publicity manager.

Mr. Abrahamson has opened his Bramwell Theatre at Bramwell, W. Va., a new house of 400 capacity.

Frank Fairgraves' new 1,050-seat house in Erie, Pa., on East Eighth street, will be ready for opening about November 1. It is promised that this will be one of the finest houses in the state. A name has not yet been decided upon and it is probable that the Erie public will be invited to compete in a guessing contest to name the same. Mr. Fairgraves also owns the Regent and Princess Theatres in Erie.

Ben Gould, formerly salesman for the Fox exchange in the Steel City, and more recently manager of the Fox office at Albany, N. Y., is ill in the Loomis Sanitarium, Loomis, N. Y. Ben would greatly appreciate hearing from some of his old friends.

Ben Walken recently took over the Lyceum Theatre at Beaver Falls, Pa., formerly conducted by Sam Hanauer. His son, Charlie, well-known to local film people, is manager. The Lyceum seats 1,300 and business is good.

Aleck Moore's Hilltop Theatre, Pittsburgh, which is being enlarged to accommodate 250 more seats, will be open late in October. Morris Finkel is manager.

A. Roth, of the Seven Stars Theatre, Phillipsburg, Pa., was a recent Pittsburgh visitor. He stated that his house has just been newly redecorated, and stands second to none of its size in the territory.

Stuart A. Smith, manager of the Temple Theatre, Lewiston, Pa., spent a few days in Pitsburgh recently, film shopping. Mr. Smith is interested in eight picture houses throughout the territory, and says he is looking for more.

L. W. Barclay, for some time managing director for the Grand Amusement Company at Johnstown, Pa., this week sprung a big surprise when he announced that he resigned his position and was leaving immediately for San Francisco to take charge of exploitation for Goldwyn on the Pacific Coast. No successor for Mr. Barclay has as yet been named, but it is said that George Panagatocas, head of the Grand Amusement Company, will take active charge, for the present at least.

George Panagatocas, movie magnate of Johnstown, Pa., who recently returned to this country after a six months' visit to his native land, Greece, made a flying trip to Pittsburgh the other day to say "hello."

Morris Roth, of the Liberty and Merlin theatres, Duquesne, Pa., has returned to the city after a three weeks' vacation.

J. George Schweitzer, of the Titusville Amusement Company, Titusville, Pa., spent several days in Pittsburgh recently arranging his fall program of pictures.

Fred Gohrs, of the Aris Theatre, Erie, has returned to his duties after a short motor trip to Bradford. Fred says his Bradford friends still have cheer.

Barney's Theatre at Point Marion, Pa., is again ready for business. The house seats 1,000. Barney's older and smaller house has been closed.

The Scott Theatre at Scott Run, W. Va., is open six nights a week now, after having been open but Saturday evenings the past summer. Improved business conditions warranted the change.

Arnold Bertsche is succeeding Fred Jungquist as manager of the Lyceum Theatre, Winburne, Pa.

Daniel Kough and son of the Windber, Pa., Opera House have purchased twenty-seven acres of land on the Altoona-Hollidaysburg road. They are asking bids for the erection of a dancing pavilion and other amusements.

New England Building Boom Is Most Obvious in Boston

One of the outstanding features of the building boom that apparently has spread to all parts of New England, is the large number of new theatres that are being erected and the great amount of capital that is being invested in these ventures, indicating the faith of the promoters not only in the future of the business, but in their belief that prosperous times are just around the corner.

The biggest of these, both in point of size and in the amount of expense involved in its erection, is that under construction in part on the site of the Old South Theatre, on Washington street, Boston, extending back to Province street and covering also the site of the historic old Province House, which was built in the early Colonial days. This theatre is being built by Gordon & Schoolman, of the Olympia Theatres Company, and the estimated cost is in excess of $1,000,000. Besides the theatre, the building will have stores on the street floor and be fitted for offices in several other stories.

In Leominster the J. W. Bishop Company, of Worcester, is just completing the walls for the new Rialto Theatre, which is to cost fully $150,000. The structure is 167 by 75 feet in size.

Work on the new Steinberg Theatre, in Webster, also is well under way, and the contractors, H. Wales Lines Company, are making good progress. The building is of one story and basement and will cost in the neighborhood of $135,000. It will be used for moving pictures.

Foundations have been laid for a new $50,000 theatre at Northampton, which is being erected for Joseph Repolos by W. F. Coyle, of Easthampton. The work is to be rushed to speedy completion.

At Whitman, Harry Stanley plans to erect a picture theatre to cost between $30,000 and $40,000. It will be of brick, one story and basement. He has awarded the building contract to George Heard & Son, of Brockton.

Perhaps one of the most concrete examples of the sort of propaganda that is being foisted upon the public on behalf of state censorship of moving pictures, is seen in the sermon preached last Sunday in the West Roxbury Congregational Church by the Rev. E. H. Byington, who openly admits that he hasn't attended a picture show in years. Said he: "In the six or eight years since I went, the movies seem to have improved in their freedom from grossness, both ethically and artistically. Censorship and the prospect of censorship has been a good thing. Let the state supervise them. It will do no harm, rather good."

Kate Douglas Wiggin, author of "Timothy's Quest," which has "been done into the movies," stopped over in Boston last week while on her way from Maine to Providence, where she was the guest of honor at a private showing of the new film at Fay's Theatre. Eddie Fay, the proprietor, who also is the president of the Rhode Island M. P. T. O., had arranged the private showing for the members of the Rhode Island State Federation of Women's Clubs, who had accepted the invitation unanimously.

Joseph B. Hurl, manager of the Codman Square Theatre, in Dorchester, was tendered a farewell dinner by his many friends on the eve of his departure to take up his new duties as manager of the Milford Opera House at Milford, Mass. The film exchange district was well represented in the gathering.

Speaking of Mr. Hurl, reminds of the romance that has followed his comparatively brief visit to Boston. Six months ago, when he came here, following a long vaudeville engagement on the Keith Circuit, a Boston booking house asked him to fill in at the Broadway Theatre, South Boston. He refused to follow a musical act, given by Alice Killeen and another young woman, as he characterized it as too amateurish. Back-stage he told Miss Killeen what was wrong with her act and agreed to coach her. A friendship followed that developed into love, and now the young actress has gone to Milford as Mrs. Hurl to assist her husband in managing the Opera House.

One of the most notable exploitation tie-ups that has been seen in Boston within the past few months was that made by Gordon's Washington Street Olympia Theatre and the Boston Traveler, one of the most widely read evening newspapers of The Hub, through which "The Masquerader" was thoroughly advertised to the public. "The Masquerader" was later advertised in the newspapers as the leading attraction at the Olympic for the week beginning October 2. For several days during the preceding week the Traveler gave first page stories to a mysterious individual who was walking the streets of the city and waiting to be recognized as "The Masquerader." A reward of $100 was offered to the person who should recognize this individual, and later in the week this reward was increased to $150. Photographs purporting to be those of the masquerader, were published each day, and his itinerary during certain hours of the day was made known.

An orchestra of ten pieces has been added as a permanent feature at Gordon's Central Square Theatre at Cambridge. It is made up of skilled musicians under the direction of one of the most proficient leaders in Greater Boston. Orchestral music will be a feature at every performance, both in concert numbers and as accompaniment to the pictures. Besides this feature, the theatre has a splendid organ.

The Boston Central Labor Union has adopted a resolution by which it places itself on record as opposed to the proposed state censorship of motion pictures, as embodied in the law that was passed by the Legislature several months ago and that comes up for a popular referendum vote next month. In urging its membership and fellow citizens to vote "no" on this referendum, the delegates appointed a committee of five to co-operate with a committee from the Theatrical Stage Employes' Union, in a campaign to defeat the measure.

Grindstaff Now Operating Haskell Theatre in Dallas

W. M. Grindstaff, Dallas theatrical man, has taken over the ownership and managership of the Haskell Theatre, a Dallas suburban picture theatre, and has named Winfield Orr as house manager.

E. B. Thomas, owner of the Rex Theatre, Dallas, has announced the appointment of Ed Goeman as manager. Mr. Goeman for years has been associated in executive positions with Dallas theatres. Mr. Thomas, incidentally, recently bought out the interest of Bob Littlefield in the Rex Theatre. Mr. Littlefield is to devote his entire attention to the management of the Hippodrome Theatre, in which he recently secured an interest.

Albah Wilson, formerly manager of the Adolphus Hotel, Dallas, has been added to the Interstate Amusement Company's staff and will manage the Majestic Theatre in Little Rock, Ark.

What is said to be the largest symphony orchestra in the South, and one of the largest in the country playing in a picture theatre, has been engaged for the 1922-23 winter season at the Palace Theatre, Dallas, by the Southern Enterprises. It is to be under the direction of Don Albert and will contain thirty pieces.

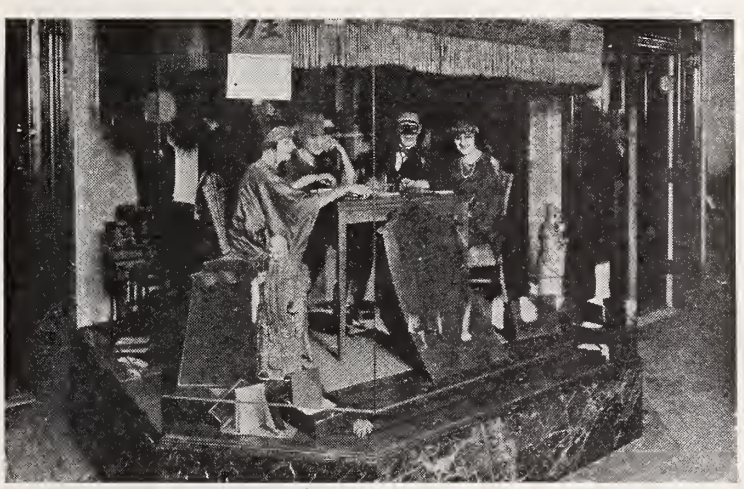
Following the failure of former operators, the Hope Theatre, a million-dollar picture house in Dallas, has been renamed The Melba and the Jones Brothers of Houston, owners of the building, will reopen it late in September. An advertising campaign has been carried on locally, but no announcement of the opening picture, or policy, has been made.

Ray Stinnett, who, two years ago, was manager of a local picture theatre, and who ran a shoestring into a sizeable bankroll through his theatre operations at Breckenridge, Texas, during the oil boom there, this week bought out the last of his opposition in that city, the National Theatre, from Mr. Zimmermann, the owner. The consideration is said to have been $36,000. Ray, as he is familiarly known along Film Row, now owns about ten theatres in Breckenridge, several of which are closed, and has full sway in the town.

Toledo Strike Is Averted

Toledo, Ohio, Oct. 5.—The threatened strike of the Toledo musicians will not take place. The theatre managers and union have been at loggerheads for two months on the new wage scale, and the musicians were about to quit if their wages were not advanced for this season.

The new agreement, it is learned, gives the men a slight increase in salary but reduces the number of players required for an orchestra.



A First National Release

"THE MASQUERADER" IS A CHINESE GAMBLER

Mah Jong, a modified Chinese gambling game, is a craze on the West Coast. For three afternoons a masked masquerader played against three Chinese girls in a department store window to advertise the game and Guy Bates Post's production

Burkey of Kansas City Loses $400 When Held Up by Bandit

C. H. Burkey, owner of the Summit Theatre, was held up September 18 as he was preparing to drive to the bank with about $400. The bandits made Mr. Burkey drive to another part of the town where they robbed him and then took his car, a roadster. The car was found the next day and the loss of the money was covered by insurance.

The Capitol Linwood Theatre will reopen soon with W. O. Lenhart, of Iola, Kan., as the manager. The Linwood has been closed during the summer for extensive remodeling and redecorating.

A "penny day" was held recently by Ed Frazier at his New Grand Theatre, Pittsburg, Kan.

Lee Gunnison, who owns the Royal Theatre at Atchison, Kan., was seen at some of the film exchanges the first of the week.

Miss Ruth Wright, of the Cozy Theatre, Topeka, Kan., was a Kansas City visitor last week.

L. A. Wagner, of the Princess Theatre, at Eureka, Kan., was calling on various exchanges the last part of the week.

Oscar Reinhart, of the Elite Theatre, Humboldt, Kan., was in town recently.

H. T. Gardner, owner of the Fotosho at Neosho, Mo., was booking some big pictures for this fall when he was seen in town the other day.

Basil Rankin, manager of the Co-operative Theatre at Idana, Kan., was in town to see the big automobile races, and while here did some booking.

T. C. Goodnight, Star Theatre, Warrensburg, Mo., was a visitor this week.

Jack Johnson, who has the Isis Theatre, Augusta, Kan., was seen in the exchange colony the other day.

C. W. Hunt, of the Rex Theatre, Higginsville, Mo., was shopping for some film recently.

Frank Dividson, Royal Theatre at Cherryvale, Kan., was booking pictures at some of the exchanges last week.

W. H. Carson, of the Empress Theatre, Osawatomie, Kan., made his weekly trip to Kansas City this week.

Atlanta Mourning Death of George Schmidt, Exhibitor

All Atlanta, and particularly that part of it devoted to the pictures, in one branch or another, sincerely mourns the untimely death of George Schmidt, who had been connected for a number of years with the exhibiting end of the game, and who was, at the time of his death, manager of the Strand Theatre. Mr. Schmidt had made a name for himself as an exhibitor who was "straight as a die," who had the ideals of a thorough "he-man" and who lived up to them. As an exploitation man, he was a wizard. He died at the age of 31.

The Rialto Theatre has begun its new season most auspiciously. Closed for two weeks, it opened on Labor Day completely renovated, with new draperies, much fresh paint and all sorts of "fixin's," including loges and boxes, with cream enamel woodwork, brass railings, comfortable chintz-covered chairs, and everything. Phil Gersdorf, who has been with the Capitol, in Macon, will manage the theatre this fall, and if the first two weeks under the new policy are to be a criterion, the Rialto is going to have a most successful season.

G. M. (better-known to his friends, for no apparent reason, as "Pup") Phillips will manage the Strand Theatre, succeeding George Schmidt. Mr. Phillips is a man who believes in exploitation and each week since he assumed the managerial desk and office, his lobby has been worthy of notice. Mr. Phillips is an Atlanta man, and very popular. He comes to the Strand from the Rialto.

W. C. Patterson, "the wizard of the South," who is guiding the Metropolitan Theatre to the same proud position of public patronage as that of the Criterion, has returned from his honeymoon, and Pat's well-known pleasant smile has merged into an absolute grin—one of the "won't-come-off" variety. Mrs. Patterson was Miss Anna Eugene Aiken, who will go down to fame as the only woman who ever edited and published a regional trade paper for the motion picture trade and got away with it.

Arthur Bromberg, of Bromberg Pictures, is in New York and his genial presence is being missed along Film Row.

The Lyric Theatre, closed in May, has at last, to the joy of countless "vaudeville fans" in Atlanta, opened to S. R. O. business. The Lyric is one of the chain of theatres operated by Southern Enterprises.

The Metropolitan Theatre opened its second fall season with a literal bang. Following the much regretted departure of David Love, formerly orchestra director, the Metropolitan has engaged Buel B. Risinger, of New York, as orchestra director, and Wallace Jackson, of Cleveland, as concert-master, and an orchestra composed of forty men. The new orchestra has been heard to excellent advantage each week, and have presented a most elaborate prologue based on "The Evolution of Dixie," which sets a fine standard for the rest of the orchestras to follow.

Enrico Leide, who directs the big orchestra at the Howard Theatre, has been signally honored by being made director of the famous Shrine Band, of the Atlanta Oasis, Desert of Georgia. This is the band which was chosen out of all the Shrine bands of the country, to play at some of the most important meetings of the big California convention, and Mr. Leide feels justly honored at the appointment, which was made by W. J. Stoddard, well-known business man and president of the band.

Sad and bitter memories! Manager G. M. Phillips aroused 'em recently when, to exploit "The Kick-Back," he turned the lobby of the Strand, Atlanta, into a saloon, put a man in white apron behind an honest-to-goodness bar and "set 'em up" with grape juice poured from an old-fashioned (almost extinct) quart whisky bottle into real whiskey glasses. The stunt took like the measles and was voted "great stuff," except that some folks with empty cellars said it was "rubbing it in."

The Atlanta Junior Chamber of Commerce's "No Accident" Week chimed in beautifully with the plans of Manager Phil Gersdorf, of the Rialto Theatre, Atlanta, on his exploitation plans for "In the Name of the Law."

A cut-out of an officer in uniform, life-sized, and posed against a regulation "Stop, Look and Listen" sign, was used as the basis for the campaign. One of these cut-outs was placed at most of the busy corners, and as the Atlanta police were particularly alert that week to carry out the Chamber of Commerce's plans, the sight of the (cut-out) officer standing alertly beside his post, with hand upraised, caught the attention, compellingly.

Milwaukee Showmen Fighting Renewal of Daylight Saving

A program outlining work along three definite lines, the foremost of which will be a fight against the adoption in the future of daylight saving time, is expected to be mapped out for the winter at the next meeting of the Milwaukee Exhibitors' Association.

The two remaining points to be discussed are a universal ticket for benefits and a proposed fight against existing music tax laws.

Daylight saving time, with its short evenings, has long been looked upon by film men here as a deterrent to attendance. The city has been under such time for the last three summers. According to E. W. Van Norman, manager of the Parkway Theatre, one of the leading outskirt houses and a member of the board of directors of the association, the fight may take the form of protests to congressmen and members of the city government.

The universal benefit ticket, good for admission to any of a number of theatres to be listed thereon, is being urged as a means of drawing attendance back to the theatres. It carries a plan whereby clubs and other organizations could be given especially good rates in addition to the privilege of using the ticket at any of a number of houses.

The fight on the music tax, provided for under the copyright laws, is to be renewed principally because of action brought recently against a theatre owner here by a song writer who charged his songs were being used illegally.

Construction of a $2,000,000 picture theatre and office building in the downtown section has assumed definite form with the beginning of wrecking operations on the site of the proposed building at Sixth street and Grand avenue.

The new building, financed by a corporation consisting of some of the leading business men of the city, will be seven stories in height and of concrete and steel. The theatre, according to the plans as announced, will seat 3,000 persons and be one of the finest in the country from the point of architecture and innovations. The structure will be completed by Sept. 1, 1923, according to the plans.

Members of the Wisconsin Real Estate Development Corporation, which is the organization financing the project, are: John I. Beggs, president of the Milwaukee Electric Railway & Light Co.; Galbraith Miller, Jr., garment manufacturer; August F. John; Lawrence A. Olwell, prominent corporation attorney; Oscar Brachman, real estate broker; Ben Zimmerman, president of the Milwaukee Auto Engine & Supply Co., and William G. Spence, vice president of the Rundle-Spence Manufacturing Co.

The Atlas Theatre, one of the largest houses on the North Side, has been purchased by Otto Enders from Steve Bauer and Clarence Fiebrantz. Mr. Enders formerly conducted the Grand and the Peerless theatres. Mr. Bauer will devote his time to the Iris and the Lorraine, two other outskirt houses which he owns.

Have you read about "The Daddy of Them All" on Page 558?

Jones Spreading Message of Better Films in Southeast

Turner Jones, public relations representative of Southern Enterprises, Atlanta, met with a group of community leaders of Spartanburg, S. C., on September 26, addressing them along the ideas of the Better Films movement as now in operation in the Atlanta territory. He will also address civic leaders of Charlotte by invitation.

Al Lichtman exchanges are to be opened in Atlanta, New Orleans and Dallas, E. V. Richards, of New Orleans, being distributor for the product in this territory. Henry Ginsberg has been in Atlanta completing details for opening the local exchange. E. C. Leeves will be general manager of the district office at Dallas.

Alex P. Roberts, of the Strand Theatre, Salisbury, N. C., employed some excellent exploitation to "While Satan Sleeps." Mr. Roberts used the Paramount star heralds with the seventeen stars, and offered free admissions to the first ones who came to the theatre with a correct list of answers. The heralds were scattered over town from an aeroplane with Paramount Week banners on the bottom.

Oscar Oldknow and Ned E. Depinet have gone to New York where they will meet Mr. and Mrs. William Oldknow when they dock in New York after a summer's stay in England and on the Continent.

Teddy Shull, who took over the Florida First National territory after the death of Bobby Coulter, left that organization October 1 to become manager for Stanley Warrick's new Stanley Theatre at West Palm Beach, Florida. "Nick" Carter will hereafter handle this territory.

S. S. Wallace, Jr., who won signal success as manager of the Imperial Theatre, Anderson, S. C., has been transferred to Oklahoma City by the Southern Enterprises. He was called to Atlanta last week by the death of his father, Prof. S. S. Wallace, of Georgia Tech.

Mrs. Harry K. Lucas is convalescing at the Davis-Fischer sanitarium in Atlanta after a major operation.

L. S. Hollingsworth, assistant manager of Vitagraph in Atlanta, was recently married to Miss Evelyn MacDonald, of Atlanta.

H. E. Oxford, of Ocilla, Ga., will rebuild the old Recreator into a modern picture house.

H. B. Wells, prominent exhibitor of Newberry, S. C., has returned from a trip to the West Coast and Canadian Rockies.

St. Louis Suburb in Revolt Against Blue Law Fanatics

Webster Groves, Mo., a suburb of St. Louis, is in revolt against the town's lone "Blue Law" which prevents the Ozark Theatre, a $75,000 structure with accommodations for 1,100, from showing movies on Sunday. More than 1,000 residents, including a large proportion of women, have signed a petition asking for the repeal of the blue ordinance.

Mayor Marshall B. Peterson will vote for Sunday movies if the proposition comes to the Council. Alderman Berton Forester is also personally favorable to Sunday shows but is inclined to favor submitting the question to a vote of the people.

Alderman L. B. Booth is playing safe, waiting until he sees how many sign the petitions, which are being circulated under the leadership of Armin Zott, who reports that more than 1,000 have already signed. Under the city ordinance but 750 are needed, or 25 per cent. of the vote cast at the last mayoralty election.

The management of the Ozark Theatre is not active in the movement for Sunday shows, feeling that it is up to the patrons to say whether they want them. The preachers are up in the air and can't agree among themselves. They had a meeting to decide upon their plan of campaign and couldn't get together. One minister expressed himself as bitterly opposed to Sunday movies. Others were inclined to await developments.

Proponents of Sunday movies point out that last winter one of the Protestant churches gave Sunday picture shows in conjunction with the singing of hymns. They say that is evidence that even the ministers recognize that Webster needs Sunday amusements.

Henri Chouteau, St. Louis capitalist, last week paid $310,000 for the Odeon Theatre and Office building, Grand boulevard at Finney avenue. He plans to spend several thousand dollars in improvements to the house during the year. He also plans a more elaborate entrance and foyer and will redecorate throughout. The Odeon Theatre, which accommodates 1,937 patrons, is the home of the St. Louis Symphony orchestra. It is also widely used for concert and recitals by leading musicians and singers.

The week of November 12 to 18 will be Italian School week at the Delmonte Theatre, 5624 Delmar building. "The Rosary" will be the feature picture, while news pictures showing the Coronation of Pope Pius XI will also be on the program.

Fred L. Cornwell, owner of the Delmonte, has announced that every cent taken in above actual expenses will be turned over to Father Caesar Spigardi, pastor of the St. Charles Borromeo and Our Lady, Help of Christians, for the support of the Italian School, Tenth and Carr streets.

Cornwell decided to give the benefit when Father Spigardi told him that there is a $18,000 mortgage on the school and that it has accommodations for but 600 children, being inadequate for the needs of the 10,000 Italian residents of St. Louis. It requires $5,000 annually to conduct the school

The Rivoli Theatre, Sixth street south of Olive street, the new home of Universal pictures, will be thrown open to the public on October 22. Workmen are now rushing the enlargement and remodeling of the house so that it will be ready in time. The theatre, formerly known as the Royal, was purchased recently from Harry Koplar. With the improvements it will represent an investment of $75,000. It will be operated by the Rivoli Theatre Company, a $30,000 corporation. Barney Rosenthal, R. G. Taylor and Nat Steinberg hold the stock in the company. The manager has not been decided on.

The Wilsonville, Ill., theatre which was destroyed by fire on September 10 will be rebuilt, according to Eli Gory, owner. The house was a new one and was almost ready to open. The loss was $25,000.

Vernon Coffman, manager of the Lyric, Mowequa, Ill., was seen at Enterprise during the week. He expects that business in his section will improve.

Spyros Skouras, head of Skouras Brothers Enterprises and First National franchise holder, is the proud father of a baby girl, Daphne Suzanna Skouras. The babe and mother are doing nicely.

Joe Lyman of the Princess Theatre, Whitehall, Ill., was a visitor of the week.

Bob Cluster of the Majestic, Johnston City, Ill., was seen along Picture Row.

F. J. Pratt, Fulton, Mo., was a caller of the week.

Ackerman & Harris Announce Frisco Business Increasing

Ackerman & Harris, for the past five years located in the Circuit Building on O'Farrell street, have moved their offices to the Phelan Building. Charles H. Brown and Herbert Harris, who conduct the Century Theatre at Oakland, and who are part owners of the Morosco Theatre here, have offices adjoining. Sam Harris, of this big amusement firm, states that business over the circuit has shown an increase of 25 per cent. during the last sixty days. The Hippodrome show of pictures and vaudeville combined, is to be moved to the Casino Theatre, which has a large capacity, and musical comedy will hold forth at the Hippodrome. Ben Giroux, well-known in this territory as a manager of picture road shows, has been made manager of the Casino.

W. W. Walker, of the Bell Theatre, Paso Robles, and an old-time exhibitor in this field, passed away recently.

The Tivoli Theatre, of the Turner & Dahnken Circuit, conducted under the management of Herbert Phelps, has changed its day of opening from Sunday to Saturday, the new policy being inaugurated with the presentation of Dorothy Phillips in "Hurricane's Gal." This is the seventh downtown San Francisco house to make the change of initial showing from Sunday to Saturday. During the engagement of "Hurricane's Gal" a navy recruiting station was maintained in the lobby of the Tivoli and on the opening day 1,200 sailors from Goat Island were the guests of the management at a special performance.

Joel C. Cohen, president of the Consolidated Amusement Company, Ltd., arrived at San Francisco late in September from Honolulu, T. H., and announced that the opening of the big, new Hawaii Theatre earlier in the month had been a great success. The new house seats 1,800 and embodies features of comfort that make it the equal of theatres anywhere. It is equipped with a Robert-Morton organ, costing more than $40,000, and will offer high-class drama as well as pictures.

Hold-up men are commencing to turn their attention to picture theatres and for the second time within two weeks a theatre has been robbed. The first affair of this kind occurred when A. Karski, of the Royal Theatre, was held up, this being followed by a robbery at the Castro Theatre, three masked bandits holding up Miss Sylvia Pond, the cashier, robbing her of about $75.

The Municipal Theatre at Greenfield, operated by the Parent-Teachers' Association, has installed new Power's projection machines and made other improvements.

Guy Smith, well-known here through his former connection with the Strand Theatre in the capacity of manager, passed away at Pasadena on September 24. He was manager of the Raymond Theatre there.

Contracts have been awarded for the erection of the Pajaro Theatre at Watsonville. The house will cost approximately $85,000.

News from the Producers

Conducted by T. S. da Ponte

An Eastern Unit

The Selznick News Reel has definitely been made part of David O. Selznick's Eastern production unit and will, with the Theda Bara Special picture, be under his sole supervision. The current events pictorial unit for Selznick Pictures was at first jointly supervised by Myron and David Selznick, but for some time past has been entirely in the hands of the latter as managing director.

David O. Selznick has made many changes for the better in the news reel, not the least of which was the adoption of the so-called "newspaper heads."

Prepares Big Array of Exploitation

The exhibitors booking Fox specials are going to be benefited with the greatest array of exploitation and press books ever gotten up by the organization, it is said. Recent reports indicate that they have been highly commended by exhibitors, many of whom have expressed their appreciation of this valuable assistance rendered them by Fox Film Corporation.

An outstanding feature in connection with the release of "The Fast Mail," "Silver Wings," "Monte Cristo," "A Fool There Was," "Nero," "A Little Child Shall Lead Them," "Lights of New York" and "My Friend the Devil" is the care and preciseness with which these elaborate exploitation and press books stress the argument of the best manner in putting these specials over.

Making a Big Hit in Europe

Norma and Constance Talmadge, First National stars, are carrying Europe by storm, according to dispatches received at the offices of First National from its representatives abroad.

A conference will shortly take place in Berlin with Soviet officials from Moscow to arrange the details of a proposed trip through Russia by the Talmadge party.

Jackie in New Film

Safety Week starts in New York October 7 and under the leadership of Judge Elbert Gary a campaign will be entered into which will last throughout the entire week. A feature of the week will be a two-reel picture, made by Jackie Coogan, in which he demonstrates how children in large cities, such as New York, can avoid accidents and death.

Fox Company Lists October Releases

Two super-special productions head the October release schedule announced by Fox Film Corporation this week. Six feature productions, four special comedies, three Sunshine Comedies, three Mutt and Jeff Animated Cartoons and eight issues of Fox News complete the list.

"Lights of New York," the sixth Fox special on the 1922-23 program, is set for general distribution on October 22. It was directed by Charles Brabin. The cast is head by Marc McDermott.

"A Little Child Shall Lead Them," which is about to enter the fifth week of an indefinite engagement at the Lyric Theatre, New York, will be released October 29. The name of this production will be changed at an early date. The William Farnum release on October 15 will be "Beyond Compromise." It was directed by Emmett J. Flynn, the director of "Monte Cristo."

Tom Mix, the Western star of the Fox firmament, comes on October 1, in "Do and Dare." The direction by Edward Sedgwick. "Calvert's Valley" will be the October vehicle for John Gilbert. Jack Dillon directed the film which goes to distribution on the 8th. Charles Jones will be starred in "Bells of San Juan." Scott Dunlap directed. October 15 is release date.

Shirley Mason is presented in "Youth Must Have Love" under the direction of Joseph Franz. The picture will be released October 1. Rowland V. Lee has directed William Russell's October 22nd release, "Mixed Faces." The second of the series of special comedies by the English pantomimist, Lupino Lane, will be ready October 8. The title is "The Pirate" and was directed by Jack Blystone.

Clyde Cook's next special comedy will be "High and Dry." "The City Chap," starring Al St. John and directed by the actor, will be released October 15. A Lee Kid reissue, three Sunshine Comedies, three Mutt and Jeff Cartoons and four editions of Fox News complete the month's output.

Arliss Picture Is Given High Praise

A full measure of praise from public and critics was meted out to George Arliss and his newest photoplay feature, "The Man Who Played God," when this United Artists' release was given its first New York showing last week at the Mark Strand Theatre. Without exception the splendid acting and dominating screen personality of Mr. Arliss was commented on by the reviewers.

"'The Man Who Played God,'" said the New York Herald's critic, "bids fair to be considered throughout most of its reels one of the finest screen transients seen here this year."

"High-class entertainment which no lover of pictures will wish to miss," was the statement of the critic for the Daily News.

"In every way a fine picture," said Harriette Underhill in the Tribune. "'The Man Who Played God' is not only George Arliss's latest, but it is by far the best picture he has yet made," said Don Allen in the Evening World.

"Thanks to the acting of George Arliss and excellent support by other players, a high-class scenario and the remarkable direction of Harmon Weight, 'The Man Who Played God' is one of the finest photoplays of the season," wrote the reviewer for the New York Sun.

"In 'The Man Who Played God,' George Arliss makes you feel confident that no one could have done it any better," said the critic for the Evening Mail.

"'The Man Who Played God' is worthy of George Arliss's ability," said the critic for the Evening Telegram.

"An excellent performance by George Arliss, and no matter what Mr. Arliss does before the camera or on the stage it is worth seeing," said the review in the New York World.

Said the Himes' critic: "George Arliss's performance is so smooth and so genuine that the spectator's enjoyment of the story is unalloyed."

"An example of George Arliss's most careful and beautiful work, an uplifting picture as well as a beautiful one," said the review in the Morning Telegraph.

They Wanted 'Em

"Romance and Arabella," starring Constance Talmadge is, according to General Manager Woody of Select, the type of Selznick revivals distributed at the urgent request of exhibitors who ran the first Talmadge revivals with excellent results.

A New Record

Next week will establish a new record for Paramount on Broadway when five of the six leading picture houses in the Times Square district will be presenting Paramount pictures as their feature attractions.

"The Old Homestead" will have its New York premiere at the Capitol. At the Rivoli, the attraction will be the Cosmopolitan production, "The Face in the Fog." Cecil B. DeMille's "Manslaughter," after three weeks at the Rivoli, will move down to the Rialto for a week. Cosmopolitan's big success, "When Knighthood Was in Flower," will continue at the Criterion, while "Pink Gods" will be shown at the Cameo and "On the High Seas" at Loew's State.

Only from the Strand, among the week-run houses, will the slogan, "It's a Paramount Picture," be missing.

Films Slated for Early Release

Paramount announces for release, on October 8, the Cosmopolitan production, "The Face in the Fog," which shares that date on the season's schedule with "The Old Homestead."

This is said to be one of the best stories from the pen of Jack Boyle, master writer of tales of crime and intrigue and their detection and author of "Missing Millions," in which Alice Brady is starred by Paramount. Alan Crosland directed. Lionel Barrymore and Seena Owen are featured with Lowell Sherman heading the supporting cast.

"Paths of Glory" Has Started

The harm that newspaper publicity, notoriety and fame can do persons in public life when the breath of scandal turns these forces against them is the central theme of the new William de Mille production for Paramount, finally titled "Paths of Glory," which has just started at the West Coast studios with Bebe Daniels, Lewis Stone, Kathlyn Williams and Harrison Ford in the featured roles.

Added to Staff

George Marion, Jr., son of the famous actor, has been added to the Goldwyn scenario staff as an authority on foreign literature.

Vignola to Go Abroad

Following his completion of "Adam and Eva," a Marion Davies' production, which he is now making for Cosmopolitan, Robert G. Vignola expects to start on a trip around the world which will keep him away from New York for about four months.

The contemplated trip is in the nature of a combined business and pleasure jaunt. According to present plans Mr. Vignola will sail sometime in November. He will go through the Panama Canal, thence across the Pacific to the Hawaiian Islands, Philippines, Japan, China, India, the Straits Settlements, Arabia, Egypt and Europe. He will spend several weeks in Italy, after which he will return to New York. Mr. Vignola expects to be back in March or early April.

Pathe News Has Complete Record of Smyrna Fire

While the ashes of Smyrna are still warm, Pathe News is flashing on the theatre screens of this country a complete motion picture report of the frightful scenes of the first conflagration in the Turkish invasion of Europe. Exactly two weeks from the date of the Smyrna holocaust which shocked the civilized world, rushed from the blazing center of the new great war through the air and over six thousand miles of ocean and land, this faithful camera visualization was given to motion picture patrons in New York and other big Eastern cities of the United States.

The Pathe News exclusive film reached New York aboard the Aquitania on Saturday morning, September 30. It was immediately developed at the Pathe News laboratories, where prints were made while Editor Emmanuel Cohen and his editorial staff prepared and photographed the titles. The completed prints were distributed to New York theatres in ample time for their evening performances on that same day.

In achievements of this kind interest naturally centers in the man who overcame all obstacles in a race against time in a war-ravaged country to be on the scene when the thing happened, to do his work and transmit the results with all possible swiftness. In this extraordinary instance that man is George Ercole, Pathe News cameraman with a roving commission in Central Europe.

When the Turco-Greek controversy began to look dangerous, Ercole was in Vienna. Rome, with its Pathe News office and camera staff, was nearer; but Ercole, with his special experience and knowledge of conditions in the disturbed area, was the logical choice for the job.

It was Glattli, of the Paris Pathe News staff, who relieved Ercole of his precious camera report on his arrival at Paris after so many weeks of intensive travel and news photographing, and who took it by airplane to catch the Aquitania.

"Old Homestead" to Be Released on October 8

In "The Old Homestead," released October 8, Paramount presents its box office ace of the current season. The company's executives are said to be unanimous in the opinion that it is the greatest audience picture Paramount has ever released, and some there are who frankly predict that it will top all other productions in the history of the screen in box-office receipts.

In the first place, they say, the play on which it is founded, written by the late Denman Thompson and acted by him for nearly twenty-five years, has an appeal to the American public equalled by no other play in the history of theatricals. The story is of the period of 1884, and the costumes are in keeping. For this reason, it is argued, the settings, costumes and characterizations are in no danger of becoming out of date, making the picture as good an attraction ten years from now as it is today.

To this point in its favor strength is added by the fact that Director James Cruze and the others who collaborated with him seem to have reached the very pinnacle in the technique and mechanics of motion picture production. The story in its original form is admittedly trite—a characteristic of all the successful American rural dramas. There is the wronged girl and the villain who steals the money with which to get her out of town; the innocent boy who is arrested for the crime, breaks jail and runs away from the entangling circumstantial evidence; the faithful sweetheart who waits through the years for the boy's return, and the inevitable mortgage on the old folks' farm which must be paid to satisfy the hard-hearted victim of the theft.

All these elements were retained in the picture by Perley Poore Sheehan and Frank Woods, who wrote the adaptation, and the original drama has been further enhanced by the skillful hand of Julien Josephson, the scenarist, who stands without a peer as a delineator of small-town and rural characterizations. Only at the end is there a change from the original story, but this change, it is claimed, is what will lift the picture from the plane of a fine drama well done and place it in the very front rank of sensational successes.

Instead of permitting the boy, Reuben, to be found by Uncle Josh in New York and bringing him back to the old homestead on New Year's Eve, the authors of the new screen version have sent Uncle Josh home unsuccessful in his search, there to face eviction from the old homestead. As the place is about to go under the hammer to the highest bidder and when the hearts of the spectators are torn by the pathos of the situation, a windstorm comes up. Gradually it increases in fury until it becomes a hurricane. Buildings are reduced to kindling wood and trees are uprooted and hurled across the fields. Lem Holbrook, in fear for his life, confesses his guilt to his father, and Reuben, at the very height of the fury of the storm, finds his way to the firm and sheltering walls of the old homestead. The storm, it is said, is built up with marvelous realism, creating thrill and suspense which no audience can resist.

Now for the cast: Theodore Roberts plays Uncle Josh Whitcomb, the Pole immortalized on the stage by Denman Thompson; George Fawcett is Eph Holbrook; T. Roy Barnes is Happy Jack, the tramp; Harrison Ford is Reuben, and Fritzi Ridgeway is Ann. These are the featured players. Then there is James Mason as Lem, Kathleen O'Connor as Rose Blaine, Ethel Wales as Aunt Matilda, Edwin J. Brady as Ike Goodsell, Frank Hayes as Si Prime, Z. Wall Covington as Seth Perkins and Charles Williams as Gabe Waters.

"One Week of Love" Ready Soon

Preparatory to his departure for the coast, where he will resume the supervision of the year's quota of Selznick super-specials, Myron Selznick, president of Selznick Pictures Corporation, has just about completed the cutting of "One Week of Love," which he brought on with him from Los Angeles a week or two ago. The production will be in the identical shape in which it will be offered to the public before another week has passed.

"One Week of Love" is the first of "Sixteen Only" which the Selznick Company have promised for the year. Elaine Hammerstein and Conway Tearle are co-starred in the production, which is easily the biggest, most expensive, and best which the Selznick Company has ever handled.

Leatrice Joy in "Java Head"

In "Java Head," George Melford's latest production for Paramount, which has been started at the Paramount Long Island studio, Leatrice Joy, whose work in "Manslaughter," C. B. DeMille's spectacular Paramount production, won her much praise, will play the colorful role of Taou Yuen, the Chinese wife. This is the first time in Miss Joy's motion picture career that she has played a character role.

This story, by Joseph Hergesheimer, will be given an authentic and elaborate background, Paramount says.

Editors Pay Visit to Studios

The 300 members of the Southern California Editorial Association visited the Goldwyn studios at Culver City, Calif., on Tuesday of last week and saw Rupert Hughes direct the filming of a motion picture and experiment with new lighting effects. They were introduced to the players now appearing in pictures and watched various phases of motion picture making.

Five photoplays are now in the editing and titling stage at the Goldwyn studios. These pictures are "Broken Chains," "The Strangers' Banquet," "Gimme," "The Christian" and "Passions of the Sea."

WILL YOUR HEART BOUND? WILL YOUR PULSE LEAP? WILL YOUR TEMPERATURE RISE
"When Love Comes"
ASK YOUR NEAREST F.B.O. EXCHANGE ABOUT THIS SURE FIRE BOX-OFFICE WINNER

Sawyer & Lubin Form New Producing Organization

ON his return to New York this week, following an absence of several months, Herbert Lubin announced the formation of a new $2,000,000.00 picture organization to be known as Associated Pictures Corporation. The business of the new company will be to produce and market motion pictures in feature length.

The first production under the auspices of the new organization has just been completed, a picturization of the famous novel, Quincy Adams Sawyer. This feature was made in the Metro studios in California, under the supervision of Arthur H. Sawyer, directed by Clarence Badger, formerly of Goldwyn, and employs a long list of stellar names, including Blanche Sweet, Elmo Lincoln, of Tarzan fame; Barbara La Marr, one of the outstanding figures of the current Broadway screen success, "Prisoner of Zenda" Lon Chaney, John Bowers, Louise Fazenda, June Elvidge, Hank Mann, Joseph Dowling, Victor Potel and a host of other players known to practically every movie fan in every section of the world.

Quincy Adams Sawyer, which will be released by Metro Pictures Corporation as one of the outstanding specials of the year, will be followed by a series of productions adapted from the pens of famous authors and employing large casts, comprising the most famous names obtainable from the ranks of present day film stars.

In the formation of Associated Pictures Corporation, Herbert Lubin has associated with the new enterprise some of the leading figures in the world of finance and banking. The president of the company is Marcus Jacobowsky, a man of vast financial and banking experience. Herbert Lubin needs no introduction to the world of films. During the past ten years his connection as holder of the Metro franchise for the entire Dominion of Canada, his work as organizer of S-L Pictures, which has produced a series of remarkable feature successes for Metro Pictures Corporation, and his forming of Petrova Pictures Corporation, which made a series of features, starring Madame Petrova for First National, has established him as one of the leading figures in the world of production and distribution.

Arthur Sawyer, supervisor of production for Associated Pictures Corporation, has been intimately connected with studio work for a period of several years and the series of S-L special pictures for Metro is being made under his direct supervision, as well as the first big special of the new company, Quincy Adams Sawyer.

Herbert Lubin issued the following statement this week concerning the new company: "Associated Pictures Corporation has acquired all of the assets of S-L Finance Corporation, including valuable contracts and franchise rights. The contracts provide for the production of S-L pictures in the Metro studios with distribution through the various Metro exchanges throughout the world. The economic and financial management of Associated will be in the hands of Marcus Jacobowsky.

"The production of pictures will be under the personal supervision of Arthur H. Sawyer, who will receive the benefit of the facilities of the Metro studios and its vast array of specialists in every line of screen endeavor. The policy of the company will be to employ only the best talent in the way of writers, directors, players and cameramen.

"We have already acquired the works of such writers as Charles Neville Buck, Eugene Walter, Calvin Johnston, Freeman Tilden, Percival Wilde, Thomas Beer, Guy Bolton, Willard Mack and others equally well-known. Following the production of Quincy Adams Sawyer, our first special made for Metro, we will produce a story from the pen of Willard Mack, now called 'Your Friend and Mine' and which he has made famous on the speaking stage.

"Following this an announcement will be made concerning a story which is known to practically every picture goer in the world, namely, 'The Shooting of Dan McGrew.' This poem will be given a wonderful production and should make film history."

San Francisco Critics Praise Ray's Newest

Both public and critics were quick to enthuse over and praise Charles Ray and his newest photoplay, "A Tailor Made Man," a United Artists release, when it was shown at the Strand Theatre, San Francisco.

"A screen comedy-drama of the higher type," said the critic for the Bulletin. "Here is a photoplay as refreshing as mountain air, replete with wit and wisdom, which affords Charles Ray one of the best vehicles of his career. Its humor springs naturally from a combination of logical events and its thrills avoid the melodramatic and are all within the bounds of probability."

"Charles Ray achieves distinction in 'A Tailor Made Man,'" said the critic of the Examiner. "There is a whimsical tenderness, a touch of quaint poetry, a certain friendliness that marks his interpretation of the principal character."

"'A Tailor Made Man' has all the elements of the perfect picture," said Curran D. Swint in the Call. "There is story, romance, comedy, compelling drama and thrills. It easily can be credited as Charles Ray's greatest picture to date. Throughout the entire showing the audience was in a state of sustained good humor."

"'A Tailor Made Man' is a triumph for the young star, Charles Ray," said the reviewer for the Chronicle, "and gives promise of even greater things. It is a delightful comedy and seems all too short, and because of its interest one regrets the end of the story."

Herbert Lubin, organizer of Associated Pictures Corporation, and Arthur H. Sawyer, supervisor of production.

Business Survey

(Continued from Page 553)

ing lower, Retail sales of staple commodities have decreased since "peak"; picked up since low stage of slump.

New Hampshire. Alfred R. Newall, the Daily Patriot, Concord. Average income per capita remains about normal. Cost of living lower, if it has fluctuated at all.

Manchester. Frank Knox, Union and Leader. Local conditions temporarily upset by textile strike.

New Jersey. Marc P. Dowdell, The Times, Trenton: Industries, which have been slow to feel pickup now showing its effects. Cost of living has reduced from peak but is still 150 per cent. higher than 1913. Slight trend upward at present.

New Mexico. M. B. Hening, editor, The Herald, Albuquerque: Outlook for business in fall and winter better than same time last year, provided labor troubles are settled.

New York. George J. Hurst, editor, Daily Financial America: Country is choked with gold. This is the backing of both our currency and credit mediums. As we only need about 40 billions of both of these and at present have sufficient gold to extend them to over 100 billions, our needs are more than amply covered. The danger of inflation is, however, our greatest menace. Human nature is still subject to the temptation of extravagance. From present indications we will have bumper crops at fair prices. This means comfort for 12,000,000 of our agriculturists and raw materials for 50 per cent. of our factories. The buying power thus engendered will reflect itself in almost evey other line of our activity. The cost of living will, in my opinion, go up again. In fact, it is now higher than on January 1, 1922. This is attributable to our plethora of money and lack of real leadership, both politically and industrially. With plenty in our till we are prone to give way too easily to demands we must know are harmful. Unemployment is decreasing. Those out of work today are mostly strikers who choose to be idle. This does not hold in the marine shipping lines. The outlook generally is optimistic and soundly so.

North Carolina. C. R. Sumner, The Charlotte Herald, Charlotte. Business situation will continue to improve, because the farmer and the cotton mills are getting in better condition every day.

Charlotte. J. S. Parham, editor, The Observer: Cost of living slightly lower. Retail sales of staple commodities have increased. Business men and bankers optimistic and believe conditions and business will improve slowly but steadily.

Cincinnati. W. F. Wiley, The Enquirer, Cincinnati: There has been practically no change in income per capita during last six months. Figures show wages have remained at practically the same figure except in certain isolated cases where a cut of 10 per cent. has been made, such as banks, etc.

Making New Film

Marshall Neilan will produce "Tess of the D'Urbervilles" in conjunction with Goldwyn Pictures Corporation.

The rights to Thomas Hardy's famous novel have been acquired by Marshall Neilan and Goldwyn Pictures Corporation and it will be produced shortly as one of Goldwyn's Big Twenty.

Mr. Neilan is keenly interested in "Tess of the D'Urbervilles" as a screen vehicle and is of the belief that it will be a bigger and more dramatic picture than anything he has yet done.

Goldwyn has arranged with Dorothy Farnum to write the continuity for "Tess."

"L" Seen in Scene of "Outcast"

There is one place in New York where the "L" traffic is not congested. It is at the Long Island studio, where a bit of the Sixth avenue elevated has been constructed for movie purposes. The street scene, which shows one entire block of Washington Place west of Sixth avenue, was constructed for scenes in Elsie Ferguson's latest Paramount picture, "Outcast."

Film Will Be at N. Y. Strand

"Oliver Twist" will be an Associated First National Pictures release. It will enter an engagement at the Mark Strand Theatre commencing October 29.

A big exploitation campaign is already being planned by both the Coogan representatives and those in the Strand and First National offices. The national release date for "Oliver Twist" will be late in October or early in November.

Plays Opposite Dalton

Robert Ellis, who played the leading male role with Alice Brady in her latest Paramount picture, "Anna Ascends," which was recently completed at the company's Long Island studio, has been engaged to play opposite Dorothy Dalton in her next picture to be put in production next week at the Long Island studio. This picture, temporarily titled "Black Fury," is an original story for the screen by Edmund Goulding and will be directed by Victor Fleming.

SCENE FROM "THE PURPLE HIGHWAY,"
featuring Madge Kennedy, supported by an all-star cast including Monte Blue, Vincent Coleman, Pedro De Cordoba and Dore Davidson.

Say "Remembrance" Is Great Picture

Goldwyn and Rupert Hughes believe they have another "Old Nest" in "Remembrance," which is this week's offering at the Capitol Theare, New York, and will be nationally released on Sunday, October 8.

The big auditorium of the Capitol Theatre, New York, and noon and, beginning soon after six o'clock in the evening, even standing room could, with difficulty, be bought, it is said.

Many of the newspaper critics stated, says Goldwyn, that "Remembrance" is a picture of universal appeal. It was shown in Los Angeles a week earlier than in New York and the critics there praised it highly, it is said.

F. B. O. to Release "The Third Alarm"

Film Booking Offices of America, whose Emery Johnson production, "In the Name of the Law," has been drawing big houses, it is stated, announces the second Johnson production to be released through them.

Just as "In the Name of the Law" presented an intimate home-life drama of the American policeman, this new picture, entitled "The Third Alarm," will, it is stated, offer a true picturization of the life of a member of a big city fire department. F. B. O. promises exhibitors in this picture the same wide exploitation possibilities which were offered in "In the Name of the Law." This last named picture allowed the exhibitor to co-operate with the local police departments to such an extent that the officials often staged police parades and exhibitions to advertise the picture. In the same way the full co-operation of the local fire departments will be given "The Third Alarm."

Not only, it is stated, will "The Third Alarm" be a worthy successor of "In the Name of the Law," considered from an exploitation standpoint, but its entertainment values, it is reported, will equal, and probably surpass those of the police drama.

To Support Ferguson

William H. Powell, who plays Duke Francis in "When Knighthood Was in Flower," has been added to the cast of Elsie Ferguson's latest Paramount picture, "Outcast." He will play the role of De Valle, a South American. John Davidson was originally announced for this part, but owing to a vaudeville engagement was unable to play it. Powell will be remembered by Broadway theatregoers as the man who took James Rennie's part in the stage play, "Spanish Love," last season.

Associated Authors Begin Work

With a cast of superior excellence, headed by May Allison as star, Associated Authors, John Howard Carr, president, started work last Monday on the first of six productions which it has contracted to make for release through Associate Exhibitors.

The first picture will be an adaptation of Hapsburg Liebe's "The Broad Road", a novel which was printed originally in Collier's and created somewhat of a furore. May Allison in the star role, that of Rosemary, will be supported by Richard C. Travers as leading man; Ben Hendricks, Jr., as the heavy; Mary Foy, Emile La Croix, Joseph Flannigan and Charles MacDonald.

All the exterior scenes for the production will be shot near Orlando, Fla., where Associated Authors have begun the construction of commodious studio buildings. After a few weeks the company will return to New York for the taking of the interiors.

Associated Adds to Sales Force

W. B. Frank, general sales manager of Associated Exhibitors, has just announced several additions to the organization's large and rapidly growing sales staff.

A. M. Van Dyke and W. L. Merrell have been added to the force working out of the Minneapolis office, making three men in that territory.

Abe Frankle becomes Associated representative in the Des Moines territory.

Harry Wellington, formerly American Releasing Company's Kansas City manager, is now an Associated salesman at that branch.

Nat Marcus has been appointed a sales representative in Albany territory, and C. A. Molte has rejoined the Pittsburgh staff after a six months' leave of absence because of illness.

L. Hilyer Directing

Lambert Hilyer is directing "Miles Brewster and the Super-Sex" at the Hollywood studios, for distribution by American Releasing Corporation. The story is by Frank R. Adams. The screen adaptation was made by Hilyer and the cast is headed by Robert Gordon.

First of Series

The first of the series of Selznick special productions for the new season is "One Week of Love," which has just been completed. Elaine Hammerstein is the star.

DO YOU THINK YOU WILL REALLY BE ABLE TO TELL
"When Love Comes"
ASK YOUR NEAREST F.B.O. EXCHANGE ABOUT THIS SURE FIRE BOX-OFFICE WINNER

Six Releases Scheduled by Universal for October

A GROUP of five five-reel Universal attractions, featuring such stars as Gladys Walton, Ed. (Hoot) Gibson, Henry B. Walthall, Ralph Graves, Marjorie Daw, Frank Mayo, Lois Wilson, Jack Mullhall and Ralph Lewis, are being made available to exhibitors during the month of October. In addition, "Human Hearts," a Universal-Jewel production, starring House Peters, is being booked for immediate showing.

The Universal attractions include "The Long Chance," "The Girl Who Ran Wild," "The Lone Hand," "Wolf Law" and "Broad Daylight." Universal officials characterize these five pictures as the strongest group ever put out by Universal in a single month.

"Human Hearts" was adapted by King Baggot from Hal Reid's celebrated rural drama of the same name. Following a successful and extended run at the Central Theatre, Broadway and Forty-seventh street, the feature had highly successful runs in the Chicago Theatre, Chicago; the Granada Theatre, San Francisco; the Capitol Theatre, Detroit; the Merrill Theatre, Milwaukee; the Cameo Theatre, Pittsburgh, and elsewhere.

At the same time it was being shown in the United States, it was shown in the Gaiety picture house, Manchester, England, where it played to packed houses for the entire week, it is said.

"The Long Chance," the first Universal attraction released in October by Universal exchanges, also has met with a warm reception from exhibitors and theatregoers, it is said. The story was written by Peter B. Kyne, and was directed by Jack Conway. It features a trio of popular stars —Henry B. Walthall, Marjorie Daw and Ralph Graves.

"The Girl Who Ran Wild," Gladys Walton's October special, was adapted from Bret Harte's celebrated story, "M'liss." It was directed by Rupert Julian. It is scheduled for release October 9. "The Lone Hand," Universal's release for October 16, is a new Edward (Hoot) Gibson picture, directed by Reaves Eason. Supporting Hoot is Marjorie Daw, seconded by a strong cast.

"Wolf Law," Frank Mayo's latest feature, will be released October 23. It is a story of the Ozarks, written by Hugh Pendexter, and directed by Stuart Paton. Sylvia Breamer plays the leading feminine role.

Universal's last October release will be "Broad Daylight," a feature production made by Irving Cummings, with Lois Wilson, Jack Mulhall and Ralph Lewis in the featured roles. Miss Wilson, a former Universal star, was loaned to Universal for this picture by the Famous Players-Lasky Corporation. The picture was adapted from a story by Harvey Gates, and combines New York society settings with South Sea sequences. The picture is set for release October 30.

"Wolf Law" and "Broad Daylight" are the first two pictures of the "Prosperity Nine," Universal's second group of first-class features for the 1922-1923 season. The earlier October releases belong to the "Winning Nine," the first fall feature group put out under the Universal banner.

Hughes Praised by Banqueting Editors

Goldwyn Pictures Corporation has just received a telegram from its studios in Culver City, Calif., that a signal honor has been paid to its first release for the season, the new Rupert Hughes' photoplay, "Remembrance."

The Southern California Editorial Association, consisting of editors of 300 newspapers in that section of the country, asked that the picture be shown to them after their banquet on Monday night last at Los Angeles. Their recollections of Mr. Hughes' former super-feature, "The Old Nest," was responsible for their petition to be allowed to see "Remembrance" in advance of its release.

The author of the film was invited to attend the banquet and address the assembled editors. After the screening, Mr. Hughes was the recipient of congratulations.

Vitagraph at Work on New Pictures

The Vitagraph studio at Hollywood, California, is actively engaged in the making of winter productions which include a special, several features and a number of comedies.

Work has been started on a David Smith production, "The Ninety and Nine," adapted from Ramsey Morris' play of the same name. This spectacle will be released in the late fall. David Smith also directed "Black Beauty," "The Little Minister, "The Courage of Marge O'Doone" and "Flower of the North."

Larry Semon is at work on a comedy dealing with the Northwest. The popular favorites of the Semon comedies support the star in this production. Earle Williams has just completed final shots of "You Never Known." The star is supported by such well known players as Gertrude Astor, George Field, Claire DuBrey, Coy Watson, Jr., James Conway, Louis Dumar, Walter Cooper and Leonard Trainor.

Alice Calhoun is preparing to start on another story shortly.—William Duncan is taking a brief respite after finishing "When Danger Smiles." Jimmy Aubrey is about to commence work on another comedy.

Engages 21 Exploitation Men

Assignment of exploitation men to each exchange is being completed this week, according to announcement from the Goldwyn Distributing Corporation. While the personnel of the force has been determined, several names are withheld for the present on account of the fact that the men have not completed their engagements with other organizations.

Each field man will be known as a Goldwynner and arrangements are being made to provide a force so large and so mobile that every exhibitor who desires the service can be given attention. There will be one man in each exchange and others will be assigned to the new branches as rapidly as they are opened. The assignments of the men will be announced next week.

What information do you want?

How can you get it?

Write our Regional News and Gossip Department and a quick reply will be forthcoming.

Let us be of real service to you.

Choose Title for Griffith Film

D. W. Griffith has definitely decided to call his new photoplay "One Exciting Night". The confusion regarding the title was ended when the notice was served on officials of the Griffith organization that the other title which had been considered, "The Haunted Grange," was protected by copyright and could not be used.

Difficulty in getting a suitable theatre for the New York opening of "One Exciting Night" sent Mr. Griffith to Boston for the first showing for his latest picture, a mystery story. It will begin an indefinite engagement at the Tremont Temple, Boston, October 9th. Prior to opening there Mr. Griffith will take the picture to Newport for a short run.

To Be Shown in Three Cities Simultaneously

Arrangements have just been completed for the special presentations of "Douglas Fairbanks in Robin Hood," to be shown simultaneously in New York, Chicago and Los Angeles.

H. D. Buckley, Fairbanks' theatre representative, has just closed negotiations for the Lyric Theatre, in New York, and the George M. Cohan's Grand Opera House, in Chicago, for the showing of the big Fairbanks special. Grauman's new Hollywood Theatre, in Los Angeles, will open with "Douglas Fairbanks in Robin Hood," and all three engagements will be presented almost simultaneously about the middle of October.

The arrangements made for all three theatres are for extended runs, playing at regular theatrical scale of prices, and it is confidentially expected that the picture will enjoy the public support of this greatest film romance for some time to come.

Universal Finishes Gibson Picture

Universal has completed another western comedy drama starring Hoot Gibson. It is "Ridin' Wild," an original story written and scenarized by Roy Myers. Nat Ross, who made Hoot's recent success, "The Galloping Kid," directed it. Opposite Gibson is Edna Murphy and William Welsh.

SHOULD FATHER BE CONSULTED
"When Love Comes"
ASK YOUR NEAREST F.B.O. EXCHANGE ABOUT THIS SURE FIRE BOX-OFFICE WINNER

Leatrice Joy

In Cecil B. DeMille's Paramount Picture "MANSLAUGHTER"

Art Acord in "IN THE DAYS OF BUFFALO BILL"

A Universal Historical Serial

Buster Keaton in "THE ELECTRIC HOUSE"

A First National Picture

Peter B. Kyne's "BROTHERS UNDER THE SKIN"

For Goldwyn Release

Wyndham Standing in "THE ISLE OF DOUBT"

A Playgoers Picture

Charles Jones
in
"BELLS OF SAN JUAN"
A Fox Picture

Elaine Hammerstein and Conway Tearle in "ONE WEEK OF LOVE"
A Selznick Picture

Larry Semon in "THE AGENT" A Vitagraph Picture

HAL ROACH *presents*

"Snub" Pollard Comedies

Two Reels

Twice as long.

Twice as good.

Twice as funny.

With the star comedian who in one reel comedies played in MORE theatres than any screen comedian.

A wonderful comedy attraction.

"Sure to make a strong bid for popular approval."

MOVING PICTURE WORLD.

Pathécomedy

TRADE MARK

HAL ROACH *presents*

Our Gang

Two

Big Laughs

Take a dozen or so typical kids, ragged and neat, clean and dirty, just as they come from street and yard.

Add one very particular society woman, anxious for publicity.

Mix in a few animals who don't give a darn for anybody.

Stir in a flossy motor car and a fine mansion.

Then you have the first "Our Gang" comedy, "One Terrible Day," a veritable

Comedies

Reels

From Little Kids

"'One Terrible Day' funny beyond question. . . . . Fun in chunks."—Exhibitors Trade Review.

"If the succeeding releases may be judged from the first, they will go big."—Moving Picture World.

As clean and refreshing as water bubbling from a woodland spring.

Pathécomedy

TRADE MARK

Leo Maloney

in the

Range Rider Series

Two Reels Each

"Westerns" made as they should be made–like Class A features

IF you yourself were to make two reel Western dramas, for your own theatre and for your own crowds, and were prepared to spend any amount to make them *right*, you'd make them just like the Range Rider Series.

You'd want story, beauty, thrills, action, surprise.

They're all here!

Pathépicture

TRADE MARK

Directed by

FORD BEEBE

THE BIGGEST AND TIMELIEST SCOOP IN NEWS REEL HISTORY!

PATHE NEWS

announces in issue No. 79, now showing,
tremendously vivid pictures by a staff
cameraman of the

BURNING OF SMYRNA

and its

CAPTURE BY THE TURKS

How It Was Done, As Told By Cablegrams

July 30. Ercole, Vienna. Leave for Constantinople immediately. Cover Turkish-Greek advance. Situation looks serious. Cohen.

July 31. Cohen. Leaving for Constantinople today: Ercole.

Aug. 3. Ercole, Constantinople. Follow Turkish National army advance. Cohen.

Aug. 7. Ercole. Watch Greek advance Smyrna. Clash seems imminent. Cohen.

Sept. 5. Ercole, Smyrna. Cover Greek retreat. Cohen.

Sept. 15. Ercole, Smyrna. Rush all pictures Smyrna fire. Cohen.

Sept. 15. Sozio, Rome. Leave immediately Smyrna. Relieve Ercole bringing first films fire.

Sept. 21. (Date line Rome) Cohen. Shipping Saturday Smyrna. Covered exclusively. Smyrna burning 900 feet. Ercole.

First, As Always, With The First Page News!

We know our customers join us in congratulating the Pathe News staff
on their remarkable accomplishment.

PATHE EXCHANGE, Inc.

Smallwood Finishes Third Release

Ray C. Smallwood, who directed "My Old Kentucky Home" and "The Queen of the Moulin Rouge" for Pyramid Pictures, Inc., has just completed his third Pyramid picture, "When the Desert Calls," with an all-star cast headed by Violet Heming, Robert Fraser and Sheldon Lewis.

The closing "shots" were taken last week on a location in Long Island where Art Director Ben Carre and his technical staff had built a barracks for British troops after the manner of an African military camp. Here Director Smallwood worked with Robert Fraser and J. Barney Sherry and fifteen hundred extras, crowding a mass of camera work into the limitations of one working day. This picture will be released in the fall by the American Releasing Corporation.

Paramount Finishes "Anna Ascends"

"Anna Ascends," Alice Brady's latest Paramount picture, has been completed at the Paramount Long Island studio. Director Victor Fleming will begin cutting the picture immediately.

A stellar cast will be seen with Miss Brady in the screen version of this stage play which deals with the problems of a Syrian immigrant girl who comes to America to gain her fortune. Robert Ellis has the leading male role. Others in the cast are David Powell, Charles Gerrard, Nita Naldi, Edward Durand, Florence Dixon, Grace Griswold and Frederick Burton.

Wins Prize for Essay on Trademark

The Boston Sunday Post, which is conducting a "Master Makers' Trade Marks" essay contest, recently announced the winner of the $100 prize for the best essay not exceeding 100 words on the Paramount trademark. William T. Miller, of Newtonville, Mass., was the winner and the judges were Victor J. Morris, general manager of Loew's Boston theatres; Joseph H. Brennan, manager of Loew's State Theatre, and Joseph A. Di Pesa, theatrical publicity director.

The trademarks of twenty-four well-known national advertisers figure in the contest, a different one being the essay subject each week. At the end of the twenty-four weeks a grand prize of $600 is to be awarded for the best of all of the winning essays.

"Kick In" Finished

"Kick In," George Fitzmaurice's production for Paramount Pictures, has been completed, and it is believed that this will prove one of the most exciting modern crook dramas of the year. Betty Compson, Bert Lytell and May McAvoy are featured in this picture which was adapted by Ouida Bergere from Willard Mack's stage play.

Moreno Signs to Act for Paramount

Antonio Moreno has signed with Paramount. This announcement was made during the past week in Hollywood where the popular "Tony" already has started work as leading man with Gloria Swanson in Sam Wood's new production, "My American Wife," which Monte M. Katterjohn has adapted from an original screen story by Hector Turnbull.

Moreno is admittedly one of the handsomest and most able actors on the screen. Recently he has been featured by Goldwyn and will soon be seen in two of that company's new productions, "The Bitterness of Sweets," a Rupert Hughes production, and "Passions of the Sea."

The new Paramount picture in which Moreno will play opposite Miss Swanson is described as intensely romantic, the locale being Argentina. Moreno's role is that of a handsome young aristocrat and politician, descendant of one of the old Spanish conquistadores, who falls in love with a beautiful American girl from Kentucky (Miss Swanson) whose horse outraces the valued track champion of the Latin nobleman.

Pola Negri to Star in "Bella Donna"

Paramount is said to be leaving nothing undone to make Pola Negri's first American picture, "Bella Donna," which George Fitzmaurice is to start soon at the Lasky studio, a production worthy of the talents and prestige of the famous Polish star.

Close upon the announcement that Conrad Nagel will have the leading role opposite the star, comes word that Conway Tearle and Claude King have been cast for two of the most important characters in the Robert Hichens story. Mr. Tearle will have the picturesque role of Baroudi, the Arab, with whom Bella Donna becomes so infatuated that she attempts to kill her husband by slow poisoning, while Mr. King will portray the physician-friend who discovers the plot and convinces the husband of his wife's perfidy.

Says Film Is One of Screen's Best

After months of effort completing the writing and continuity for his latest offering to the screen, followed by weeks spent in research work and interviewing the various artists cast for the nine principal parts in the story, Mack Sennett makes definite assertion that, with Mabel Normand in "Suzanna," a First National Attraction he has accomplished that which he set out to do.

"The result of these efforts," said the producer, "is a massive production which in theme and artistry is second to none. Encouraged by the success with which 'Mickey' and 'Molly O' were received, my ambition was to create a legitimate successor to both, and if possible surpass either of them. I feel certain I have done this with 'Suzanna.'"

Grauman Signs "Robin Hood" Film

At a luncheon recently given to Douglas Fairbanks by the Hollywood Chamber of Commerce in the banquet hall of the castle set where Mr. Fairbanks filmed many of the gorgeous scenes in his latest photoplay sensation, "Douglas Fairbanks in Robin Hood," the first contract for showing this much talked about feature was signed.

To Sid Grauman went the honor of being the first to put his name on the dotted line. Although the terms of the contract between Messrs Fairbanks and Grauman were not made public, it was whispered about Los Angeles that the consideration involved was the largest sum paid for a film rental for a long time.

Mr. Grauman, it is said, gave a large guarantee, and when the business goes above the guarantee the contract then operates on a percentage basis. In addition to being the first to book "Douglas Fairbanks in Robin Hood," Mr. Grauman will probably be the first to show the film. He plans to open his new Grauman's Hollywood Theatre with this feature October 18.

It is not thought possible, according to officials of the Fairbanks company, to obtain a theatre on Broadway, New York, for a showing prior to that date, which means that Hollywood, production center of the film industry, will have the honor of the world premiere of "Douglas Fairbanks in Robin Hood."

"The Fast Mail" Is Smashing Records

"The Fast Mail" is making a record-breaking run in the moving picture theatres around the country since its release last month. This fast moving melodrama founded on Lincoln J. Carter's great stage success is proving one of the big hits of the William Fox list of feature pictures.

Anyone in search of thrills will find them in bewildering profusion in this up-to-the-minute presentation of one of the best melodramas ever seen behind the footlights.

From the opening night of the melodrama at the Strand Theatre, New York, the public has shown an enthusiastic interest in the adventures of the pair of lovers played by Charles Jones and Eileen Percy.

Fox Films Popular in Australia

W. J. Hutchinson, Fox New York representative in Australasia, reports some interesting facts after a tour of the islands around Australia and New Zealand. He found that in New Guinea, to the north of Australia, Fox pictures were being shown in settlements that were within forty miles of real man-eating cannibals.

The population in New Guinea is picture mad, Mr. Hutchison reports to Sydney Abel, the Fox foreign manager, and would go to see a different picture a day if the shipping facilities were adequate.

Making Plans for Super-Specials

Myron Selznick, president of Selznick Pictures Corporation and actively in charge of the company's production activities on the Pacific Coast, arrived in New York City from Los Angeles September 18. He was accompanied to New York by Elaine Hammerstein and Owen Moore, both stars in Selznick pictures.

Mr. Selznick's return to New York has to do with preparations which are being made for the production of the sixteen big super-specials which will constitute the Selznick company's offerings to the trade during the season 1922-23.

F. B. O. Police Drama Privately Shown

"In the Name of the Law," the F. B. O. police picture received it is stated, fine official send-off in Philadelphia on Sunday, September 24, when it was privately presented at the Stanley Company's Victoria Theatre, on Market Street, to Mayor J. Hampton Moore, Director of Public Safety James B. Cortelyou, Chief of Police William B. Mills, the heads of the various city departments and the entire police force of the City of Philadelphia.

Starts Nationwide Exploitation Section

Before the end of the present month there will be an exploitation representative stationed in thirty Film Booking Offices branches throughout the country. This announcement, one of the most important to emanate from the F. B. O. home office since its reorganization and change of name from Robertson-Cole Distributing Corporation several months ago, was made this week by J. I. Schnitzer, vice-president of the corporation.

Heretofore eight exploitation men have been working in the field for F. B. O. Under the new plan an exploitation man will be attached permanently to each F. B. O. branch to do general exploitation on all Film Booking Offices releases and to tender a comprehensive service to all exhibitors.

This will occasion the employment of twenty-two exploiteers in addition to those already serving F. B. O. in that capacity. These men are Jesse Weil, in Buffalo; Frank Leonard, in New York; Charlie Giegerich, in Philadelphia; Harold F. Wendt, in Cleveland; Louis Kramer, in Chicago; Hal Horne, in Omaha; Preston Hickey, in Minneapolis; and Monte Rice, in Seattle. The first to be added to this exploitation talent is Gilbert P. Josephson, who has been assigned to the Albany exchange.

The enlarged exploitation staff will be under the supervision of Al Boasberg, director of exploitation. Mr. Boasberg became associated with F. B. O. several months ago, having come from the exploitation force of Famous Players.

Adventure Films for Release in October

The current release of Associated Exhibitors is "Head Hunters of the South Seas," scheduled for October 1. This is a five-part attraction depicting Martin Johnson's adventures among the wild tribes of Malekula, an island in the South Seas. Two years ago Martin Johnson and his wife were captured by cannibals of Malekula, but escaped and returned some time later, attracted by the opportunities for remarkable adventure pictures offered there.

On the way to and returning from Malekula on their second trip, the Johnsons are said to have met with many thrilling experiences, and have pictured the customs of the wild. They also photographed an earthquake and an erupting volcano. They also secured some shark pictures, as well as photographs of a strange tribe of people who lived in trees.

"Smilin' Through" Big in England

A cable dispatch has been received at the offices of Associated First National Pictures, Inc., from Bruce Johnson, manager of First National's foreign department, who sailed for Europe September 22nd, in which he tells of the success being scored in England by Norma Talmadge in "Smilin' Through," a First National Attraction.

"'Smilin' Through' doing tremendous business," reads part of the wire. "English enthusiastic. Want more such Big Time pictures."

In its English presentation "Smilin' Through" was handled in a manner entirely distinct from all other subjects. It is customary over there to first have trade showings, and then the bookings follow from eight to ten months later. In the case of "Smilin' Through," however, no trade showings took place. Instead the picture was booked in big theatres on a percentage basis in the various key centers.

Under this method exhibitors saw the picture along with the public and were enabled to study its effect on motion picture patrons. The plan proved a big success. Exhibitors flocked to see the picture and were so enthusiastic over it that they canceled bookings already in so as to give it play dates.

Ends 19th Week

With the close of its 19th consecutive week, the Harold Lloyd-Associated Exhibitors attraction, "Grandma's Boy", produced by Hal Roach, has ended its phenomenal run in Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles.

Announces Revival of C. Talmadge Film

General Manager John S. Woody has announced the forthcoming distribution by Select Pictures Corporation of another Selznick revival starring Constance Talmadge. The picture is "Romance and Arabella."

The production, re-cut, retitled and with a new line of advertising accessories, will be in Select branches throughout the country within the next three weeks.

"Romance and Arabella" is from a comedy by William Hurlbut. The direction is by the late Walter Edwards who handled the younger Talmadge star in a series of the best pictures she has ever made, the Selznick company says.

Hodkinson Plans a Varied Program

Diversity is said to be the keynote shown in the fall releases scheduled for distribution by the W. W. Hodkinson Corporation. It is understood that this organization has planned to supply as wide a variety of money-making products, both in short and feature lengths, as possible, so that exhibitors can build their program wholly of Hodkinson products and still maintain a 100 per cent. entertainment value.

Favorable comment has been reported from exhibitors throughout the country regarding the initial feature releases of the Hodkinson "Big 7" forming the autumn schedule.

However, not losing sight of the importance also of short subjects in building a well balanced program, the Hodkinson Corporation took a careful survey of the short feature market and selected a group that in their estimation would prove to be popular with the motion picture public.

Warning Sounded Against Plagiarism

Film Booking Offices of America has issued a warning to all producers and distributors concerning the series of "Fighting Blood" stories which will be produced as a series of two-reel subjects at the R-C studios for F. B. O. release. The exclusive motion picture rights to these stories by H. C. Witwer, author of the "Leather Pushers" stories were purchased recently by P. A. Powers, managing director for F. B. O., and production will start at an early date.

The "Fighting Blood" stories, each one of which is complete in itself, are now running in Collier's magazine, which to date has published seven at two weeks' intervals. Realizing the big popularity of this series, F. B. O. is making public announcement that any attempt at plagiarism will be prosecuted to the full extent of the law.

Castle Promenade Continues Popular

Gratifying reports, it is said, continue to come into the home office of the W. W. Hodkinson Corporation in reference to the success which the Irene Castle Promenade is having throughout the United States in conjunction with the presentation of "Slim Shoulders" featuring Miss Castle.

One of the latest reports of successful exploitation to come in is from Edward L. Hyman, managing director of the Mark Strand Theatre in Brooklyn, N. Y. According to the report Mr. Hyman took advantage of the Fashion Show suggestion and made a strong tieup with Martin's, one of the biggest and most exclusive department stores in Brooklyn. Martin's arranged to have replicas made of the costumes worn by Irene Castle in "Slim Shoulders" and presented these frocks in the Fashion Promenade held daily in the store.

SHOULD PARENTS INTERFERE
"When Love Comes"
ASK YOUR NEAREST F.B.O. EXCHANGE ABOUT THIS SURE FIRE BOX-OFFICE WINNER

THIS IS A COSTUME YEAR

Ask First National, Fox, Paramount or Universal!

Never before has the motion picture public so wildly acclaimed the costume photoplay. Never before has the romance and red-blooded adventure of the men and women who lived in great days long gone by, been so imperatively demanded by the country's FIRST RUN HOUSES.

To the independent exchangemen now comes the rare opportunity of offering his exhibitor patrons a picture built around the passionate love of a reigning beauty of the Imperial court and

NAPOLEON BONAPARTE

I take pride in presenting to the

State Rights Market

"THE PLAYTHING OF AN EMPEROR"

JESSE A. LEVINSON

Straus Building :-: Murray Hill 2563
Fifth Avenue, corner 46th Street

In the Independent Field

By ROGER FERRI

Newsy Bits

Between Yum Kipper and the World's eseries, the week just closed was the quietest of the year, and found the exchanges minus the wholesale activity noted during the past few weeks.

Canadian producers of independent pictures are sparing no effort to increase production there. Independent distributors this week were besieged with many offers from Canadians who have pictures for the American market.

W. E. Shallenberger, president of Arrow Film Corporation, stopped off at Philadelphia early this week and was joined there by Tony Luchese, who accompanied him to Baltimore, where they inspected the new Progress Exchange, which the Philadelphian opened last week.

Harry Houdini is making a personal appearance tour in conjunction with the showing of his independent feature, "The Man From Beyond." This week he appeared at the Globe, Boston, while next week he moves to the Madison Theatre, Detroit.

Minter Film Exchange of Detroit this week purchased the Michigan rights to the Pete Morrison series of westerns.

Frank E. Beecher, of Detroit, will road show "The Parish Priest," starring William Desmond, through Michigan this season, according to word from that city.

Exhibitors from five states attended the opening of the new Pioneer Film Exchange Building, in Boston, on Tuesday afternoon, October 3. A special luncheon to the exhibitors by Harry Seigal featured the opening.

David Mundstuk, formerly president of the Strand Features, Inc., having satisfactorily adjusted all differences between James Minter and himself, announced in Detroit this week that he will soon open his own distribution at 304 Joseph Mack Building. His first production for release will be "The Black Panther's Cub."

Joe Horwitz is another Detroiter who is back in the business. He has started with a bang and his first release is "Ten Nights in a Barroom."

The past week saw the opening of six new exchanges in various sections of the country.

The Jewish holidays for the past fortnight kept many of the out-of-town buyers at home, with business materially affected.

There was a report current this week in Philadelphia that the Stanley circuit would follow in the footsteps of Finkelstein & Ruhin and open an exchange to handle independent pictures exclusively. This report was run down by the Philadelphia correspondent of this department and found to be untrue.

From California comes the encouraging report that the number of houses using independent pictures this year, as compared with 1921-22, has almost been doubled.

Ben Amsterdam, of Masterpiece Attractions, Inc.; David Segal, of Royal Pictures, Inc., and Lou Berman, of Independent Film Corporation, all of Philadelphia, were New York visitors this week.

The Week in Review

TALK is just as cheap as some people make it. At times there is altogether too much talk prevalent. When there should have been definite action, certain forces in this business have talked their loudest. They have promised and promised, until today their promises are as important and as reliable as Bolshevik notes. If you don't mean what you say; if you cannot substantiate your contentions; if you cannot fulfill promises made to your clients, *you most certainly cannot hope to be taken seriously by your most intimate friends.*

SOME Broadway theatre men have a peculiar idea of the definition of showmanship. It is next to impossible for an independent to obtain proper representation on Broadway. For this situation one can blame two reasons. One is the control of the houses by national distributing companies—and the other is the reluctance of the theatre men to give independents the opportunity to properly show their wares. Until this situation has been cleared, Broadway as a "show barometer" cannot be taken seriously, for it is a one-sided proposition, with the public getting what the managers force on them.

WILL NIGH is deserving of the congratulations of every man in this business. In "Notoriety," the first L. Lawrence Weber-Bobby North release, he has given the independent market a production that will survive any test. It has "meat" and plenty of it. It isn't melodrama. And it isn't hokum. It's a production replete with good common sense. It entertains superlatively. Mr. Nigh IS a genius. He does not require a million dollars with which to make pictures that the public will enjoy; his is truly an art.

WHEN Will Nigh directed "My Four Years In Germany," he attracted much attention. There were those who ridiculed his effort. But the Warner Brothers thought otherwise. What that picture did at the box office is now pleasant picture history. Then along came "Why Girls Leave Home." Some of the shrewdest men in the picture business smiled when the title was mentioned. But once again Mr. Nigh proved convincingly the truth of that time-worn adage: "He laughs best who laughs last." And "School Days" is still a fresh memory of the genius of that director.

NOW comes "Notoriety." To fully appreciate this production, Mr. Exchangeman and Mr. Exhibitor, you must necessarily see it yourself. Seeing's believing. And this picture is so convincingly powerful, so far superior to "School Days" and "Why Girlls Leave Home" that really there is no comparison. Perhaps, the cost of production was only a trifle more than that represented by both the Warner features, but artistically and commercially "Notoriety" is bigger and better a picture than either of those. "Why Girls Leave Home" was more of a problem picture and a splendid one. "School Days" was a production with a novelty twist that put it in a class by itself and proved its worth by establishing numerous new records. But "Notoriety" is a page from every day life. There is nothing superfluous, nothing mechanical. You smile naturally. And you sob naturally. It's all so real.

ONLY a producer who has made a minute study of his public of the likes and dislikes of movie fans could have produced the picture that Will Nigh has given the trade in "Notoriety." Right now the picture is a bit too long, but this is no shortcoming, for, really, there is so much action in the production that it could have been well released as an episode play of a newer type, a serial of four episodes, with each release a complete story in itself.

NOTORIETY" will make people think. It will make them sit up and take notice. But more than anything else, properly exploited, it will make barrels of money for live exhibitors. f you want a picture that is different, that compares favorably with the best on the market today in the way of straight drama, then you owe it to yourself and to your patrons to book "Notoriety."

JESSE A. LEVINSON is a credit to the independent market. Mr. Levinson is more than a distributor; he is a lawyer and business man, who has entered this branch of the industry because of its possibilities. He has acquired rights to a series of productions, one of which, we understand, is a costume feature. All of which testifies to the foresight of this gentleman. Pictures like "The Prisoner of Zenda," "Robin Hood" and "When Knighthood Was In Flower" will reap fortunes for exhibitors, for there is a big demand for such product. All of which means that J. A. Levinson has stolen the march on many of our pioneers.

Studio News

When William A. Seiter completes production on "The Beautiful and Damned," starring Marie Prevost, this picture now being in its sixth week of production, it is expected that he will tackle "The Little Church Around The Corner," for which Olga Printzlau has written a modern story.

Louis J. Gasnier will direct the B. F. Schulberg production, "The Hero," for which an all-star cast has been engaged. Carl Struss will turn the crank. Eve Ansell furnished the scenario.

Burton King has completed his latest production, temporarily entitled "The Shylock of Wall Street," co-starring Zena Keefe and Dore Davidson. The picture's title is expected to be changed to "When The Blind See." No distribution arrangements have as yet been made.

Dell Henderson and his all-star company are in Maine turning out "Jacqueline," a James Oliver Curwood story, which Arrow will handle on the independent market.

Mrs. Rodolph Valentino (Jean Acker) returned to New York from Providence, R. I., this week where she made personal appearances and will start next week on a new picture that will be made for distribution through the Amalgamated Exchanges of America, Inc.

Ben Silvia is now the able assistant of Burton King, who will start on his next production some time late this month.

The Thomas Dixon production, "The Beast," is expected to be completed next week.

Word was given out this week that the next feature starring Johnny Hines will not be started until late in the Winter. That star will make a personal appearance tour prior to his return to the studio.

Charles C. Burr, producer of many independent box-office winners, was confined to his bed for several days with a severe cold.

Ivan Abramson is working on story for his next feature in which an all-star cast will appear.

Bobby North and Will Nigh are busy these days preparing for the next special picture that the latter will produce for independent distribution through North's offices.

Zena Keefe is expected to be among the list of stars that Amalgamated Exchanges will feature in forthcoming releases, according to information obtained from an authentic source.

Parker McConville has signed with Warner Brothers for the role of Mary Noble in "The Beautiful and Damned" on which production is now in full swing.

John P. M. McCarthy, producer of "Out of The Dust," was scheduled to arrive here preparatory to making a series of pictures inspired by the Frederic Remington paintings.

Abe Warner will spend the greater part of the winter at the Warner studios, which is a hee hive, three productions being under way.

From San Francisco comes word that three independent productions are under way there. The pictures are being financed by local investors.

New England Lauds Will Nigh at Showing of "Notoriety"

BOSTON, Mass. (Special).—Confident he had a production worthy of exhibition at any theatre and before any audience, Sam Grand, of the Federated Exchange of this city, treated some 400 exhibitors and their wives, film men from New York, and local and national trade press editors, to the first showing of "Notoriety," a Will Nigh special, which L. Lawrence Weber-Bobby North are releasing in the independent market. The pretentious showing was staged at the exclusive Copley Plaza Hotel of the Back Bay section of the City of Culture.

From all six New England States — Massachusetts, New Hampshire, Vermont, Maine, Rhode Island and Massachusetts —came representative exhibitors who enthusiastically and loudly applauded the feature, which is reviewed elsewhere in this issue. The exploitation possibilities of the production were quickly grasped by exhibitors, who acclaimed it to be "the greatest picture ever produced by Will Nigh." In fact, Mr. Nigh is responsible for the entire production, for he not only directed it, but he also conceived the story, which deals with a vital issue, and wrote the scenario.

Boston has been the scene of many elaborate trade affairs, but the one held here on Tuesday night, Oct. 3, surpassed them all. In dollars and cents it should prove a wonderful business stroke for Mr. Grand, for the picture should be one of the biggest sellers of the current season in the independent market. It was a chummy aggregation of exhibitors, who viewed the production from a cold business angle. But they joined their wives, daughters, sweethearts and dyed-in-the-wool "movie fans" in applauding the picture when the last flicker had died out.

Among those from out of town who were in attendance were the following: Bobby North of L. Lawrence Weber-Bobby North; Sam Saxe, sales manager of the same firm; Mr. and Mrs. Will Nigh, Sidney Samson, manager of the Buffalo, N. Y., Grand-North exchange; Ben Amsterdam, of Masterpiece Attractions, Inc., of Philadelphia; Robert E. Welsh, editor-in-chief, Moving Picture World; Fred Beecroft, advertising manager, Motion Picture News; Roger Ferri, independents' editor, Moving Picture World; John Spargo, Exhibitors' Herald, and Lawrence Boynton and George Blaisdell, Exhibitors' Trade Review, all of New York.

The New York party made the trip to and from Boston as the guests of Bobby North.

Philadelphia may be America's Slumberland, but there is nothing sleepy about Ben Amsterdam, who was the life of the party. Ben had so much confidence in Will Nigh's directorial ability that he contracted for rights to the picture before that showman shot the first scene. After seeing "Notoriety" for the first time here, Amsterdam congratulated himself on having purchased it.

Harry Ascher was on hand—very much so. At the dance that followed a splendid banquet at which Messrs. Nigh and North were introduced to the exhibitors, Harry proved conclusively to his friends that he is as nifty a terpsichorean artist as he is exchange manager. For be it understood, Harry Ascher is manager of American Feature Films Exchange here.

And Harry serves notice on golfers in New York that he will be in the metropolis next week for the express purpose of "taking on the best New York has."

Bobby North is a showman. And he has surrounded himself with none but showmen. Sam Saxe worked like an old trouper "setting" the boys, but a mighty good job he did of it.

Several of the bookers for the more important New England circuits were on hand and expressed themselves as being well satisfied with the production. "Notoriety" will open at one of the Boston first-run houses late this month.

Sid Samson, of Buffalo, was another exchangeman who will handle "Notoriety," who came on to Boston to catch his first glimpse of the picture. After he saw the feature, he commented: "My trip was a complete success. Here's one picture that will make every exhibitor sit up and take notice."

Jake Conn, who manages the Gayety Theatre, Providence, R. I., was here and conveyed the regrets of the managers of New England's second largest city at being unable to attend. However, "Notoriety" will be given a first-run showing at either the Rialto or Victory Theatre there next month.

The New Hampsbire exbibitors were well represented, sometbing like thirty-five of them being on band.

Charles Pettijohn, of Will Hays' organization, was a guest at the showing and spoke briefly on censorship, warning the exhibitors of the harmful possibilities of such legislation.

Will Nigh starts production on bis next feature some time early next montb. He and Bobby North are reading several stories, one of which will be adapted for screen entertainment.

The New York party made a trip to Film Row early Wednesday morning. Harry Segal's new quarters were visited. Harry has his own building now and it looks like a big year for the New England Pioneer Exchange.

Ben Amsterdam may have his exchange in Philadelphia, but that means not a thing, for there is no limit to the popularity of this gentleman. And if we were to count the number of friends Ben has in New England we venture the statement that he is losing money by not opening up an exchange here.

Among those who attended the showing, which was followed by a dinner, were the following: Jacob Alpert, of the Comique Theatre, Salem, Mass.; Ray S. Averill, Codman Square Theatre, Boston; Mayor Curley, of Boston; Channing Cox, of Fenway, Mass.; Cbarles S. Davidson, of the Unique Theatre, Boston; William F. Eddy, of the Star Theatre, Bristol, R. I.; R. C. Fox, Boston; George S. Harding, of Day Square Theatre, Boston; Samuel Kerson, of Bangor, Me.; George S. Leonard, of Star Theatre, Taunton, Mass.; William London, of Boston; J. Morency, of Plaza Theatre, Salem, Mass.; Mrs. W. Munster, of Waldorf Theatre, Waltham, Mass.; M. E. O'Brien, Mystic Theatre, Malden, Mass.; T. E. Rogers, Reading Theatre, Reading, Mass.; Charles R. Schlesinger, Gray Theatre, East Boston, Mass.; A. Serica, Main Street, Waterbury, Conn.; Al Somerby, Bowdoin Square Theatre, Boston; Ed C. Trumbull, Reading Theatre, Reading, Mass.; Harry T. Wasserman, Eagle Theatre, Roxbury, Mass.; Richard A. Wheeler, Memorial Theatre, Wilmington, Vt.; William White, Bliven Opera House, Westerly, R. I.; Al Courture, Crown Theatre, Manchester, N. H.; Maurice H. Conn, Sterling Tbeatre, Concord, N. H.; Jacob Conn, Gayety Theatre, Providence, R. I.; J. E. Thayer, Leddy Hall, Epping, N. H.; Oliver F. Tbayer, Town Hall, Epping, N. H.; Louis P. Lunil, Olympia Theatre, Epping, N. H., Frank Lydon, Olympia Tbeatre, Soutb Boston, Mass.; Richard Morrisey, Olympia Theatre, South Boston, Mass.; Sol S. Hayes, Pythian Opera House, Booth Bay Harbor, Me.; J. E. Sharbonneau, Eagle Theatre, Manchester, N. H.; Victor Chars, Eagle Theatre, Manchester, N. H.; N. Orbach, Crown Theatre, Lowell, Mass.; Sam Torgan, Strand Theatre, Lowell, Mass.; Phil D. Bloomberg, Strand Theatre, Boston; L. Rothenberg, of Brookline, Mass.; L. Allen Harrison, of Malden, Mass.; Jacob Moss, of Brookline, Mass.; Fred Shadey, Allston Tbeatre, Allston, Mass.; J. Friedman, of Revere Tbeatre, Revere, Mass.; H. Sander, of Revere Theatre, Revere, Mass.; F. Laycock, Durrell Theatre, Cambridge, Mass.; Minor Crozier, Boston; Thomas L. Dooley, of Majestic, Arctic, R. I.; Miss Smith, of Orient Gardens, East Boston, Mass.; H. A. Hackett, of Medford, Mass.; M. O'Malley, National Theatre, Boston; A. Montague, of Boston, and J. Flanagan, of Olympic Theatre, Boston.

It was a splendidly staged affair with every credit going to Mr. Grand, who ranks among the country's best independent exchangemen.

Despite the fact that the "party" did not break up until the wee hours of the morning, Wednesday morning found everybody on the job bright and early—and with all Film Row complimenting the director and distributors of "Notoriety."

Sam Grand will send a ballyhoo float, mounted on a truck chassis, throughout New England advertising his features for the coming season.

Never before have New England's exchangemen presented such a prosperous front. Everybody is talking "big business," with the exhibitors once more smiling. And an exhibitors' smile means only one thing on any Film Row.

An enterprising newspaper rushed through Film Row shouting. "Ku Klux Klan Attacks Irish and Jews!"

Whereupon the enterprising Amsterdam rushed forward with:

"That's a notorious bunch."

And Bobby North supplemented that statement with:

"Another crowd that believes it's 'notoriety' that brings fame!"

This was Sam Saxe's cue to invite the party to another New England "Blackstone."

Wben it was all over, T. E. Rogers, of Reading, Mass., was seen approaching Harry Ascher witb the query:

"When'll we bave anotber party?"

On Tuesday afternoon, October 4, Harry Segal was host to out-of-town exhibitors and exchangemen at a luncheon that featured the opening of his new excbange.

Film Exploitation Viewed by Bankers

Five thousand bankers, delegates to the forty-eighth annual convention of the American Bankers' Association and representing nine-tenths of the banking resources of the country, were given a concrete idea of how pictures are sold to the public by witnessing the spectacular exploitation staged in the heart of New York's Broadway by Eddie Bonns for the Warner Brothers. The feat was in the nature of a welcome to the bankers and it was put over during the theatre hour, with dense crowds flooding the gay White Way.

The bankers and thousands of other people thronging the thoroughfare were held interested by the Warner Brothers' float of seven books which are being produced at the Coast studios. The float, now on its way to the Coast, was preceded by a touring car on which was stationed a cameraman, and it was followed by a sight-seeing bus containing a fifteen-piece brass band. Powerful sunlight arcs streamed down upon the processon from the dome of the Capitol Theatre, and from the roof of the Mecca Building, 1600 Broadway.

Belasco Signs Miriam Cooper

A new producing organization to be known as the Belasco Productions, Inc., headed by Edward Belasco, brother of David Belasco, has been formed in New York, according to George H. Davis, eastern representative of the company, which has established offices at 1600 Broadway, New York. The first picture it will produce is "Her Price" with an all-star cast headed by Miriam Cooper and including Forrest Stanley, Mitchell Lewis, Richard Tucker, Maude Wayne and Kate Lester. Dallas M. Fitzgerald is directing.

Belasco Productions, Inc., also has secured the screen rights to other stories, among them Anna Blake Mezuida's "Dancing Feet," and Ester Birdsall Darling's "Baldy of Nome." The former picture will in all probability be the second release of the new company. Mr. Davis is perfecting releasing arrangements for the company.

NEW ENGLAND EXHIBITORS HONOR WILL NIGH AND BOBBY NORTH

Sam Grand of Federated Film Exchange, Boston, is host to theatre owners at special premier trade showing at Copley-Plaza Hotel, that city, of "Notoriety," which L. Lawrence Weber-Bobby North will distribute.

Independents Enter Movie Golf Tourney

Many independent producers, distributors and directors have submitted their entries for the motion picture golf championship tournament which starts on Oct. 19 at the Sound View Golf Club, Great Neck, L. I. Those who have entered to date include the following:—

Edwin Carewe; C. W. Earle of Bay State Film Company; Sydney Garrett, Inter-Globe Export Corporation; B. F. Howells, Jesse A. Levinson, Charles F. McGovern, Bobby North, Harry M. Warner, Oscar Price, Nat G. Rothstein, Stanley J. Rollo, J. V. Ritchey, Joseph I. Schnitzer, W. E. Shallenberger, and others.

Chaney's Work Impresses

A favored few who have seen "Shadows" privately have been unusually impressed by the work of Lon Chaney as Yen Sin. In the story, Yen Sin is the figure around whom the action principally revolves. Chaney is seen as a kindly disposed Oriental who manages to do his friends a good turn in what is developed into a smashing climax.

Englander Appointed

James Englander has been appointed publicity and advertising director of Hyperion Pictures Corporation, an organization for distribution of films in the independent field, with offices in the Candler Building. He has started work on press books and a comprehensive advertising campaign for a series of six features.

Print Leaves Coast

Ben Schulberg's second Preferred picture for Al Lichtman release has left Los Angeles for New York in the care of Henrietta Cohn, Schulberg's secretary for eight years past.

Joe Brandt Enthusiastic About Business Outlook

Joe Brandt, president of the C. B. C. Film Sales Corporation, returned this week from a two and a half months' trip, more convinced than ever of the big times coming for independents, and of the fact that this bids fair to be a big season.

Mr. Brandt's trip took him all the way to the coast, including prolonged stop-overs at all the principal key cities.

At his New York offices this week he said that he studied conditions carefully enroute, interviewing exchange men, territorial buyers, and exhibitors in every city, and that the results of his observations led him to be confident that the majority of exhibitors throughout the country are really holding off on booking solid and are leaving a definite number of open dates for independent pictures this year.

Exhibitors with whom he talked are of the opinion that the independents are doing bigger things than ever before, and several of them told him that their receipts on one or two independent pictures they had played during the season past had been larger than those gained from any program feature played in some time.

At the coast, Mr. Brandt says, things are getting into full swing and there are no longer signs of any "slump" if ever there was one. Both independents and program organizations are making big plans and rapidly putting them into execution, and it is his belief, that the boom of the independents will help everyone concerned, stimulating a friendly rivalry and bringing better work and results all around.

His own time at the coast was spent mostly in getting the cast set for "Only a Shop Girl," second of the C. B. C. series of Six Box Office Winners—and in conferring with Producer Harry Cohn and Director Edward LeSaint on production details. He believes that the cast, which includes Estelle Taylor, Wallace Beery, Mae Busch, James Morrison, Tully Marshall, Claire Dubrey, William Scott, Willard Louis and Josephine Adair is excellently suited to the story and production, and everyone at the production center is enthusiastic over the way production is progressing. Mr. Brandt states that wherever he stopped enroute he heard the most laudatory comments on "More to be Pitied."

Garsson Furnishes Four of Carter Series

Murray W. Garsson has completed the production of the first four of a series of twelve two-reel Nick Carter detective stories which he will release on the state rights market.

The titles of the first four are "The Spirit of Evil," "Unseen Foes," "The Last Call," and "A Game of Craft.' The pictures were produced under the personal supervision of John J. Glavey and directed by Alexandre Hall.

The Nick Carter detective stories offer unlimited possibilities for the screen and should prove exceptional box office attractions owing to their popularity in fiction form and as a result of the careful manner in which they have been produced, according to opinions advanced by Mr. Garsson.

Frisco Exchange Fire Does $100,000 Damage; Ten Hurt

SAN FRANCISCO, Oct. 5 (Special).—The most disastrous film fire in the history of San Francisco broke out last night in the basement of the Independent Film Exchange, across the street from the Granada Theatre. The origin of the fire was undetermined. Ten persons, including Guy McElwain of Alta Studios, were injured. The fire destroyed the exchange completely. Damaged, too, were the Co-operative Film Exchange, Alta Studios, Western Poster Company, Western Supply Company and American Photoplayer Company offices. The damage is fixed at close to $100,000.

"Beautiful and Damned" Warner's Second Release

"The Beautiful and Damned," F. Scott Fitzgerald's novel in the course of picturization by the Warner Brothers, is anounced as the second of seven releases for the season, according to Harry M. Warner. The story is being produced under the supervision of Sam and Jack Warner at the organization's coast studios with William A. Seiter directing.

Prominent members of the cast headed by Marie Prevost include Kenneth Harlan, Harry Myers, Louise Fazenda, Tully Marshall, Emmett King, Cleo Ridgeley, Walter Long, Parker McConnell, Clarence Burton, George Kuwa, Charles McHugh and Kathleen Key.

"The Beautiful and Damned" is said to tell the story of the love and marriage of Anthony Patch (Kenneth Harlan), and the vivid beauty, Gloria, (Marie Prevost). It reveals with devastating satire a section of American society which has never before been recognized as an entity — that wealthy floating population which throngs the restaurants, cabarets, theatres and hotels of the big cities—people adrift on the sea of luxury, without the anchors of homes and the rudders of responsibilities, people without roots or backgrounds.

Equity Announces Sale of Picture

The sale of "What's Wrong with the Women" for Kentucky and Tennessee is announced this week by Louis Baum, vice-president of Equity Pictures Corporation. The picture will be handled in these states by Col. Fred Levy of Big Feature Rights Company, one of the largest exchanges of this territory.

"What's Wrong with the Women" was written and produced by Daniel Carson Goodman. It is interpreted by an all-star cast including Wilton Lackaye, Barbara Castleton, Julia Swayne Gordon, Huntley Gordon, Rod La Rocque, Constance Bennett and Montagu Love. The picture has already had its New York premiere at the Cameo Theatre where it was booked by Sam Zierler of Commonwealth Film Corporation, who controls the rights for New York State.

The sale to Big Feature Rights brings the total sales to date on this picture to nearly seventy-five per cent. of the entire country.

Eltabram Film Co. Buys Picture

The sale of "Where Is My Wandering Boy" to Eltabran Film Company for Georgia, Florida, Alabama and Tennessee, marks the hundred per cent. distribution of this Equity picture in the United States.

This sale was consummated recently between Louis Baum, vice-president of Equity Pictures Corporation and the Eltabran Film Company.

Cast Picked for "The Hero"

"The Hero," Gilbert Emery's stage play in which Richard Bennett scored on Broadway last year is now entering its first stages of production at the Schulberg plant on Mission Road. The picture will be distributed by the Al Lichtman Corporation under the partnership plan recently inaugurated by B. P. Schulberg, Al Lichtman and J. G. Bachmann.

Gasnier is directing the picture which will be the second of his series of Gasnier Productions, the first having been "Rich Men's Wives." Barbara La Marr, will have one of the major parts in the picture. Gaston Glass, John Sainpolis, David Butler, Doris Pawn, Ethel Shannon, Martha Mattox and Frankie Lee round out the line-up of principals.

Contest Said to Be Success

Exploiting the "Country Flapper," the Dorothy Gish feature which had a successful week in the Capitol Theatre, New York, brings forth many innovations, Producers Security says. One of the most interesting and successful stunts, exhibitors report, is "flapper" contests. The experiment is inexpensive and yet is said to be a sure-fire business puller.

Prizes are offered for the most beautiful "flapper," and the girls merely parade on the stage one at a time. The vote is left to the audience.

Canadian Buys

Charles Stephenson of Stephenson Attractions, Toronto, has contracted with Arrow Film Corporation for the rights to "Night Life in Hollywood" for the Dominion of Canada. Mr. Stephenson, prior to his recent departure from New York, expressed himself as being highly gratified with his purchase and confident that it would prove one of the real successes of the year.

Forms Own Company

Frank S. Mattison announces his resignation from Sanford Productions, of Hollywood, to organize his own producing company.

F. S. Mattison Sells Sanford Films 100 P. C.

Los Angeles—(Special)—Frank S. Mattison of the Sanford Productions of Hollywood, has returned to the Coast after a trip covering the entire United States distributing centers where he was successful in closing all of the territories for both the series of eight semi-western features in which Pete Morrison is the Star, and the new series of twelve two-reel comedies featuring Tweedy.

Following are the independent exchanges that have purchased the Pete Morrison features for their respective territories: Reliance Film Exchange of Seattle; Fontanelle Film of Omaha; Standard Film of Kansas City; Fine Art Exchange of St. Louis; Favorite Players of Chicago; Ludwig Film Exchange of Milwaukee; Tri-State Film Exchange of Minneapolis; Minter United Amusements of Detroit; Western Feature Exchange of Cleveland; S. & S. Film & Supply Company of Pittsburg; Dawn Film Corporation of Syracuse; Myriad Exchange of New York; Eastern Feature Film of Boston; 20th Century Exchange of Philadelphia; Reliance Film Exchange of Washington; Southern States Films for the entire South; Progress Features for Los Angeles and San Francisco, and the Export and Import for all rights outside of the United States.

Tweedy comedies are being released by the following: Myriad Exchange in New York; Dawn Film Corporation in Syracuse; Sam Grand of Boston; Ben Amsterdam of Philadelphia; Favorite Players of Chicago; Minter United Amusements in Detroit; Lande Film Service in Cleveland; S. & S. Film Supply of Pittsburg; Fine Arts in St. Louis; Richards & Flynn of Kansas City; Ludwig Exchange of Milwaukee; Tri-State in Milwaukee; Fontanelle in Omaha; Reliance Film Exchange in Washington; Eltabran Film Corporation of Atlanta; Pearce of New Orleans; Peerless Film in Los Angeles and San Francisco, and R. D. Lewis Exchanges of Dallas.

Houdini Opens Tour in Boston

Boston—(Special)—Harry Houdini made a personal appearance here on Monday, Oct. 2, at the Globe Theatre in conjunction with a showing of his latest picture, "The Man From Beyond," directed by Burton King. This picture is being shown as a road attraction and the Boston date is the first stop. The Great Clayton is co-featured with the picture, which opens to a big business, despite the opposition furnished by Howard Thurston, the magician who opened his road tour here this week.

Sell Warners in Buffalo

A deal involving three Warner Brothers' pictures was recently consummated with the Film Exchange, Inc., of Buffalo, by Harry M. Warner, it is announced.

The Film Exchange has purchased for the Buffalo territory the exclusive rights to "Your Best Friend," a Harry Rapf production starring Vera Gordon, "Parted Curtains," with Henry B. Walthall and Mary Alden, and "Ashamed of Parents," which was edited and titled by Eddie Bonns and Lou Marangella, of the Warner publicity staff.

ZENA KEEFE

Charmingly clever and popular star who is co-starred with Dore Davidson in "When the Blind See," a State Picture Corporation feature, directed by Burton King.

C. B. C. Issues Novel Press Sheet

One of the most novel publicity and exploitation sheets is that which has been issued this week by the C. B. C. Film Sales Corporation in connection with its distribution of its series of Six Box Office Winners, of which "More To Be Pitied" has already gone over big and the second release, "Only A Shop Girl" is now in production with what is literally an all-star cast.

This is a facsimile in every way of an actual trade publication in style, make-up, and every other detail, with the exception that everything in it—advertisements, news stories, stills—have to do with "More To Be Pitied" and "Only A Shop Girl."

The new sheet is being sent to all exchanges handling the Box-Office Winners series with written suggestions for its use as a publicity, exploitation and sales aid.

"Rags to Riches" in Indianapolis

Indianapolis, Ind.—(Special)—Indications on Wednesday of this week at the Circle Theatre, where Warner Brothers' Wesley Barry feature, "Rags to Riches," a Harry Rapf production, was shown for the first time in the Middle West, were that the house record would be at least equalled. The picture was cleverly exploited and opened Sunday, Oct. 1, to a turnaway business.

F. & R. Road Shows Start

Minneapolis—(Special)—As was exclusively announced in this department three weeks ago, the first road-show units of pictures distributed by the F. & R. Exchange here were sent out this week by J. Fred Cubberly.

"Atmosphere great"
"Story backs up good title"
"Title will get them in"
"The picture will please"
"Two prime requisites of a money maker"—

(W. F. R) Atlanta, Ga.

The above is a sample of the way that Critics, Dramatic Editors and Exhibitors themselves all over the country are talking about

"What's Wrong With the Women"

Written and Produced by DANIEL CARSON GOODMAN

WHEREVER "WHAT'S WRONG WITH THE WOMEN?" has been shown, whether to audiences, dramatic critics, reviewers, or exhibitors themselves, it has been an immediate and instantaneous sensation.

The foremost first-run theatres throughout the entire country are booking it where it has already been released.

In last week's ad we published a partial list of prominent houses that have booked it.

We could fill three pages of space in this paper with the booking list that has come in since last week. It is going over like a house a-fire.

It is delighting audiences—it is delighting critics—it is doing more for exhibitors than any independent picture in the last ten years.

To see it is to book it. Make it your business to have it screened for you.

The press book, advertising and exploitation are immense. No cast ever assembled in all the history of independent productions, and few even in regular producing companies' pictures, equals this cast. . . .

You simply cannot afford to miss "WHAT'S WRONG WITH THE WOMEN?" Territory selling fast. Independents, communicate with us. Exhibitors, write us, and we will inform you where you can book the picture.

Equity Pictures Corporation
723 7th Ave., New York

"Rags to Riches" Gets Big Praise

"Rags to Riches," the Warner Brothers' picture featuring Wesley Barry, which was shown at the Capitol Theatre last week, is declared to have played one of the biggest business weeks in the history of the theatre.

The trade paper critics, following the unanimous praise heaped upon the Harry Rapf production by the New York newspaper critics, characterize the feature as a sure-fire box-office attraction, a film that will please every member of the family.

Substantiating these laudatory comments, S. L. Rothafel, director of presentation of the Capitol, upon being queried about the picture is declared to have remarked: "It's a peach of an audience picture."

Moving Picture World said: "Warners offer a human interest knockout that promises gold mines for exhibitors. Here's a production that is that big and that promising to warrant cancellation of any contract in order to show it at the best houses everywhere."

Motion Picture News said: "Here is a photoplay combining all the elements which build smashing returns at the box-office. Don't hesitate. Get this picture. Then take your money to the bank."

Film Daily said: "Barry's latest is another sure-fire box-office hit that you don't want to miss. Put in your order as early as possible and start getting them interested as soon as you are sure of it. You can't beat this for clean entertainment and a real family picture. It is for old and young alike."

Exhibitors Trade Review said: "'Rags to Riches' is rare entertainment. It's a wholesome story, a story for the whole blessed family, filled with laughs and many alternating chokes. In reply to an inquiry as to how this feature was going, Rothafel, the chief of presentations, remarked that it was 'a peach of an audience picture.' Mr. Rothafel was right. It is!"

New York Telegraph said: "'Rags to Riches,' that good old melodrama that we used to laugh, cry, applaud and hiss over, has at last reached the screen, thanks to the Warner Brothers, and is being presented at the Capitol this week. It's going to be just as big a hit as the stage version. The film has something to please most everybody and ought to create as fine a cinema record as it is a speaking stage production. Barry is excellent throughout and places this feature film high up in the success class."

"After Six Days" in Indianapolis

After several weeks of negotiation contracts have been closed between Louis Weiss of Articles Pictures Corporation and Lee Boda for a special engagement of "After Six Days" at English's Opera House, Indianapolis, Indiana beginning Sunday, October 22nd. This theatre is the leading legitimate house of Indianapolis and the presentation of the Bible feature marks a distinct innovation as regards the policy of the management, inasmuch as it presents during the season only the best theatrical attractions of the Shubert, and Klaw, and Erlanger offices. Outside of the leading D. W. Griffith film successes, including "Birth of A Nation" and "Way Down East," "After Six Days" is the only film offering the Indianapolis house has considered worthy of presentation. Extraordinary plans have been laid to give the Bible film a tremendous advance publicity campaign.

Bert Ennis will leave for Indianapolis next week and devote two weeks to an advertising campaign in the newspapers as well as several stunts, in which he will have the co-operation of the leading city officials. An augmented orchestra of twenty men will interpret the musical score prepared by Orville Mayhood and a special staging will be given the production under the direction of Addison Miller, managing director of the theatre. Prior to the opening of the picture on Sunday evening, October 22nd, a private showing will be held for the benefit of the Mayor of the city and leaders in society and civic life. This opening is the first of several which Weiss Brothers will give "After Six Days" in Cleveland, Minneapolis, Detroit and other key cities within the next few weeks.

"Sawing Expose" Suit Is Finally Settled

After several months of legal entanglements in connection with Weiss Brothers' Clarion Photoplays, Inc., film called The Expose of Sawing A Lady In Half, all difficulties with Horace Goldin, the famous stage magician and performer of an illusion called Sawing A Woman In Two, in vaudeville, have been straightened out. The film expose is now sanctioned and endorsed by Goldin and all exchanges and exhibitors throughout the world can rent and exhibit the picture without fear of legal action on the part of the magician. The settlement effected between Weiss Brothers and Goldin marks the end of a lengthy legal battle which involved the Expose of Sawing A Lady In Half for several months and gave the film unusual publicity in the newspapers throughout the country.

The following statement from Harry G. Kosch, attorney for Clarion Photoplays, Inc., has been made public:—

"Application was made by Mr. Goldin for the appointment of a receiver for the motion picture "Sawing A Lady In Half" with authority on the part of the receiver to consummate existing contracts and to negotiate further for the distribution of the picture. Messrs. Louis Weiss and Avel B. Silverman were appointed joint receivers by Justice Isadore Wasservogle on September 28, 1922."

In addition to the foregoing, Horace Goldin has provided Clarion Photoplays, Inc., with a letter giving his sanction and endorsement to the film expose. This letter will be made public in the form of an advertising announcement next week to the exchanges and exhibitors throughout the entire world. It is expected that the settlement effected will give fresh impetus to the picture in several unsold territories.

Shallenberger Goes On Trip

Dr. W. E. Shallenberger, President of Arrow Film Corporation, is on a swing around the circle, during which time he will combine the selling of Arrow's new Fall product with a critical analysis of motion picture conditions in the centers he will visit. His itinerary, at the present time, includes a brief stay in Philadelphia and other cities.

Has Plan to Revive Northwest Business

Forty exhibitors have signed with the F. and R. Film Company for its road show attractions plan, according to reports from Minneapolis. This is the new scheme to revive business in the small towns of the Northwest which J. F. Cubberley has developed.

The Cubberley plan includes the distribution of unit shows composed of a feature, and a variety of short subjects. The product handled by the F. and R. exchanges in Minneapolis and in Milwaukee will include the Lichtman product, the Warner Bros. product and a varied assortment of individual pictures for which the exchange has contracted.

The plan is this: For example, all of the small towns in North and South Dakota, Minnesota, Wisconsin and the upper peninsula of Michigan which Cubberley serves by virtue of his Lichtman franchise will be offered the service, a franchise under a percentage arrangement going to one exhibitor in every town of 5,000 population or less. Percentage is the only manner in which the service will be booked. There will be a treasurer appointed in each town to look after the financial returns for both exhibitor and exchange.

Closes Foreign Deal

Under an agreement entered into by Second National Pictures Corporation and Ferdinand H. Adam, the latter has arranged for the distribution of Second National releases in South America, Central America, Mexico and the West Indies.

Trade Commissioner Accuses Exchanges

Washington, D. C. (Special).—The Federal Trade Commission has issued a formal complaint against a number of film companies charging them with unfair methods of competition in the issuance of an old film renamed to simulate the title of a competitor's film. The respondents to the complaint are: The Films Distributors League, Inc., of New York City, and its incorporators; Eastern Feature Film Company, of Boston; Favorite Players Film Corporation, of Chicago; Lande Film Distributing Corporation, of Cincinnati; Lande Film Distributing Corporation of Cleveland; Supreme Photoplay Corporation of Los Angeles; Favorite Film Company, of Detroit; Friedman Film Corporation, Minneapolis; Alexander Film Corporation, New York; Supreme Film Company, Los Angeles; Quality Film Corporation, Pittsburgh; Leo G. Garner, doing business under the trade name and style Reliance Film Exchange, Washington, D.C.; Mr. Brown, doing business under the trade name and style Capital Film Exchange, Philadelphia; William Alexander, of New York; Maurice Fleckles, Chicago, and Herman Rifkin, of Boston.

The complaint charges that the respondents issued to exhibitors a photoplay bearing the title "Three Musketeers," which was accompanied by advertising material that did not disclose to the public that such photoplay was a reissue and was formerly exhibited under the title "D'Artagnan." This old renamed film was exploited about the time of the production of a widely advertised motion picture, "The Three Musketeers," which was being produced by the Douglas Fairbanks Picture Corporation, with Douglas Fairbanks in the star role. These alleged acts, the complaint states, had a tendency to mislead and deceive the public into the belief that the respondent's "photoplay was the one produced by the Douglas Fairbanks Picture Corporation, when such was not the case.

The respondents have been given 30 days in which to file answers to the complaint with the commission.

Press Book Contains Novel Showmen Aids

The eight page broadside press sheet that has been published for the first Warner Brothers' release, "Rags to Riches," a Harry Rapf production featuring Wesley Barry, is said to contain many novel publicity and exploitation aids for use by exhibitors booking the picture.

On the first page there are feature and short newspaper stories dealing with the picture, in addition to a number of scene cuts suitable for newspaper reproduction. The second page contains advance notices, current reviews, scene cuts and a striking four column advertisement.

The third page has been devoted to two feature stories of six nationally known men who have risen from rags to riches. These have been made available for newspaper use, and they are said to serve as a keynote for exhibitors who can play up local men of prominence along the same lines.

Page four is filled with stories on Barry, and four attractive newspaper ad suggestions. On the fifth page the entire array of novelties have been reproduced. These include what are declared to be five unique and attractive cut-outs suitable for co-operation window tie-ups with local merchants, two life-sized papier mache novelties, a paper hat, novelty showing Barry in riches and then in rags, blotter, lithographed herald, and a door knob hanger.

Page six is devoted to exploitation suggestions, scene cuts and newspaper stories; seven is utilized by lobby display photographs, oil paintings and a number of teaser ads, and the eighth page is given over to lithographs and slides.

Second National Has Three for Fall Release

"One Moment's Temptation" is announced as the second release for the fall season by Second National Pictures Corporation. The scenes are laid in Maryland. Marjorie Villis, James Knight and Bernard Dudley are featured.

The first release by Second National for the fall season is "Broken Shadows" and "Nance," by Charles Garvice, featuring Isobel Elsom.

Arrow Closes Foreign Sales

David J. Mountan, manager of the Foreign Department of Arrow Film Corporation, reports the signing of an important contract with W. A. Robbins, acting for the Co-Operative Film Exchange in Melbourne, Australia, under the terms of which Mr. Robbins' organization obtain the distribution rights for Australia, New Zeland and Tasmania for a minimum of twenty-six Arrow features, including four James Oliver Curwood's, four Peter B. Kyne's, two Rubye de Remer's four Neva Gerber's, eight Jack Hoxie's "Love, Hate and a Woman," "The Splendid Lie," "The Innocent Cheat," "Ten Nights in a Barroom" and others. Also included in the contract were a minimum of fifty-two comedies made up of Mirthquakes, Speeds, Cruelyweds Hank Manns and Eddie Lyons, as well as eleven Sport Pictorials.

Lichtman Deal Covers South America

One of the outstanding foreign deals of recent months was closed this week between the Al Lichtman Corporation and the Sociedad General Cinematografica of Buenos Aires.

The entire list of Lichtman releases for the first year is involved in the transaction which covers seven South American countries: Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador. Juan Kunzler, local representative of the Sociedad represented his organization while Lichtman personally closed the deal for his firm.

Trade Papers Are Responsible

Franklyn E. Backer, president of East Coast Productions, who is distributing the Crescent comedies directed by Bruce Mitchell, has received many telegrams and letters from interested parties. The reviews which the Crescent comedies have secured in the various trade publications are responsible for these letters and telegrams and prove that a screen comedy that does not depend on hokum only is more satisfactory than just simple slap-stick.

Di Lorenzo Sales

DiLorenzo, Inc., announced this week the following sales on their series of six "Big Boy" Williams' productions produced by the Frederick Herbst Productions: to Dave Segal, of Royal Pictures, Inc., Philadelphia, Eastern Pennsylvania and Southern New Jersey; to Harry Segal, of Pioneer Film Corporation of N. E., Boston, the six New England States; and to Herbert and Moe Kerman, 130 West Forty-sixth street, Greater New York and Northern New Jersey.

Vogel's Deals

William M. Vogel, exporter, located at 130 West Forty-sixth street, New York, has closed a deal with C. C. Burr, president of Mastodon Films, Inc., for exclusive foreign rights on "Sure-Fire Flint," with Johnny Hines. Mr. Vogel has also purchased the complete foreign rights to the next six-reel comedy special, featuring Johnny Hines, as well as the forthcoming Whitman Bennett-C. C. Burr six-reel special, "The Secrets of Paris."

Storey Signs Haynes for New Series

Al Haynes in a series of one reel comedies, one every two weeks is the latest offering of Storey Pictures, Inc., for the independent State Rights market. Haynes will be remembered for his work in Christie comedies and in the new series of twenty-six single reelers in which he is featured he is supported by many of his former associates in Christie Comedies, including George French, Vera Reynolds, Billie Bennett, Tom Dempsey and Jack Henderson.

Elsie Davenport, featured in Burlesque Photoplays, a two-reel satire every month, has resumed production work on the series released by Storey Pictures, Inc. Included in this series of satires are "Ham Omelet," "No Darn Yeast," "Four Coarse Men," "Salami," "The Sheik" and others. Miss Davenport is supported by Edward Anthony, Edmun Loew, Jack Costello, Jack Welcome, Gladys Davis, Billie Davis and Ruth Young.

Begin on Second of Blythe Series

The second in the present series of Betty Blythe special star pictures now being made by B. B. Productions, Inc., is well under way at the Whitman Bennett Studios in Yonkers.

The title of the picture is "The Darling of the Rich." The five leading artists in the supporting company are Montagu Love, Charles Gerard, Gladys Leslie, Julia Swayne Gordon and Leslie Austin.

The story and continuity are both by Dorothy Farnum, who has been Mr. Bennett's staff writer for the past two years.

The plot is a sensational melodrama of New York "high society," telling the amazing adventures of a poor country girl who comes to the big city, exchanges identities with a refugee Russian Princess and finds herself in a maelstrom of unexpected events.

ANOTHER MOB SCENE

A high spot from new U. I. C. production, "The Betrothed," soon to be released here.

A Torchy Comedy

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.
BOOK AT EDUCATIONAL EXCHANGES

Exploitation Angles of "The Sin Flood" Offer Unusual Opportunities for Gain

By EPES W. SARGENT

SOMETIMES it happens that a special feature is of such a nature that to attempt to obtain extra business through exploitation will hurt even the regular business. Some pictures are of a type to appeal to a class of persons who will resent ballyhoo methods. Such pictures, as a rule, cannot be made to yield their full value at the box office because the advertising is limited chiefly to newspaper work and the mailing list.

In "The Sin Flood" exploitation is not only possible, but even indicated and a most characteristic stunt is a street ballyhoo, the use of which would ruin some titles. The Goldwyn super-release offers some very interesting and unusual problems in selling.

This does not mean, however, that this exploitation can be crudely done. If not done with care it will react against the picture, as surely as it will against some others, but well done exploitation will help to interest both the lovers of melodrama and those who do not regularly attend picture theatres, but who can be attracted to the best in production.

Before trying to put this picture over it will be well to see the film, even if this may entail some expense for travel. You cannot do the picture full justice until you have seen it yourself. You can read and gather that it is a most unusual story with an exceptional cast, but you cannot get sufficient enthusiasm from that to do your best work for this title. You must see it for yourself. You must come under the grip of the story as it is told by an almost flawless cast.

Communicating Enthusiasm

You can tell your patrons all you read, but you cannot tell it with the same enthusiasm and sincerity as you can if you have first sat through a presentation. You cannot otherwise put yourself fully behind the picture.

The best start on your exploitation will be a street man. Get someone who can make up to at least suggest the street preacher in the play. Get a man with dignity and of sufficient ability to give full value to the denunciations on Cottonia which can be taken from the subtitles and adapted to your own town through the substitution of the name of your city or town.

In a small place it will be best to bring someone down from the city or some town not too close, that his identity may not be suspected. Let him go around the streets uttering the warnings. Be careful not to let him be connected with your theatre in any way, but it will be only natural if he is found near your house as the spectators are coming out.

Make It a Mystery

Make the man as much of a mystery as you can. If the newspapers come and ask you if it is one of your stunts, tell them frankly that it is, but ask that the fact be not mentioned.

Use this man three weeks in advance of the showing, and do no special advertising until he is done. The last day start your first advertising smash, linking the street worker to the preacher in the story. Tell how this man changed for a few hours the souls of the men trapped in the basement saloon of the Mississippi town. Use reader ads instead of display.

Start off with a repetition of one of the warnings your man has made familiar. Use ten point for a two-column space or fourteen point for a three and run on to tell the big situation.

Don't be afraid of telling the story. The plot of the dramatic version is too well known to permit you to get away with the curiosity angle. Make a virtue of necessity and instead of concealing the plot, sell on the unusual situation, but always stop with the opening of the doors. Use such terminals as:

"——— and then this curiously assorted group, who had faced death together and in the gasping hell of the hermetically-sealed room had found a new religion, went forth into the world again; the everyday world they had never expected to see again —the preacher and the cotton gamblers, the free lunch grafter and the girl of the chorus, the seedy actor and the derelict engineer. Some carried the lesson with them. Who——?"

Reserve the Surprise

You must tell the story to sell the play. You must hook it up to the success of the stage version. This is what you have to sell, and you must display your goods. Even with the speculative terminals you cannot preserve curiosity, for the story is too well known.

And you cannot afford to slide on the list of important players in the cast. These, too, are a part of your stock in trade and you must put them on the counter. The one thing you can hold in reserve is the excellence of the work; the unusual ensemble effect of a body of capable players working under competent direction.

Keep this for the surprise. Tell your patrons it is good, but don't tell them how good it is. That is what is going to send people out looking for friends whom they can send to see the production, so hold that back, but make a special effort to sell big houses the opening day.

The Best Advertising

No matter how competent your advertising approach may be nor how varied your appeal, your greater sale will be upon the word-of-mouth advertising to follow the first-day showings.

The play will make a profound sensation. It is an unusual production in that it will appeal to all grades of patrons according to their mentality.

Drive on the Opening

For this reason devote the greater portion of your endeavors to assure a good opening. The best stunt, of course, would be the private showing a week before the opening. If this can be arranged, it is most strongly to be urged, for it will bring pulpit and newspaper comment worth many times the advertising space you can afford to buy.

Build on this. Prepare a series of readers on the characters. Take each one and tell the stories of their lives. Use one-column measure in a ten-point face with an eighteen-point bold heading, giving only the name and work along these lines:

"Poppy

was a chorus girl with the stock opera company in Cottonia. She met Billy Bear, who worked for a cotton broker. It was the same old story. Success came to the man. The girl had lost her novelty. He was her first love and her last, but there was but one thing she could do when he deserted her. Then came the storm. Drenched to the skin she sought refuge in the back room of the basement saloon where, in happier times she and Billy had spent such happy hours. When the waters burst she was among those locked into the air-tight refuge, a bit of floatsam on the Sin Flood of the bustling, gambling town. And with death staring her in the face—but see what happened at the Capitol all next week."

Work With Posters

Make a profuse use of posters, chiefly as cutouts. Emphasize the cast through the use of their pictures. Make a drive on window displays for cutouts and stills. Use 24-sheets for the boards and mount and cutout the smaller paper. Use plenty of the large sheets, for they will suggest by their own size the bigness of the play. Gamble a little money on some extra paper. It is practically a sure thing.

As soon as you have seen the play yourself, go to the leading ministers, if you cannot obtain a private showing, and tell them about the play. If you cannot talk well, get someone who can, and who can interest them in the theme. Even without a preview you can probably get some pulpit mention, and you can pull a lot of church business on this picture.

Special Lists

Make every effort to get hold of the address lists of the exclusive clubs, particularly women's organizations. Write a better pictures letter. Have it printed in first-class style, and make a special drive on the "best" people.

Even better would be an arrangement whereby four or five girls are engaged to make a personal canvass. In most places you can find a few who can get to the real people and who will be glad to make a little money through their social connections. Get them to talk it up. Pay them to do it, either in cash or a theatre party tickets.

The Production

Unless your house policy commits you to it, don't try to use a prologue on this. No prologue can properly lead up to the story. It would be better to put the money into a larger instrumentation and get a better musical selection. Larger orchestras can find in "The Creation" a fitting musical prelude. Play it to a bare stage with soft, changing lights. Use blues and pinks and amber, rather than reds and greens.

Then look to your effects. If you do not feel that your stage crew can do these right, cut everything out. Poor effects will be worse than none at all. An overworked wind machine and rain effect can undo all the efforts you have made. Use these sparingly in the flood up the valley and during the storm scenes in the city.

Work Up the Singing

Use musical effects for the two hymns sung. Get the best soprano voice you can hire, a clear lyric soprano; a girl who will sing straight and without florid effects. Let her clear, high voice lead in "Lead Kindly Light" and use a male quartet, *without* the girl, for the first hymn. Don't let them attempt part-singing. These men in the saloon are not practised singers and harmonizing will not give you the proper effect.

And as the doors are thrown open at the last work for the noise of street traffic, keeping it up only during that scene. Use a *soft* hoof effect and run loaded children's express wagons around the stage for the noise of the drays. Stop all sounds when the doors are closed, and play the scenes in the closed saloon in silence, save for the songs at the indicated points.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Ralph Ruffner's Fire Regulations May Profitably Be Copied by Others

WHEN we were in Vancouver this summer, Ralph Ruffner showed us the fire drill regulations posted all over the Capitol Theatre where the employees could see them, but not in view of the patrons. They were so good that we asked Ruff to send a card along.

The regulations are reproduced here in the hope that it will lead others to follow this example and prepare now against an emergency likely to happen even while you are reading these lines.

Adapt the instructions to your own house and staff and have a drill at least once a week.

Few Are Prepared

Some twenty-five years ago, following a disastrous fire, Leander Richardson, then editor of the Dramatic News, had this writer make a canvass of all of the theatres in New York City as to their preparedness.

Only one house, a Bowery theatre, had any provision made, and this was because the manager had been a member of the old volunteer fire department. All of the other houses had absolutely no preparation other than the standpipes and hose required by the fire regulations.

Still Napping

Some few theatres put on some sort of a drill, but when the Iroquois disaster in Chicago, shocked the continent some years later the same state of unpreparedness was discovered by investigators. We were then with the Proctor theatres, with headquarters at the Fifth Avenue, and for months the station drill was held every day, just before the house opened. Then it gradually drifted into disuse.

The only way is to adopt some system and then follow it up with daily or at least semi-weekly drills. You may never need to meet the emergency, but if emergency does arise much injury and perhaps loss of life may be avoided by having the staff so thoroughly drilled in its duties that it acts automatically.

Here They Are

Adopt these rules; perhaps with the aid of your local fire chief, and then make them effective through constant drill. There are few fires, and there may seem to be no real necessity for all the trouble, but you can never tell.

Instructions Governing Employees of the CAPITOL THEATRE
In Event of Fire, Panic or Emergency

DOORMEN

OUTSIDE MAN:
On signal, you will fasten back all doors at Granville St. entrance; shove frames even with wall, and then direct attention to panic or disorder.

DOORMAN, GRANVILLE ST.:
On signal, you will fasten back all doors and then direct attention to panic or disorder.

DOORMAN, SEYMOUR ST.:
On signal, you will fasten back OUTSIDE doors. Usher, on left centre aisle, will fasten back INSIDE doors. Both of you will then direct attention to panic or disorder.

USHERS

BALCONY:
On signal, one usher will assist doorman in fastening Granville St. doors back. Other usher will station himself at head of stairways and direct all balcony patrons through Granville St. entrance.

MAIN FLOOR:

LEFT LOGES: This usher will open all doors at cross-aisle on Seymour Street side—THEN break glass in signal box and turn in fire alarm (if fire or smoke prevails, or if judgment indicates that FIRE DEPARTMENT is necessary) after which, will direct attention to panic or disorder.

LEFT CENTRE AISLE: One usher from this aisle will fasten back INSIDE doors of Seymour Street entrance, returning immeditately to head of aisle and attending to panic or disorder. OTHER USHER will station himself at cross aisle (ROW "S") and direct all patrons of front section out side doors through cross aisle to Seymour Street.

CENTRE: One usher remain at at head of this aisle and direct attention to panic or disorder, indicating Seymour Street to exit passing patrons. OTHER USHER will station himself at ROW "T" (opposite Seymour Street exit) and direct patrons to that exit.

RIGHT CENTRE: One usher will open all doors on lane, returning immediately to head of this aisle and directing attention to panic or disorder. OTHER USHER will station himself at cross aisle (ROW "S") and direct patrons to loge exit on lane, at the same time directing attention to panic or disorder.

RIGHT LOGES: Ushers will open all doors at cross aisle exit on lane, remaining at station and directing attention to panic or disorder.

STAGE

STAGE HANDS: ELECTRICIAN, on signal or in Emergency, will FIRST bring up house lights and drop main curtain. Carpenter will lower asbestos curtain and report to Electrician. IN EVENT OF FIRE BACK STAGE, after asbestos curtain has been lowered, both Electrician and Carpenter will man chemical extinguishers on their respective sides.

ART DEPARTMENT: On signal, all employees on duty will man fire hose on their side of building and STAND READY.

ORCHESTRA: LEADER will see to it that music does not stop in any emergency. If orchestra is off duty at moment, ORGANIST will CARRY ON. Music is the prime essential in a crowd emergency, and mostly in the hands of musicians lies the safety and sane conduct of a crowd of people. Train yourselves, THINK; PREPARE for that eventaality which may come at any moment you are on duty. "Auld Lang Syne" in customary key will serve as a suitable theme to play until house is empty or margin of safety is passed. After margin of safety is passed, IF NECESSARY, ORCHESTRA members are requested to man hose line at head of orchestra room stairway; others to assist stage hands in any BACK STAGE emergency.

CHECK ROOM: On signal, attendant on duty will notify Sey. 89 of fire in Capitol Theatre. Speak quietly and clearly. 10 Rings on house telephone means same thing. For instance: — — — — — — — — — —

OPERATORS: In event asbestos curtain is lowered during a performance, and house lights are suddenly brought on, you will immediately break glass and turn in alarm from station in booth. THERE ARE NO EXCEPTIONS TO THIS RULE. The management assumes full responsibility for house lights or asbestos curtain interrupting performance. DO NOT drop ports—let them down without noise. In event of fire in booth and time permits, close ports quietly. If emergency prevails, drop ports, pull fire alarm and ring STAGE and CHECK ROOM TEN (10) times. Then Open man hole door in roof as well as windows in Transformer room and booth.

ENGINEER: IN EMERGENCY, if on duty on floor, you will assist house attendants in quelling panic or disorder. In event of SMOKE from fire within theatre, you will immediately start INTAKE and EXHAUST fans full speed.

Approved by

J. H. CARLISLE,
Chief of Fire Department,
Vancouver, B. C.

Dec. 28, 1921.

Fruity

Getting a lot of bananas cheap from a commission house, O. W. McCutcheon, of the American Theatre, Charleston, Ill., used them for heralds, tagging each with: "This banana put Wallace Reid to work and made him the Dictator." To borrow a current phrase, the populace ate it up.

A First National Release.

THEY ARE STILL SUMMERING IN FLORIDA AND "SMILIN' THROUGH"

An unusually pretty latticed lobby for Norma Talmadge from the Beecham Theatre, Orlando, Fla. This is a cutout from the six sheet which works in well with the potted plants and gives a much better effect than a cutout without some surrounding.

A Mystery Bugler Stirred Up Town

Because the Rivoli Theatre, La Crosse, Wis., was putting over a go-to-the-movies week about the time, "One Clear Call" was booked in, and decided to give them both a bump with one stunt.

For several evenings a bugler appeared at the most prominent corner in town about the time the offices let out, and sounded the Klan call. He refused to tell who he was.

Friday and Saturday an advertisement was run which commenced: "If you have been wondering why the solitary bugler——" and adding that the reason would be given at the same corner Saturday night.

Some fifteen hundred persons were on the corner at the appointed time, being entertained by a fake radio concert from the broadcasting station of the Bingville "Bugle" in the wait. Then the bugler blew and from an alley came the riders shown in the cut, the blanketed horses advertising the feature, the week and the house.

A two-hour parade showed the outfit to most of the town, and both the play and the week were put over.

Another idea was a man whose straw hat was supplied with a flash. When he removed the lid he would put on the flash to light the sign which adorned the inside of the crown.

A First National Release

NIGHT RIDERS SERVED DOUBLE PURPOSE IN LA CROSSE

They not only helped to tell about "One Clear Call," but they also put over a Go-to-the-movies week planned by the Rivoli Theatre, the stunt being worked up through the week by a mysterious bugler and other helpful devices.

Cutting the Prices on a Safe Robbery

To point up the fact that "Fools First" is a crook play, the Palace Theatre, Cedar Rapids, Ia., offered ten dollars in gold to any person who could open a Herring-Hall-Marvin safe in the lobby and take cut the coin.

The safe agency guaranteed the house against the loss of the ten spot and supplied the safe free; offering to duplicate the stunt anywhere in Iowa. Probably the other agencies in other states will be open to argument if properly approached.

No self-respecting burglar would fool with a safe for a piking little ten dollars, particularly as tools and explosives were barred, but the general public had a lot of fun with the combination knob, and provided a self-renewing ballyhoo all day long.

It would probably pay to have a good "shill" to start the crowd going whenever the stunt died down, and in a small town the local cut-up could probably be persuaded to give a newspaper reply to the implied challenge, and hang around to keep things stirred up.

The stunt costs nothing, is away from the usual, and can be made a powerful worker for the box office.

Honest Cops

Write it in the book that when E. W. Irvin, of the Ideal Theatre, Columbia, S. C., played "In the Name of the Law," he followed the general practice of offering the police ten per cent. of the gross. The police were afraid to accept, and so were the firemen, when he turned to them.

Then comes the odd part. The unaccepted offer pleased both the department heads so much they let him go the limit with tack cards and banners, only stipulating that the advertising must come down if the citizenry objected.

Old Pro Bono Publico did not pen a single line to the newspaper and the stuff stayed up until the end of the run, and it did not cost a penny.

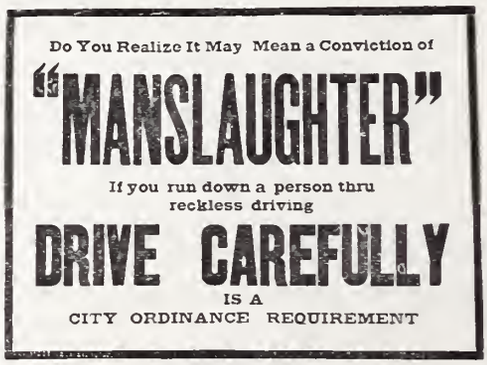
A First National Release

THIS STUNT WAS SAFE IN A DOUBLE SENSE

The Palace Theatre, Cedar Rapids, Ia., offered the ten dollars the safe contained to any person who could open the burglar-proof without tools or explosives. As Harry Houdini was not in town, the house kept the ten and still got a big advertisement. The safe people supplied the tin box.

Old, but Good

Leslie F. Whelan, Washington Paramounteer, is using the "drive carefully" campaign idea for "Manslaughter," using tack cards for the stunt. These can be put where ordinary advertising will not be tolerated, and in Richmond it was used for advance work, being tacked to every police semaphore in the city.


Do You Realize It May Mean a Conviction of
"MANSLAUGHTER"
If you run down a person thru reckless driving
DRIVE CAREFULLY
IS A
CITY ORDINANCE REQUIREMENT

A Paramount Release

THE MANSLAUGHTER CARD

It is a direct tie-up with the play, which is based on this very point, and more apt than the Wallace Reid hook-ins which have proven so successful. This also suggests that you make a drive on the local autoists with a somewhat similar mailing piece, adding that proof can be found at your theatre. This will work even where the speed campaign has been overdone.

Got Young and Old

To get interest in Universal's "In the Days of Buffalo Bill," Manager Estes, of the Phillips Theatre, Orlando, Fla., offered coupons good for matinee admissions to all attending the night shows. The result was that the children deviled their parents into going to the theatre that they might get the free coupons. In spite of this there were 469 paid admissions to the matinee in addition to the 515 coupons.

Spread Out

Even living in a town like Punxsutawney, Pa., does not dim the enterprise of McCarthy, who is the manager of the only house in town. There is another town. Du Bois, only a short distance away, and he keeps his eye on their bookings. When he beats them to a feature he swarms over and gets half the town to come to his house.

He figured that he could get quite some people to come over to see Norma Talmadge in "Smilin' Through," and he plastered the town with the joy slogan, until the only man left in Du Boise was a chap who stuttered so he could not say, "Let me off at Punxsutawney." We don't blame him. Neither can we.

BANANAS
WATCH OUT FOR THE CAMERA
WE ARE FILMING THE POLICE PROLOGUE FOR
"IN THE NAME OF THE LAW"
TO BE SHOWN AT THE LIBERTY STARTING

An F. B. O. Release

KANSAS CITY COPS DOING THEIR STUFF FOR AN AD

All over the country the police departments are being turned over to the theatres using "In the Name of the Law." Hal Horne pulled a fake prologue film for the Liberty, Kansas City, and had the use of practically the entire force.

Police Ballyhoo for in the "Name of Law"

It comes pretty soft for the managers who are playing "In the Name of the Law," for all you have to do is to tell the police what you want and you get it.

Down in Kansas City Hal Horne, an F. B. O. exploiteer, staged a film prologue to the picture, employing most of the police force. Had he run all the film he pretended to turn, he would have had a forty-eight hour show, but he took a little real negative and a lot of fake turning and the entire city saw the stuff.

In Des Moines he pulled a fake street fight with a bannered patrol wagon rushing up to make the arrest, the banner being tricked to roll down when the excitement was at its height. Here they even made the police sell tickets.

About the same stunts are being worked all over the country through the campaign the F. B. O. has made.

Used Gilded Cage to Confine a Wax Model

J. F. Clancy, of the Capitol Theatre, Hartford, used a gilded cage to house the handsomest wax model he could find working in the department stores. The model was dressed in silver beads and spotlighted with the result that she made a real flash.

The cage was of wicker and was built in three parts to facilitate handling and storage, for of course Clancy plans to use the stunt again some time.

A Paramount Release

THE HARTFORD CAGE

The same idea has been used in other cities with a living model, but it is rather hard on the girl, and the wax figure will get almost as much attention.

The large cut shows such a frame planned by A. B. Morrison, of Loew's Theatre, Memphis. This case was built for the display of three sheets, as shown on page 678 of the issue for August 26.

In the game of business, it is not the fighter who gets hurt, but the non-combatant. Get a hustle on.

Used Real Rain in His Animated Scene

Real rain was one of the accessories of a convincing animated display at the Phiel Theatre, St. Petersburg, Fla., for "The Bonded Woman."

J. T. Freeman made two sets of profile waves; big rollers to suit a stormy sky backing. Miniature boats were mounted between the rows and there pivoted so that a current of air from an electric fan kept them rocking up and down. In front of the scene, at the top, was a length of perforated pipe, connected with a hose from the nearest faucet, the water being discharged into a gutter below the scene and run off through a larger hose. Artificial lightning and thunder were added, though Mr. Freeman does not state the means by which these were produced. The general effect was very realistic and the appreciation the display gained was subconsciously transferred to the credit of Miss Compson and her play.

The stunt only cost $7, plus material on hand, and the house was bettered about twenty per cent. on a two-day run.

Issued Rain Checks Against "The Storm"

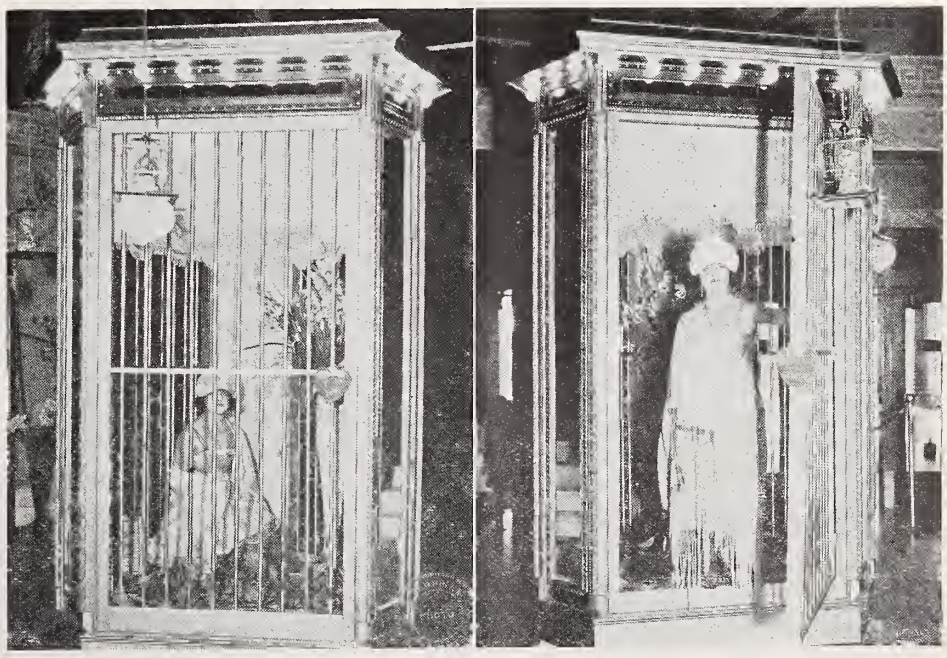
Issuing rain checks was one way to put over "The Storm" used by the Sheridan Theatre, New York. The face of the ticket was in simulation of the rain checks given out at the Polo Grounds except that it carried the line: "Rain Check issued in case of 'The Storm,'" but the back read that "This ticket and forty cents will admit you, etc."

It's almost too late for the ball season, but perhaps you can put it in moth balls until the hurlers begin again.

Warned by Wire

A "Storm" warning by wire was the way Irving Klein, of the Arverne Theatre, in a New York suburb, put over the Universal title. It was sent out on a telegraph blank.

As now and then a storm will sweep a few summer cottages into the sea, the warning naturally was read to the point where the house name came in.



A Paramount Release

ANOTHER USE FOR MORRISON'S DISPLAY CABINETS

As shown in a recent issue, this was built for the lobby display of three sheets, but by removing the sheet frames and substituting bars, it made a fine display for "Her Gilded Cage," at Loew's Palace Theatre, Memphis.

Spectacled Ushers Served As Prologue

No prologue was used at the Howard Theatre, Atlanta, on "Grandma's Boy," but all of the ushers were provided with horn rimmed glasses, and De Sales Harrison found that they served even better than a prologue to get the crowd into the spirit of the play. The ushering staff is composed of young boys. The idea might not work as well with girls or with men, but the spectacled kiddies were funny; the incoming spectators laughed and settled into their seats in a proper frame of mind for the play.

Mr. Harrison frequently uses a similar idea in place of a prologue, finding that it does not matter what he does, so that it gets the crowd in a receptive mood.

Gets New Idea for Hook Up Page Use

George Watter, of the Capitol Theatre, Little Rock, Ark., evolved a scheme for making people who read a hook-up page visit the store of each advertiser.

He hooked twenty-three merchants to a co-operative space, and offered a set of prizes for the best and neatest list of stars appearing in the Paramountown film.

To get the names you had to visit the stores of all the merchants and copy from the gold stars in the display windows the names of two or more stars displayed there. To get the entire fifty-one, you had to make the rounds of all the stores, and a surprisingly large number did so.

It's a new idea and useful in that it delivers the promised patron right at the store door.

Added Trimmings

Several houses have sent out a masked rider in an automobile for Guy Bates Post in "The Masquerader," but the Kinema Theatre, Los Angeles, gave him a companion. The sign on the car read "I am the Masquerader" when the man was in the car, but when he left to carry out a shopping campaign, announced in advance, the girl sat in the car and the sign was reversed to read "I am waiting for the Masquerader."

Guy Bates Post gave the prizes at a dinner dance at a local hotel that was much advertised, and the ballyhoo man gave out 3,000 packages of toilet powder for a drug store, the samples being pasted for the attraction.

A First National Attraction

PUTTING OVER "MAN—WOMAN—MARRIAGE" IN SYDNEY, AUSTRALIA

The Haymarket used wedding bells on one side of the banner and horseshoes on the other, while the three armed cross was planted in several places. Below the banner is the slogan "9 Mighty Reels, 9" to give emphasis to the extra length of the feature.

Schooled the Kids

Because the large stage of the Rialto Theatre, Sterling, Col., had been used through the summer by a dancing teacher, E. P. Briggs got an idea for a publicity stunt for "Nice People."

When he got Bebe Daniels' hints on deportment for nice people, he got the teacher to start a class for children between seven and fifteen years of age, which was held three mornings a week until school opened. The papers gave him columns of write-up, and when the picture lands in town he is going to offer a graduation exercise as a prologue to the picture. You can figure the money that it will bring in.

Worth the Finiff

When Alex P. Roberts, of the Strand Theatre, Salisbury, N. C., paid an aviator five dollars to go up and throw out some Paramount star heralds, he not only boosted the receipts on "While Satan Sleeps" about fifty per cent, but he got a big reader in one of the hardest boiled newspapers in his section. He figures that it was worth the five.

Free admissions were given the first twenty-five persons to correctly list the seventeen Paramount stars, but that by no means meant the first twenty-five persons to turn up at the theatre.

Two Paramount banners on the underside of the wings did not hurt any in helping to put over Paramount Week.

A Pathe Release.

A GALLOPING HORSE SOLD RUTH ROLAND SERIAL

The cutout was mounted on cords which were worked from the box office. They can be tied to a motor or actuated by the opening and closing of the doors. Designed by the Pathe Exchange, Charlotte, N. C., for the Ottaway Theatre, of that city.

Buried Treasure

The buried treasure stunt is particularly good for "Monte Cristo," and the Capitol Theatre, Altoona, Pa., cleaned up for a week's business on four gold watches. As the name of the jeweler supplying the watches was prominently mentioned, these prizes cost nothing.

On the day of the hunt the advertisement stated the location of the buried treasure—a vacant area of about three acres in extent—and added that none of the certificates representing the watches was buried deeper than six inches.

Shortly after the advertisement appeared the lot was covered almost two deep, and the resultant talk told everyone that the Fox production was at the Capitol, which was all Manager Russell needed to get a full week of capacity.

A Bull Fighting Band

William W. Roberts, of Poli's Palace Theatre, Bridgeport, used a boys' band and a bannered trolley to put over "Blood and Sand."

The car was sent over the usual routes and the band was paraded through the business section. There were twenty-two men in the band, and as they were all costumed as toreadors, they attracted no little attention and aided in keeping business to capacity for an entire week.

A Paramount Release.

ADAPTING THE WORLD'S LOBBY SUGGESTION IN ROCK ISLAND

Evert R. Cummings, of the Fort Armstrong, used the canopy idea, but cut it short to let in an even more pretentious lower display with 'dobe buildings, a cavalier and a passionate embrace. It all helped to make "Blood and Sand" a knockout.

Added New Touches to Suggested Lobby

Taking his cue from the lobby suggestion printed in this department, Evert R. Cummings, of the Fort Armstrong Theatre, Rock Island, Ill., used the red and yellow awning effect for his top banner, with bannerettes at the sides lettered with selling talk. This very faintly shows in the photograph because red and yellow are so nearly of the same actinic value.

But once below the headline, Mr. Cummings worked out a more ambitious idea. He blocked in the entrance with compo board painted in imitation of adobe. On one side was a Spanish cavalier leaning against the wall beside a bill in Spanish "Teatro. Esta Noche. Grande Programma." The rest of the announcement was in English. The companion arch was cut away for a window and backed with black velvet. In front of the backing was Valentino and Miss Naldi in a clutch, lighted by hidden lamps.

At night the entire display was flooded with straw spots and with purple lights under the arches. A phonograph with a repeater attachment played "La Paloma" continuously.

Mr. Cummings also sends in his "September" advertisement in the form of a calendar sheet with the titles superimposed. With "Monte Cristo," "Blood and Sand," "Nice People" and "Manslaughter," we'll admit he must have shown them.

Manslaughter Idea Wins the Policemen

Doing well with the drive carefully campaigned for "Manslaughter" in Richmond, Fa., Leslie Whelan, Washington Paramounteer, went down to Norfolk and blew the idea up to double size.

The police and Director of Public Safety were enthusiastic, and the police urged motorists to call at headquarters for windshield stickers with the "It may mean the penalty of 'Manslaughter—'" legend. Every traffic post was provided with a similar sign and the trolley company gave permission to hang an unlimited quantity of placards on the cross wires supporting the trolley wire.

This stunt looks as though it might be developed into something bigger than the Wallace Reid drives, for there is more of a punch to the warning. It's a spouting whale.

Poor Repertoire

For advance work for "Her Gilded Cage," A. B. Morrison had a lot of kewpie dolls in canary cages, and also five parrots. Four of them were by way of being dumb bells, but the fifth could say "Gloria Swanson." Also it could say "Go to hell." Morrison was in doubt, but he took a chance and the parrot rattled off the star's name without telling her where to go, so all was well.

Cards for Nice People

Getting a twenty per cent increase on "Nice People" on a longer than usual run is the feather Ray Beall, of the Imperial Theatre, Charlotte, N. C., is wearing in his cap just now.

The chief factor was three thousand manila cards, six inches square, on which only the title was lettered. These were tacked to posts and trees, thrown on doorsteps and placed in automobiles. They were simply laid on the seats of the cars, but a majority of the drivers put them on their windshields and those who got none came down to the theatre and asked for one.

The lobby suggested a *the dansant*, with Conrad Nagel and Bebe Daniels standing behind a latticed opening.

Stills and Frames Make An Attractor

Art appeal was the trump card played by the Strand Theatre, Cleveland, to get over "Monte Cristo." This followed the New York lobby idea, for practically every Broadway independent run uses the same appeal with oil paintings. The Strand could not get the paintings, but made up its own, in about one-sheet size, and more than brought the money back.

The lobby is rather narrow and very deep, which makes the best form for this sort of display. The walls were done over in ivory to supply a proper background and seventeen gilt frames were provided. These were set 18 inches apart, and separated by inverted triangles of bunting, as shown in the cut, the colors being the red, white and blue of France. Below the frames were narrower ones, set end to end, each containing five photographic stills with explanatory captions, brief but informative.

Tri-color bunting was suspended from the ceiling, and purple hangings gave color to the box office. Bunting was used over the lamps, which were increased in power to give the same relative illumination.

The underside of the marquise was also draped with bunting, and a cutout of Dantes standing upon the world was used for a cutout.

The net result was a display emphasizing the importance of the production, and good business was the result; a better business than even "Monte Cristo" would have done with a less adequate display, for even the best self-seller requires to be put over.

A Fox Release.

THE STRAND, CLEVELAND, SELLS "MONTE CRISTO"

Painted frames, separated by festoons of tri-color and with still frames below turn the lobby of the theatre into an art gallery well worthy of a visit. Hundreds came in to see the pictures and remained to witness the feature.

Difficult Lobby Was Inspiration

About the meanest lobby on the Southern Enterprises to decorate is that of the Rex Theatre, Spartanburg, S. C. It is long and generally dark in spite of a generous use of lights. It is very narrow and most displays seem cramped.

But that only makes A. C. Cowles hustle the more, and for "Nice People" he evolved an idea that helped to break all one-day records since the Fourth of July, and did it on a Monday, at that. More than that, it beats all records for the three days except for pictures at an advance.

A Paramount Release

THE REX LOBBY

A succession of arches capitalized the depth, and the light surfaces reflected back the lights, giving plenty of illumination. Potted plants were banked along the walls in the space cut off by the arches, and these made a pleasing contrast with the light colored work on the drops.

The title was illuminated, hat boxes being used for the individual letters.

The awning front suggested in this department by Paramount was used for the front and helped to bring them along. The advertising ran 148 inches, with ten one-sheets, five threes, four sixes and three 24-sheets.

Painted for Signs

Almost as old as patent medicine is the stunt of painting the farmer's barn in return for the advertising privilege. A signboard in Lima, Ohio, needed painting badly. Howard Phillips, of the Sigma Theatre, offered to paint the structure if he could have the use of it for two weeks.

He painted up a sign for "Smilin' Through" and then repainted, getting more than he paid for, and yet the owner was just as well pleased as was Mr. Phillips; which is the ideal exploitation situation.

Gritty Heralds

Eli M. Horowitz, the Philadelphia Paramounteer, got out some novelty heralds on "Blood and Sand" for the Stanley Theatre. The first word was printed in properly red ink and the last was sanded.

Max Rosenfield says the last impression was done with the rollers inked with glue. Max is still Goleming. Don't try the stunt. Get gold size ink and dust the impression lightly with very fine sand, the same as bronze is worked and you'll have it. Try glue and you will have a printer who will never, never go to heaven.

They make showy displays, yet they cost only $7.50 per thousand.

Telling It to Max

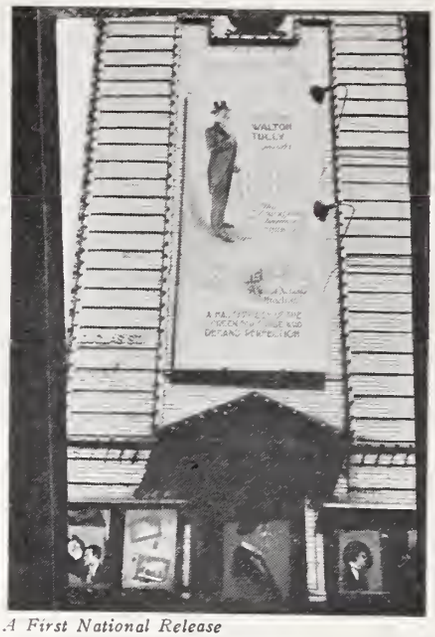
Here's one Max Rosenfield, of Paramount exploitation, has not yet discovered.

The current show at the New York Hippodrome is "Better Times," and the slogan signs on the Forty-third and Forty-fourth street sides of the big structure announce that "Better Times Is Just Around the Corner at the Hippodrome."

That is the slogan that was used all over the West when "Just Around the Corner" was new. Perhaps the exploitation gave the hint to the Dillingham management. Probably Claud Saunders will claim it now that he has found out about it.

A 24-Foot Poster

Owing to the angling of the camera to get as close a view as possible of this giant poster, the apparent size is reduced through foreshortening, but it gives a hint of the flash it made on the front of the Strand Theatre, Omaha.



A First National Release

THE GIANT POSTER

It was painted by J. Gordon Bennett, the house artist, for "The Masquerader," and ran up twenty-four feet, giving emphasis to the theatre's opinion of the offering. The outline of the structure in lights is more popular in the west than in eastern cities. It costs big light bills, but it makes a great attractor. In spite of the multiplicity of the lights, however, two reflectors were used to illuminate the picture at night.

Through the location of the house, this sign could be seen clearly two blocks distant.

Getting about four hundred feet of local people from a resident photographer was Ed Helmt's prologue for "Nice People" at the Des Moines Theatre. The camera was then driven through the streets with a sign reading: "We are taking pictures of Nice People. See yourself at the Des Moines Theatre next week." They could not resist that.

Universal Releases

TWO DISPLAYS FROM THE FROLIC THEATRE, SAN FRANCISCO, FOR UNIVERSAL FEATURES

The left hand cut shows the display worked by F. A. Flader, for "Foolish Wives," using one of the "Monte Carlo" miniatures with a roulette wheel which spins and stops automatically, and which held the attention of the Broadway crowds when the picture was first shown at the Central Theatre. The other is a racing car exhibit, with a wax model for "The Married Flapper," in which Marie Prevost is starred. It crowded the lobby, but it brought its own crowds.

A First National Release

TWO OF THE SMASHING CLIVE POSTERS FOR THE INCE PRODUCTION OF "SKIN DEEP"

On the left is shown the one-sheet and the right gives the 24-sheet, both closely linked to the title. The six is a spectacular airplane crash and is less in the style of this artist, but gives a good action cutout for lobby and marquise work. The color values are lost in these reproductions, and the colorings are more than half the attraction of the posters—with no disrespect to the drawings.

Did His Best

Recently we spoke of a creditable special herald gotten out by R. B. Wilby, of Montgomery, Ala., for the eight pictures which constituted his five offerings for September. It was an exceptional publication.

Roy Smart, of the Noble Theatre, Anniston, Ala., liked the idea, but he could not afford rotograveure. That did not bother him. He did not lie down because he could not do what Wilby did. He framed his stuff with press book cuts, printed on news print, printed the back cover for a self mailer and shot out his twelve pager—and got the same proportionate business.

The inside back page gives a recapitulation of the entire program for the month, with an x designating pictures which would make an especial appeal to the children. That's the real spirit. Do the best you can. Don't do nothing because you cannot do better.

H. E. Farley, of the Empire Theatre, Montgomery, could spend more money, so he used a stiff paper back for his "big eight," and added a calendar blotter with the titles printed in. He used no cuts, but got a very neat effect through merely boxing in the title with one-point rule. It is as neat a job of composition and printing as we have had from the South since May's Print Shop, of Sylacauga, Ga., apparently went out of business.

Lightning Changes Help Oscar White

Oscar White, of the Rex Theatre, Sumter, S. C., is making a name for himself as a lobby artist, and he will have O. T. Taylor running for cover pretty soon.

Mr. White's latest is to make practically the same lobby work for three pictures with only minor changes.

He started with a house in the lobby, designated as "The Home of Nice People," then he added some foliage and it became "The Old Nest." After that was played out, it snowed, and next morning they found a trading post to advertise "The Siren Call."

And with each change the interest grew, and Mr. White could have held the house a second week with results beneficial to the box office.

Here's Good Dope on Gilded Cages

Most Southern Enterprises' managers have used a cage for Gloria Swanson cutouts for "Her Gilded Cage," following the general idea, but A. C. Cowles, of the Rex Theatre, Spartanburg, S. C., adds the details. He got a very sightly cage at small expense.

HAD CANES HANDY

He had recently played "The Dictator," with a jungle lobby made chiefly from canes, and these were well dried. He obtained a pair of old wagon wheel rims from a carriage shop and obtained a smaller rim about two feet in diameter. The larger rims were drilled with 3/16-inch holes four inches apart, and to these were lashed the lengths of cane by means of picture wire run through the holes. Then the canes were bent over and tied to the smaller rim, to gain a dome effect. Then the entire outfit was gilded.

It cost very little, for the rims were beyond their original use and already on the junk pile, but it just about doubled the usual business with only 31 inches of advertising, six ones, a three, two twenty-fours and fifty window cards.

MAKING ONE LOBBY EFECT WORK FOR THREE DIFFERENT PICTURES RUN IN ONE WEEK

Oscar White, of the Rex Theatre, Sumter, S. C., used the top lobby for "Nice People," with a "real" house with real wood and real glass and real door. A few vines and a couple of small trees worked it over to "The Old Nest," after which he pulled away the picket fence, put in some cotton snow and turned the same structure into a trading post for "The Siren Call. We are willing to gamble he could have worked it over for "Her Gilded Cage" had he had that booked.

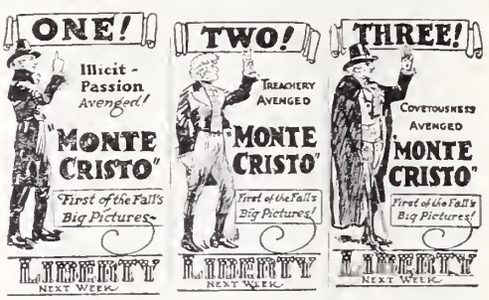
Monte Cristo Ads Started a Season

Earl S. Nesbitt, who has just started in for the Liberty Theatre, Kansas City, asks for comment on a set of displays he worked out for "Monte Cristo." He writes he wants the truth as he is just starting on the big time and feels that he can get help from comment. Two of them are four columns wide, 65 and 70 lines deep, the top being a generous 65. This top one shows two panels split by a plan book cut. Considering that the main essential in selling this story is to get the title over, almost anything would be good, but to put the display under the microscope we would offer these somewhat

A Fox Release

TWO "MONTE CRISTO" ADS

finical suggestions to the end that succeeding displays may be better planned. In the first place we do not like the small signatures on top of either panel. There is just one thing to be sold in this stunt and that is a play which has made money year after year on the dramatic stage. The title alone will do most of the selling, and to sell to the best advantage the house should be linked to the title as largely and as intimately as possible. The third most important fact is that the usual price scale prevails. Next to that is the bigness of the Fox production to assure the prospect that this is an unusual picture. This was covered by the line "The first of the Fall's Big Pictures," which was stripped on the posted paper and used in every angle of the campaign. With the knowledge that these facts constituted the sale business, we would make a big display of these facts and throw away the rest. To this end we would have used a larger Liberty signature, even having one made if there was no three-column size in stock. Then we would have used a larger "Monte Cristo," so placed that the eye could conveniently drop from the house name to the title. Below this we would give the assurance that there was no advance in prices and across the bottom we would have stripped the "One of the biggest and best of a new big season." Then we would have stuck cuts in where they would not detract from the announcement, using one of the single figures, worked by Mr. Nesbitt as teasers. And all this would have gone into a single section display without any barricades in the shape of border strips. We would have put it all into one large space instead of decreasing the apparent size through paneling. We think that both this and the lower display prove that Mr. Nesbitt is laboring under the delusion that a picture-title is the best. It is not. The best announcement is a nice, fat black letter in type as large as you can put into the space without crowding. Cut titles look pretty, but they don't sell as many tickets. Probably they got full houses on the title in spite of the handicap, but where the title is not self selling, the use of the plainest, most conspicuous type is always to be urged. Heavy paneling should never be used in spaces smaller than half pages, and even there a one-point straight or a hairline parallel rule is better than six-point border. Keep the heavy border over in the margin if you need it to cut off adjoining spaces, but even here a light rule and some white space is better than the blackest border you can buy from the foundry. The second display is better than the first because it gives more the effect of spaciousness and because it does not talk more than is necessary to sell the picture. For teaser work Mr. Nesbitt used three single 55 lines with the famous "One! Two! Three!" These were run one at a time. We think that these three, stretched across the space, with the title eliminated and a big type title below would do more toward making an ideal Sunday layout than any of the other cut or cuts in the Fox press book. People know the story of "Monte Cristo" and these three cuts, and



A Fox Release

THREE FOX TEASERS

the whiskery Count clinging to the rock with "The World is Mine!" are the real selling ideas for the play. Using the three as teasers the previous week and then combining them for a Sunday splash would have yielded the best results. Mr. Nesbitt has done very well with this campaign, but we take it that he wants to do even better, and these suggestions are offered in that spirit rather than in correction of his present work.

—P. T. A.—

Misplaced Cut Hurts Display

This 145 by three from the Howard Theatre, Atlanta, is a bit amateurish in its cut selection and construction. This plan book cut is useful if properly placed, but here the glance and every line of movement carries the eye away from the announcement. If used at all in a space of this shape, it should be moved over to the left hand margin, where the action will carry the reader over to the right. It is not as good as the average plan book cut, and is about the last we should select for use in any space.

The text is informative, but it lacks the suggestion of something good, though the lines are intelligently written. There is lacking the ring of conviction and the talk sounds as though the copy writer were seeking to sell something in which he did not himself believe. The only thing really to be said in its favor is that it does not crowd the space, but apart from this it is decidedly damp, not to say wet. It is not in any sense inviting, and we do not believe it sold tickets on other than the star name. There is no money pulling force to "A romance based on the belief of a successful Broadway producer that publicity alone will make famous an actress, even without ability to back her up." That is not going to jolt forty cents out of you. It does not even run true to the film, for the story clearly tells that she is a success, at least from a money-making point of view. Better copy would start off: "Come and see

Announcing the Fall Season of Fascinating Photoplays Beginning September 4
HOWARD THEATRE
GLORIOUS GLORIA
as a Dancer of Paris
who
Wins Love and Fame
After Many Temptations
A Sam Wood Production
The Cast includes David Powell, Harrison Ford, and Walter Hiers
A romance based on the belief of a successful Broadway producer that Publicity alone will make famous an actress, even without ability to back her up.
A photoplay that takes you back stage, into the intimate theatrical life of a public favorite, revealing both dramatic situations and some of the most striking frocks of fashion ever devised.
a Paramount Picture
GLORIA SWANSON
in "Her Gilded Cage"
—also—
ATHLETIC ATLANTA
Presenting Fourteen Local Athletes in Action, including Bob Jones and Tech Teams
—and PATHE NEWS—
OVERTURE
Victor Herbert's
Mlle. Modiste
Howard Theatre Orchestra
Enrico Leide, Conducting
PROLOGUE
"Her Gilded Shell"
Featuring Rudy Eakin
and the
Howard Chorus
A LEIDE PRESENTATION
Announcing the Fall Season Schedule of Prices. Mat. 10c-30c. Eve. 10c-40c
Any Seat—The Above Includes War Tax

A Paramount Release

A HOWARD DISPLAY

how a little seamstress of the Latin Quarter in Paris was turned into a reigning star, almost overnight. They said she was the mistress of a king—which would have been news to the king, had he heard of it. It's a snappy little story of how stars are made and you'll have no difficulty in spotting the original of the story, even though she is called 'Flour d'Amour' instead of Gaby des Lys. A king just looked at her—and her fortune was made, though she hated the deception and it nearly cost her the love of the one man worth while." That might start something.

—P. T. A.—

Trinidad Typos Do Poor Display

J. V. Hirsch, of the Colonial Film Exchange, Port of Spain, Trinidad, sends in a display from one of the Sunday papers to show what they are doing down there. He asks for comment, though he knows that he cannot get results with the local compositors. The display is a drop of eleven inches across five columns, and we think that there is a lot of waste in this large space, due chiefly to a lack of large display faces. Like most small offices, it is probable that there is not a very large supply of any one face. This makes for the use of small faces and a suggestion of smallness and the only thing to be done is to hold everything away from the boldface in the hope that through this device the letters will at least appear to be important. The Empire is a big modern house and is given more than half the display, while the London and Olympic share a crossline for a serial and then get individual panels for the separate attractions. We believe that a smaller space would be more effective. Cut-

ting the space down to the relative size of the display faces will give a more compact and therefore more pretentious display. Those lines for the Empire attractions would look more important if held in a four-column space, and the shorter lines can be extended by spacing between the letters with three-to-em spaces and using a two-em quad between the words. Then the lesser houses could be given two-column panels and the desolation of the bare white spaces would be killed. White space is an excellent thing in a display when used properly, but here it is a dreary waste. We think it would pay to have special signature headings drawn for the Empire in two, three and four-column widths. If this is impractical, it will at least be possible to purchase a font of job type from which the house name can be set in proper size. But the chief lack would seem to be a want of selling talk. No matter what the paper may print as a press notice, the argument should be included in the advertisement. There is much to be said about the sprightly Constance Talmadge comedy, as much for the Norma Talmadge drama and space to match for the Hart production. Adding some talk would help to make the features seem important, and would also give more the suggestion of solidity to the space. One interesting point is selling the chief features of the news reel in detail. Even more might be done along this line. It is difficult, if not impossible, to get good work out of colonial compositors, as a rule. Generally they are the only printers to be had and you can take it or leave, as you please, but it might be possible to get the foreman interested in better displays. Probably his paper cannot afford a better dress of type, but he can at least be coaxed into making more intelligent use of the metal in his cases. This can be done through a judicious combination of passes and persuasion, using the examples shown in this department each week as samples of what can be done. It will take time and effort, but it might be worth while. We used to get some very decent work from China set by coolie compositors, many of whom did not know what they were setting up, but going by the letters on the copy and using what knowledge of display they had acquired from their foreman. Even in Trinidad this should be possible. There is a suggestion to American exhibitors in the Girls' Whistling Contest featured at the London. This seems to be new. Try it out and report.

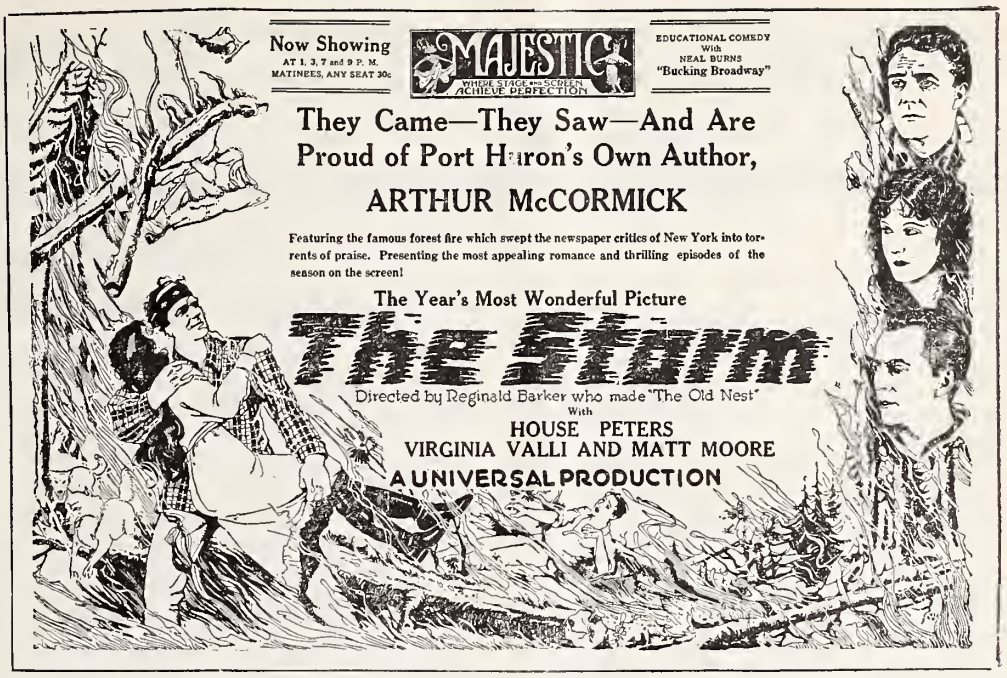
—P. T. A.—

A TRINIDAD SUNDAY AD

Storm Lettering Is an Earthquake

W. Griffith Mitchell, of the Family and Majestic Theatres, Port Huron, Mich., sends in a half page he used on "The Storm," the text showing that he made an unusual splurge because of the fact that the author is a local man. The lettering for the title suggests the effects of an earthquake rather than a storm, but he is not selling the title so much as he is the author, and his text copy is smashingly good. There is the appeal to local pride through the fact of residence and the more adroit appeal in the reference to the New York hit. Just a New York hit means little these days, but that a Port Huron man was able to jolt us made the fact important. This is capital copy for the purpose for which it is intended and it brought in the business. The cut works in well and sells the action idea strongly. Mr. Mitchell is using new signature cuts. That for the Majestic carries a couple of figures supposed to be a jester and a dancing girl, since the house also uses vaudeville, though for "The Storm" the entire space was taken for the picture.

—P. T. A.—


Now Showing
AT 1, 3, 7 and 9 P. M.
MATINEES, ANY SEAT 30c
MAJESTIC
WHERE STAGE AND SCREEN ACHIEVE PERFECTION
EDUCATIONAL COMEDY
With
NEAL BURNS
"Bucking Broadway"
They Came—They Saw—And Are Proud of Port Huron's Own Author,
ARTHUR McCORMICK
Featuring the famous forest fire which swept the newspaper critics of New York into torrents of praise. Presenting the most appealing romance and thrilling episodes of the season on the screen!
The Year's Most Wonderful Picture
The Storm
Directed by Reginald Barker who made "The Old Nest"
With
HOUSE PETERS
VIRGINIA VALLI AND MATT MOORE
A UNIVERSAL PRODUCTION

A Universal Release

MR. MITCHELL'S HALF PAGE FOR "THE STORM"

This Art Work Is Very Inexpensive

The art work on this page display from the Colonial and Virginia Theatres, Atlantic City, cost fifty cents. It is a seven-column mat, from the Paramount plan book, adapted to an eight-column newspaper by pulling the top ears off to the sides and adding the house signatures and the top lines. It is a better cut than the houses could have prepared at a much greater cost and gives both the picture and the text. It offers plenty of copy and yet it keeps the space clean and open. Here, again, the value of a good copy writer is apparent, and this is thrown in along with the fifty cent. mat. There was a time when the plan book advertisement was so impractical that they were either irritating or amusing, according to the mood in which you happened to be, but today you cannot only get real help from the plan books, but you can get as good art work for a small house as the largest theatres can afford. This does not always hold true, but the larger companies have worked great reforms in this matter.

—P. T. A.—

A Paramount Release

A PLAN BOOK FULL PAGE

Too Much Reverse Held Back Effect

George M. Nye, of the Strand Theatre, Lynn, Mass., sends in one of his spaces compared with that for another house. His is 115 lines double and the other 125 lines across five. He adds that his attraction played to packed houses for three days. That seems to be the answer, but the point Mr. Nye takes is that he held his own with 230 lines against 625 used by the other house and he is taking his point on the display value. The display value of the larger space is better because it gains a lot of white space which makes the reverse ribbon and a silhouette cut appear more prominent. The relative display value of the larger space is better because of this white space. Mr. Nye could have done better by keeping down some of his ink and trusting more to white space, but Mr. Nye is the house artist and probably feels that the more he does, the better the display. He is not one of those who insist upon lettering in the entire display. He has the good sense to know that type is better for type work, but he puts too much ornamentation into his work to gain the best results. He does some fine displays, and he holds his own notably well, but he has not got the other fellow licked as much as he thinks he has.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

BELLE OF ALASKA. Good Northwest picture. Pretty scenery. Advertising: four ones, set 11x14s. Patronage: mixed. Attendance: good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

MY OLD KENTUCKY HOME. One of the kind that pleases the public. Brings in those who seldom come. It does its own advertising after the first day. Satisfies 99 per cent plus. C. M. Gott, Skydome, Warrensburg, Missouri.

SISTERS and MY OLD KENTUCKY HOME. Very good. Hero in "My Old Kentucky Home" not suitable for part; he nearly spoiled picture. G. W. Bays, Crane Theatre, Carthage, Missouri.

F. B. O.

BEYOND THE RAINBOW. A really fine production, splendid cast; one that should please all classes. Drew well. .William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

ONE MAN IN A MILLION. A good picture, only too long. Everyone pleased and it didn't cost me the house to get it. Advertising: usual. Patronage: country town. Attendance: good. H. V. Harvey, Palace Theatre, Dixon, California.

SHEIK OF ARABY. A very good picture which drew on account of title. Advertising: newspaper, handbills and posters. Patronage: mixed. Attendance: good. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

TWO KINDS OF WOMEN. Just enough Society stuff in this to take the curse off of Frederick trying to act in a Western. Patronage: small town. Attendance. good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

First National

CUP OF LIFE. Never ran a poor Thomas Ince production yet. Settings splendid. Picture pleased majority. Advertiisng: newspaper, photos, slide, posters. Patronage: highest class. Attendance: fair. J. W. Creamer, Strand Theatre, Chillicothe, Missouri.

GAS, OIL AND WATER. Another one of those Ray pictures directed by himself. When will the actors leave the direction to directors who can direct? Last three Ray pictures, for us, rotten. Advertising: ones, threes, sixes, slide. Attendance: very poor. Liberty Theatre Company, Silver City, New Mexico.

LYING LIPS. A very good picture. Plenty of comment; my patrons liked it. Advertising: three ones, three, six, photos, window cards. Patronage: family. Attendance. fair. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

MASTER MIND. A wonderful production, one that you can go out and boost as a special. Barrymore is great in this one. Advertising: regular. Patronage: mixed. Attendance: drew fair first night and big second night. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

MOLLY O'. I didn't see this but heard a great deal of favorable comment. According to my patrons, it had everything. Pleased practically all of them. Advertising: regular. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

NOT GUILTY. Good acting, beautiful photography; goes well with the best audiences. Advertising: regular. Attendance: fair. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

PENROD. The best and funniest comedy feature we have had; we advertised it as a "humdinger" and humdinger it is. We woke the old town up with it. Print excellent. Price satisfactory. Neilan came across splendidly; so did Barry and the support. Advertising: usual. Patronage: small town. Attendance: light. H. S. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

PENROD. It's a bear, both for business and as a show. In conjunction with "Leather Pushers" it made a hit. Advertising: heavy lobby, papers, freckle contest. Patronage: small town. Attendance: good. W. Ray Erne, Rialto Thetare, Charlotte, Michigan.

POLLY OF THE FOLLIES. Splendid. Good business as usual on Miss Talmadge's productions. She always draws. Advertising: ones, threes, sixes, photos, slide. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SERENADE. Good, snappy show. Went over fine with my patrons. Would like to get more on the same style. Advertising: newspaper, posters. Patronage: mixed. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SILENT CALL. A wonderful picture with fine scenery, and the acting of the dog is remarkable. Many said it was the finest picture they ever saw. No chance of disappointing anyone on this. Advertising: extra in every way. Patronage: rural. Attendance: extra good. L. P. Frisbee, Community Theatre, Meredith, New York.

YELLOW TYPHOON. Drew a good attendance and pleased the majority. Advertising: posters and press. Patronage: small town. Attendance: good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

Fox

CONNECTICUT YANKEE. Very good attraction. Well liked by those who saw it, but did not get the people in. Advertising: extensive. Patronage. mixed. Attendance: poor. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

FOOTFALLS. Simply too poor for expression. They have the nerve to call it a "special." Motto: look before buying. Advertising: window cards, newspapers, photos, six sheets, etc. Patronage: country town. Attendance: very poor. H. V. Harvey, Palace Theatre, Dixon, California.

LITTLE MISS SMILES. This picture pleased our patrons very much. Shirley Mason as the star is very good. Advertising: posters, handbills. Patronage: mixed. Attendance: fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

ROUGH DIAMOND. An out of the ordinary Mix picture and a good one. Ten misframes my only kick. Advertising: ones and threes. Patronage. small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

SELF-MADE MAN. Fair program picture. Will not stand up for a run. Consider it about the poorest thing that Russell has ever done, and some of his pictures, for me, have been pretty poor. Advertising: regular. Patronage: mixed. Attendance: fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

SHAME. A good program picture, that's all. Do not advance your admissions as it will not stand up. Few liked it; others didn't. Advertising: sixes, slide, photos. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SKY HIGH. A good Mix picture. No better and no worse than the others. Some unusually fine scenic shots of Grand Canyon, also some fine airplane stuff. Advertising: usual. Patronage: small town. Attendance: fine. Marsden and Noble, Noble Theatre, Marshfield, Oregon.

STRANGE IDOLS. Fair picture, spoiled by continued close-ups of miserable sick woman. Patronage: average. Attendance: poor. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

THUNDERCLAP. Best Fox picture ve ever played. People pleased. Paid too much for it to make any money. Advertising: ones, photos, newspaper, window cards. Patronage: country town. Attendance: fair. H. V. Harvey, Palace Theatre, Dixon, California.

Goldwyn

ALWAYS THE WOMAN. Miss Compson is very popular here. Where such is the case this is a good story, will stand boosting. Advertising: heavy newspaper. Patronage: mixed. Attendance: fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

DUST FLOWER. Good picture. Everybody satisfied. Drew a good house. Helen Chadwick is a good star, fit to show in any theatre, and will please them all. A. E. Rogers, Temple Theatre, Dexter, New York.

EARTHBOUND. A good picture but with not much drawing power. Those who saw it were pleasced. Advertising: lobby, slides,

newspaper, window display, billboards. Patronage: high class. Attendance. poor. C. R. McCown, Strand Theatre, Nashville, Tennessee.

GLORIOUS FOOL. A delightfully human dramatic comedy. Almost perfect in technique, and sure to please. Advertising: usual. Patronage: high class. Attendance: fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

GUILE OF WOMEN. High class program picture. Will Rogers' acting, together with many interesting scenes of vessels, wharves, docks and the high seas, makes the picture distinctly different. Advertising: slide, one sheet, newspaper. Patronage: small town. Attendance: good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GRAND LARCENY. Very good triangle picture without objectionable feature. Advertising; posters and newspapers. Patronage; small town. Attendance; fair. A. B. Smith, Fenwick Theatre, Salem, N. J.

HIS BACK AGAINST THE WALL. This is a Western with a wonderful bit of character work by Raymond Hatton in the lead, it was satisfactory for about ninety per-cent of our audience, personally considered it a mighty good production. Arthur Hancock, Columbia City Theatre, Columbia, Indiana.

HIS OWN LAW. This picture could have been ranked real high if the supporting cast were only good. Bosworth really good, but the rest of the cast was not. However, picture pleased 100 per cent. Advertising: threes, ones, slide. Patronage: small town. Attendance: good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

MADE IN HEAVEN. Very good comedy drama with Tom Moore at his best, and the sub-titles are very pleasing. The film, though, was in such poor shape that it lost interest. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

REMEMBRANCE. A great picture, and by many thought to be the equal of "The Old Nest," "Over the Hill" and "Humoresque." William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

WALLFLOWER. A good little comedy. Our patrons like Colleen Moore very much. Advertising: photos, slide, three sheets. Patronage: mixed. Attendance: good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

WATCH YOUR STEP. A cracker-jack comedy-drama, that reveals the fact that Julian Josephson's stories had a great deal to do with Charles Ray's rise to fame. It's a Ray type of story with Cullen Landis in the Ray part. He does good work and the picture pleased our patrons thoroughly. Advertising; usual. Patronage; high class. Attendance; above average. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

YELLOW MEN AND GOLD. This, "Old Nest" and "Dangerous Curve Ahead" have been the only pictures from Goldwyn this year that we consider worth the price we paid. This is a real picture for all classes. It will satisfy. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

Hodkinson

FREE AIR. We liked this story and the acting was good but the photography was so dark it was hard to tell what was going on in places. Our comedy was bright and clear, so we know it was the print we got. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

FRENCH HEELS. Very pleasing picture. No kicks from any patron. Advertising regular. Patronage; small town. Attendance; good. Leslie Hables, Reel Joy Theatre, King City, California.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Straight From the Shoulder is just a year old. Pretty young! Yes, but you've made it talk straight and stand on its own feet. That's a lot for a one-year-old.

Every one of you who has helped deserves a place on an honor roll; but you'll probably be better satisfied to see the space filled up with live tips, so please take this as appreciation of the real good you have done and the fraternal spirit you have built up among the members of a great crowd—the exhibitors who count.

That "Dear Van: keep up the good work" scribbled on the corner of a report, stands for confidence and good will. These will never be abused here. Thank you all. VAN.

MARIONETTES. Picture very poor, no acting at all. Plot good but ruined because of the acting. Advertising; one sheets, photos, newspapers, etc. Patronage; country town. Attendance; poor. H. V. Harvey, Palace Theatre, Dixon, California.

JACK O' LANTERN. Very good, but will pass only as program picture. Would be a dandy for Hallowe'en Night. Advertising: regular. Patronage: neighborhood. Attendance: fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

JANE EYRE. The kind of picture any exhibitor can be proud to show. Directed by a man who caught the inspiration of its brilliant author. Brought in many new faces: everybody seemed pleased. Don't be afraid of "period" stuff. The people know and love this play. Just advertise it honestly. Advertising: newspaper, extra space, lithos, lobby, telephone, mailing list. Patronage: mixed. Attendance: very satisfactory. J. J. Wood, Redding Theatre, Redding, California.

OTHER WOMEN'S CLOTHES. I cannot give this more than just plain ordinary program picture. Outside of two or three scenes it fell flat (weather threatening). Advertising; big. Patronage; neighborhood. Attendance; poor. W. L. Landers, Gem Theatre, Batesville, Ark.

Metro

CAMILLE. A high class feature of rare beauty and splendid acting. To those who can swallow the unhappy ending it is a rare treat. Advertising; extra campaign. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

FACE BETWEEN. My patrons considered this picture Bert Lytell's best. Do not be afraid to advertise it. Will not stand raise in admission prices though. Advertising; ones and threes, 11x14, newspaper. Patronage; mixed. Attendance; fair. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

FASCINATION. Mae Murray at her best. A favorite with our audiences. She more than pleased in this picture. Excellent cast. Good story, fine direction. Advertising; regular. Attendance; very good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

FIGHTING MAD. A good western with considerable humor, but where do they get that "special" stuff? Advertising; regular. Patronage; small town. Attendance; good. A. LaValla, Community Theatre, Bethel, Connecticut.

HOLE IN THE WALL. A very good mystery play well done and pleasing. Above average program stuff. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

PEACOCK ALLEY. A beautiful picture that should please everyone, especially the women. Mae Murray was perfection in her acting. The Prizma effects added greatly to the beauty of the film. Advertising; double the ordinary amount. Patronage, small town. Attendance; good. A La Valla, Community Theatre, Bethel, Connecticut.

PEACOCK ALLEY. The first Metro picture we ever ran that did not lose us money. Advertising; window cards, billboards, photos, liberal newspaper space, heralds and slides. Attendance; good. Patronage; mixed. Big Ben Theatre, Ilion, New York.

RIGHT THAT FAILED. Lytell is a finished actor and most everything we have played with him in has been satisfactory; this one is a clever picture. Nothing big, but mighty satisfying to run. Attendance; fair, Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

SEEING'S BELIEVING. Good, Delightfully entertaining and well presented. Patronage; general. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

TURN TO THE RIGHT. This picture went over big. Will please any audience, but the print I got was very dark and I wish this mist photography had never been discovered. I don't like it. Advertising; two newspapers, sixes and threes, ones and photos, slide, heralds. Patronage; small town. Attendance; good. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

Paramount

DON'T TELL EVERYTHING. Ordinary; stars pull it through. Advertising; billboards. Patronage; small town. Attendance; poor. L. A. Davis, Virginia Theatre, Hazard, Kentucky.

EXPERIENCE. My first Paramount picture in my house and did a good business with a reasonable rental price. Everybody had a good word for this picture. You cannot go wrong when you book it. Advertising; ones, threes, photos, and lobby frames. Patronage; all classes. Attendance; good. G. K. Nenes, Liberty Theatre, Miami, Arizona.

FOOL'S PARADISE. Splendid picture. Pleased all. Advertising; newspaper and poster. Patronage; small town. Attendance; good. W. T. Edom, Dixie Theatre. Rosboro, Arkansas.

FORBIDDEN FRUIT. A good picture, never heard a kick. Advertising; slide, photo, three sheet. Patronage; mixed. Attendance; fair. D. D. Purcell. Muse-U Theatre, Cortez, Colorado.

GREEN TEMPTATION. Was liked here. Advertising; usual. Patronage; health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HER FIRST LOVE. A fine little program picture. While I hate to give them credit, but you have to give the devil his dues.

Can't make any money with Paramount; well, all you boys know the trouble. We are all in the same boat. Advertising, regular. Patronage, neighborhood. Attendance, fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

HER HUSBAND'S TRADEMARK. A good picture, well acted and if bought right you can get by. This town is in an "attendance slump" and I lost money on the show. But through no fault of the picture. Advertising, usual. Patronage, health seekers and tourists. Attendance, poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HER OWN MONEY. Good family picture that pleased. L. M. Zug, Rialto Theatre, Jerome, Idaho.

HER WINNING WAY. The M. P. W. did not give a favorable write-up on this, but they are away off; if your patrons like Minter, book it. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

IS MATRIMONY A FAILURE. Good comedy drama, but attendance very slim. Cast an all-star one. A good one-day program picture. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

A KISS IN TIME. A very clever Hawley picture. Patronage, small town. Attendance, good. Trags Theatre, Neillsville, Wisconsin.

L'APACHE. Poor. Patronage, small town. Attendance, fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

LAST PAYMENT. Failed to satisfy the patrons. Very weak; although the picture did not cost much, it was not worth much. Advertising, usual. Patronage, better class. Attendance, poor. K. H. Sink, Wayne The atre, Greenville, Ohio.

LOVE'S BOOMERANG. Good feature A nice, sweet, little story. Advertising, regular. Patronage, mixed. Attendance, fair. F. S. Widenor, Opera House Theatre, Belvidere, New Jersey.

MAN FROM HOME. Picture seemed to please. Fair business on account of hot weather. Advertising, newspapers. Patronage, general. Attendance, fair. Stanley Chambers, Miller Theatre, Wichita, Kansas.

MAN FROM HOME. We call this one of the season's best. Will go big when high class pictures are appreciated. Attendance: big. Strand Theatre, Sunbury, Pennsylvania.

MAN UNCONQUERABLE. Very good program picture. Advertising, newspapers, photos, one sheets. Patronage, first class. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

MISTRESS OF THE WORLD. The more they come, the worse they get. The last two are worse than the first. Very poor. Advertising, posters, newspaper, programs. Patronage, mixed. Attendance, poor. Daniel Buss, Star Theatre, Tonawanda, New York.

What information do you want? How can you get it?

Write our Regional News and Gossip Department and a quick reply will be forthcoming.

Let us be of real service to you.

Oklahoma's Opinion

William Noble reports for many Oklahoma City houses and has been good enough to shoot in a tip on what the Oklahoma Theatre Owners and Managers Association thought of these pictures, which were shown to them at a private screening:

REMEMBRANCE (Goldwyn). At private screening this picture was pronounced "excellent."

GRANDMA'S BOY (Assoc. Exhib.). This was also a private screening and was pronounced excellent by all who saw it.

ONE GLORIOUS DAY. This one went over very good. Quite different from the usual run. Rogers good as usual. Advertising; usual. Patronage; neighborhood and transient. Attendance; fair. J. A. Emory, Star Theatre, Bar Harbor, Maine.

ORDEAL. Proved an excellent picture for me; the star does some mighty fine emotional acting which ranks favorably with anything I have yet seen. Advertising; newspapers, lobby, billboards, V. Ps. Patronage; mixed. Attendance; hurt by heavy rains. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

SATURDAY NIGHT. DeMille a good drawing card, but think feature is below his average. Matinee hurt night attendance. Advanced admission. Advertising; twice usual amount. Patronage; small towns. Attendance fair to poor. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

THE SHEIK. A splendid picture that will be remembered for some time. We raised our price on this one, but I believe we did wrong. They just haven't got it. It kept many away who wanted to see it. Advertising; ones and sixes, heralds, slide. Patronage; small town. Attendance; good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

THREE WORD BRAND. A good picture. Well liked, as Hart is a good drawing card for my house, but it is not as good as his other pictures. Advertising; sixes, twos, ones, slide, photos. Patronage; average. Attendance; good. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

THREE WORD BRAND. One of Hart's best and will please all of Hart's admirers. You cannot go wrong on it. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

Pathé

ISLE OF ZORDA. A good imported picture, very similar to "Monte Cristo" in plot. Not a special. Advertising: posters. Patronage: rural. Attendance: poor. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

LURE OF EGYPT. Good entertainment: superior performance by all in the cast. Excellent choice of sets. Attendance: fair. Harold F. Wendt, Rivoli Theatre, Defiance, Ohio.

NANOOK OF THE NORTH. Did not see this myself but received a few adverse criticisms. I advertised it only as an educational and novelty, and played it for usual admission. Business fair, but patrons not well pleased as a rule. I find Pathe splendid; they are at least good people to do business with, and prices fair. Advertising. lobby, newspapers, slide, window cards. Patronage: college town. C. W. Camp, Royal Theatre, Arkadelphia, Arkansas.

Selznick

MAN OF STONE. A dandy picture ruined by the coarse taste of the person responsible for that subtitle containing the word "ass." Advertising, regular. Patronage, small town. Attendance, fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

RECKLESS YOUTH. Just when they are cleaning up the screen, here comes a questionable picture. Not fit to be shown in any house. Advertising; photos, posters, slides, newspapers. Attendance; fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

REPORTING MISSING. A fast moving, clever show that delighted 90 per cent. of our patrons. Some few disregarded our advertisements and took it too seriously, therefore they did not like it, but it is a mighty good picture. In advertising it, we cautioned our patrons not to treat it seriously, that it was a farce done in a big way and for amusement only. Certainly it is one of the best we have played this year. Advertising; two column ten-inch, two newspapers, throwaways and regular lobby. Attendance; good. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

REPORTED MISSING. Greatly surprised after all we had heard to have this one fall down completely. Sunday matinee the best in weeks, but evening worst business for Sunday in months. Booked two days, but took it off after first day. Very few liked it, except youngsters, and many criticised it. Advertising: extra newspaper, lithos, novelties, lobby, slides, etc. Patronage: mixed. Attendance: very bad. J. J. Wood, Redding Theatre, Redding, California.

United Artists

IRON TRAIL. Very good railroad drama. Pleased my patrons. Right time to play the above picture. Advertising; newspaper and posters. Patronage; mixed. Attendance; very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

RULING PASSION. George Arliss and perfect cast make great entertainment. While entirely different from "Disraeli" patrons enjoyed it immensely. Advertising; usual. Patronage; health seekers and

CAN TWO LIVE AS CHEAPLY AS ONE
"When Love Comes"
ASK YOUR NEAREST F.B.O. EXCHANGE ABOUT THIS SURE FIRE BOX-OFFICE WINNER

tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TAILOR MADE MAN. The first public showing in the East. An almost perfect production. Charles Ray never was better. Advertising; so new that outside advertising was inadequate. Gave extra newspaper publicity. Patronage; all classes. Attendance; good. A. Davidson, Strand Theatre, Brockton, Massachusetts.

THRU THE BACK DOOR. A sure pleasing subject for exhibitor and patron. One of Mary's good ones. Advertising; good. Patronage; mixed. Attendance; good. E. J. Breggar, Gem Theatre, Crystal Falls, Michigan.

Vitagraph

DIVORCE COUPONS. An excellent picture with Corinne Griffith at her best. Advertising: newspapers, handbills, posters. Patronage: mixed. Attendance: poor. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

RECEIVED PAYMENT. Good story, well acted by popular star. Pleased over 90 per cent. Rental too high though. Came out in the hole. Advertising: threes, ones, screen ads. Patronage: small town. Attendance: poor. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

Send reports on yellow sheets, on one sheets or bed sheets. It isn't the foundation that counts—it's the thought—SEND REPORTS.

Comedies

APRIL FOOL (Mermaid-Educational). One of the best comedies we have had in some time: in fact, all Educationals have seemed to be good comedies. L. P. Frisbee, Community Theatre, Meredith, New York.

BLOWING BUBBLES (Federated). Hank Mann. This is a peach of a comedy. If you haven't run it, better get it. Wm. Thacher, Royal Theatre, Salina, Kansas

Serials

CAPTAIN KIDD (Star Serial). Notwithstanding I started this on one of the hottest days of the year, I had to hang out the old S. R. O. sign. If you want to get away to a good start this fall, be sure to book this fast moving serial. Thomas James, Comet Theatre, St. Louis, Missouri.

Short Subjects

SELZNICK NEWS. The best ever had thus far. R. K. Russell, Lyric Theatre, Cushing, Ohio.

State Rights

SCHOOL DAYS (Warner). Ran this with "Pay Day" just before school opened. Both of them took fine and "School Days" was acclaimed by all who saw it to be far above the average. Advertising: tied up with book store and stationery dealers and used double newspaper space. Patronage: small town. Attendance: extra fine. A. La Valla, Community Theatre, Bethel, Connecticut.

TWO RICHARD TALMADGES (Goldstone). "Taking Chances" and "Watch Him Step." Patrons liked both pictures. Richard Talmadge is going to be a winner. Book his pictures and clean up. Advertising: four ones, one three, six, set 11x14s. Patronage: mixed. Attendance: good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.): Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

Burning Sands

(Featured Cast—Paramount—6,909 feet)

M. P. W.—"Burning Sands" is hot stuff. It is a fast moving melodrama staged with a lavish hand.

E. H.—"Burning Sands" is an exceptionally well produced melodrama of the desert, colorful, swiftmoving and impressive.

N.—The story is too obvious, too sugar-coated with sentiment and virtue to quicken the pulse and stir the imagination.

T. R.—There is nothing that is especially novel about the plot but the handling is first rate.

F. D.—The familiar love theme running through and the conflict of the desert tribes.

Fools of Fortune

(Featured Cast—American Releasing Corp. —5,609 feet)

M. P. W.—If some of the over-drawn comedy scenes were eliminated, which would speed the story up considerably, "Fools of Fortune" would serve as a light summer attraction where audiences like comedy of the broadest sort.

F. D.—May do it if it isn't difficult to make them laugh.

N.—It strikes us that the director of this picture did not take advantage of the comedy angles of W. C. Tuttle's story, erstwhile known as "Assisting Ananias."

T. R.—It is altogether too slight and inconsequential when stretched out to feature length.

T. R.—There is some good comedy back of it all but the production is slow and draggy, being padded with material that only indirectly concerns the plot.

How Women Love

(Betty Blythe—Whitman Bennet—5 reels)

M. P. W.—For, after all, it's Betty Blythe first, last and all the time. Everything else seems to have been a secondary consideration.

E. H.—This should prove a fairly good offering on its merits alone, and may be put over strong by exploitation of the star.

T. R.—A colorful picture, a good picture, one that will stand on its own feet and please the clientele of any house.

N.—An all-around good picture.

F. D.—Should prove a money maker, especially if exploited.

The Married Flapper

(Universal—Five Reels)

N.—The offering being well titled and acted up to the handle will interest most every spectator.

T. R.—Besides making out a case for the flapper the picture affords a thoroughly satisfactory hour of entertainment.

E. H.—A lively little flapper tale that wins your attention at the start and holds it right through to the thrilling finish.

F. D.—Fits in admirably for your hot weather program. . . . The sort of material that is particularly well liked by the younger element—the "flapper" crowd.

Remembrance

(Featured Cast—Goldwyn—5,650 feet)

M. P. W.—Will probably be a sure-fire hit with the public in general.

N.—Will undoubtedly be one of the most talked of pictures of the new season. Here is a feature so far above the usual run of filmplays that it sets a new standard.

T. R.—This is a "poor old father" story which was bound to follow the "poor old mother" series of last season.

F. D.—A deft combination of humor and pathos.

E. H.—This bears all the earmarks of a sure fire box office hit.

Timothy's Quest

(Featured Cast—American Releasing—6,377 feet.)

M. P. W.—So rich in human appeal that it will reach any class of patrons.

T. R.—The story is delightful.

E. H.—Katherine Stuart adapted this "story of the heart," and, we fear, stuck too closely to her text.

F. D.—A mighty fine picture.

N.—A simple, homespun story filled with a great heart tug.

The Wildness of Youth

(Virginia Pearson—Ivan Abramson—7,000 feet)

M. P. W.—A powerful, dramatic story.

T. R.—The subject will rank with the best of the recently screened State rights subjects.

N.—Those who follow melodramatic subjects and enjoy rapid happenings, pathos uninterrupted by comedy incidents and happy endings, will likely look with favor on "The Wildness of Youth."

F. D.—Likely to be a good box office number for many exhibitors; has good audience appeal but is not a high class entertainment.

E. H.—Here is a well directed, well cast and cleverly told picture story which should prove a good offering in the state right market.

SHOULD "IN-LAWS" LIVE WITH YOU
"When Love Comes"
ASK YOUR NEAREST F.B.O. EXCHANGE ABOUT THIS SURE FIRE BOX-OFFICE WINNER

Newest Reviews and Comments

CHARLES S. SEWELL *Editor of Reviews*

In This Issue

Bluebird, Jr. (American Releasing)
Fortune's Mask (Vitagraph)
Mixed Faces (Fox)
Notoriety (Weber-North)
Old Homestead, The (Paramount)
On the High Seas (Paramount)
Trifling Women (Metro)
Woman's Woman, A (Allied Distributing)

"The Old Homestead"

James Cruze's Version of the Denman Thompson Play, Released by Famous Players, a Combination Triumph

Reviewed by Epes W. Sargent

James Cruze, through his production of the screen version of "The Old Homestead" has lifted himself close to the pinnacle of his profession. He has made an even greater personal triumph in this production than has the star; not that Theodore Roberts has failed to exhibit his usual artistry, but because Roberts is always good and few productions bring such laurels to their designer.

But all the credit does not go to the director. The scenarists, Perley Poore Sheehan and Frank E. Woods, are entitled to full share for taking a familiar, loved, but none too exciting rural drama and, without changing its structure or altering the theme making it over into a gripping, appealing drama.

To the lay mind, the paying patron, these points of technical excellence will not be appreciated. The man who puts his money on the box office ledge will know only that he is witnessing an unusually fine play. He will not see the carefully concealed mechanism of production, but here is a play which through intelligent effort has been lifted almost to an achievement. The heart appeal which has always been the chief strength of the stage version is built up with the same species of material. It has not been torn apart and made anew to reveal the superiority of the continuity writer to his source. The play has not been changed. The loved story is materially the same, but it has been developed to a much higher point of appeal through tactful additions made possible through the wider range of camera scenes as contrasted with stage settings. It is "The Old Homestead," but the old play plus.

Photographically the work is excellent, both as to straight exposure, composition and finish, but the nature of the play holds it chiefly to the rural settings of New Hampshire, and the beauty of the scenes is pastoral rather than awe inspiring. But when the storm hits Ganzey the effects are unusually convincing. It looks more the work of the elements than the achievement of the photographer with mechanical aides. Nothing better has yet been offered in this line, and the effect has been so cunningly worked into the story that it seems to belong.

The comedy relief has been handled as well as the main thread of plot and one humorous touch near the close contributes importantly to holding up the action to the climax.

The highest praise that can be given Mr. Roberts is that he does not dominate the cast save through the importance of his role. He is so thoroughly Uncle Josh that he becomes that character and ceases to be the star performer. Physically he is the reverse of the Denman Thompson type, but his farmer is no less real, and his work is so fluently done that you do not remember that it is acting.

George Fawcett does capitally as the hard-bitted, money-lending storekeeper, and Fritz Ridgway, as Ann, makes a personal appeal to sympathy through her acting quite as much as through the situations in which she finds herself. T. Roy Barnes gets well away from the stage tramp and the others are of a uniform excellence. They gain no especial distinction because they are all held to their characters.

"The Old Homestead" is one of the outstanding features of a season already rich in notable productions.

The Cast

Uncle Joshua.....Theodore Roberts
Eph Holbrook.....George Fawcett
Happy Jack.....T. Roy Barnes
Ann.....Fritzi Ridgway
Reuben.....Harrison Ford
Lem.....James Mason
Rose.....Kathleen O'Connor
Aunt Matilda.....Ethel Wales
Ike Goodsell.....Edwin J. Brady
Si Prime.....Frank Hayes
Seth Perkins.....Z. Wall Covington
Gabe Waters.....Charles Williams

Story adapted from Denman Thompson's play.
Scenario by Perley Poore Sheehan and Frank Woods.
Director James Cruze.

The Story

Reuben Whitcombe, who clerks in Holbrook's store, is accused of the theft; the money really being stolen by Holbrook's son, for the purpose of getting out of town Rose Blaine, who he has wronged.

Reuben is arrested and put into the town lockup with Happy Jack, a tramp. In the night the tramp makes his escape, taking Reuben with him. Uncle John Whitcomb, Reuben's father, gives Holbrook a mortgage on the farm for the missing money on condition that Reuben be not prosecuted. Ann, Josh's ward, is desolute at the report that Reuben has left town with the Blaine girl.

Desperate at his financial straits, Josh comes to town to plead with an old schoolmate for the money with which to meet Holbrook's demands, but is rebuffed. He encounters Happy Jack, who tells him that Reuben has gone to China. Josh returns home and the tramp ships for China in the hope of finding the boy. In this he is successful.

Back in Ganzey Josh has come to the end of his rope, and is forced to sell his belongings to meet the last payment on the mortgage. A terriffic storm blows up and Lem Holbrook, awed by the conflict, confesses his theft as Reuben arrives, bringing with him the Blaine girl, whom he has met in New York. This verifies Ann's worst fears, and there is a race between her and Reuben to the local Lover's Leap, where he arrives just in time to save her from self destruction.

Exploitation Angles: Hook to the stage success and arouse curious comparison between the work of Roberts and the original. Use plenty of paper and circus your town. Paper will work better than newspaper advertisement.

"A Woman's Woman"

United Artists' Release With Mary Alden is Amazing in Its Naturalness and Appeal

Reviewed by Mary Kelly

Once in a while a picture comes along that tempts one to write a superfluous editorial on the superiority of the screen to all other means of expression. A picture such as "A Woman's Woman" makes one realize the scope of the cinema.

As a production, it achieves something that baffles criticism. It is the type of attraction that because of its fineness and high mental quality, is more like literature than a "movie." Yet it is understandable to all. It has a message that any woman of any age or class will appreciate.

It has been called a mother-love picture, but it is something more than that. Contrasted with ultra sentimental treatments of this subject, "A Woman's Woman" has a new and vital appeal. It is a tribute not so much to the sacrificing mother, resigned to her lot, to the woman who finding that she is no longer of service to her family, except as a domestic drudge, looks outside the home for a means of expression.

The manner in which Densie Plummer, played by that actress who is real every moment, Mary Alden—finds herself, is one of the most quietly thrilling accomplishments ever produced on the screen. Mary Alden does not play for sympathy, obviously; but she gets it beyond all doubt, and she wins intense admiration as an actress.

Little short of marvellous is Charles Giblyn's directing. A hundred touches in the handling of small incidents and a swift, positive way of managing the big moments is his art. The husband fumbling at the job of cooking his first meal; the daughter discovering her father with another woman in the cafe; the mother's unwelcome visit to her daughter's apartment in Greenwich Village. These are only a small representation of a skill that gets unfailingly natural results.

The trend of the story is serious throughout. Its appeal to the sympathies is a certainty and the pathos is the more affecting because it is not on the surface. When the picture was first shown in a New York theatre, it demonstrated that its emotional power was felt by men and women alike.

In commenting on the excellent work of the supporting cast, it seems that impartial praise is the only fair method. In view of the difficulties of his role, however, Holmes E. Herbert is worthy of great appreciation for a characterization that is amazingly accurate.

The Cast

Densie Plummer.....Mary Alden
Harriet Plummer.....Louise Lee
Sally Plummer.....Dorothy MacKail
John Plummer.....Holmes E. Herbert
Kenneth Plummer.....Albert Hackett
Dean Laddbarry.....Rod La Roque
Sam Hippler.....Horace James
Iris Starr.....Cleo Madison
Rex Humberstone.....Donald Hall
Senator James Gleason.....J. Barney Sherry

Adapted from Mrs. Nalbro Bartley's Story of the Same Title.
Scenario by Raymond S. Schrock.
Direction by Charles Giblyn.
Length, 7,900 feet.

The Story

Densie Plummer after twenty years of the most faithful service to her husband and

family, realizes that she is so busy in supplying their daily wants that she has fallen way behind the times, and her family is proud only for her cooking. Her son, Kenneth, loves her and is devoted to her. John, her husband, is trying to get in with a younger set, and unknown to her is spending much of his time with another woman. Densie interests herself in other things and presently becomes the foremost clubwoman in town. From then on, the estrangement grows, a crisis comes in the love affair of her daughter and the realization of her husband's folly comes to her. How tragedy finally brings about a saner condition for all, is the rest of the story.

Exploitation Angles: .Work the mother angle on this to the limit, for the story will back you up. Get after the women's clubs and church societies and give a free matinee to the flappers, if the newspaper will take the matter up for you. You have something real to work with. Go to it strong.

"Trifling Women"

Rex Ingram's Newest Production for Metro is Powerful and Impressive, But Has Tragic Theme

Reviewed by C. S. Sewell

In "Trifling Women," his newest production for Metro, Rex Ingram has employed the device of a story within a story, the purpose being to prove to a flirtatious girl, by example rather than precept, the error of her ways. Mr. Ingram is not only responsible for the direction, but wrote the story as well, and as it is the purpose to point a moral it is natural that the inner story should go to extremes to show what may ensue when a woman trifles with the affections of men.

This picture will be judged largely by the inner story and the reaction it produces on the spectator for it occupies all of the nine reels with the exception of a few hundred feet at the beginning and end. Two of the principals portray the characters in both stories. The inner story is melodramatic and extremely tragic, but the effect of the composite stories is more pleasant, as the very tragedy of one story brings about a happy ending by causing the girl to whom it is being told to accept her devoted admirer.

To point the desired moral Mr. Ingram has selected a Parisian enchantress, a kind of modern Circe, who toys with men's hearts. In the unfolding of her career he has produced a story which has many dramatic moments and a terrific though horrible climax where the woman, a vamp, if there ever was one, is thrown into a dungeon with her dead lover. Her outraged husband then locks the door and falls dead as the result of a wound previously inflicted by the woman's lover.

Mr. Ingram's direction of this production is superb and practically faultless. The story moves along at a deliberate tempo which allows the full force of every scene and act to be impressed on the spectator, and the picture holds your undivided attention throughout. It is from every standpoint an impressive production, handsomely mounted, pictorially striking, with many weird and even grewsome effects, as for instance, where the young lover's father dies from drinking poison he intended for another, and the scene closes with the old roue still seated at the banquet table with a chimpanzee drinking a toast to him. Artistically the production is an achievement.

To heighten the effect, Mr. Ingram has set the action in weird and bizarre surroundings with the climax beginning on a duelling field, thence shifting to a tomb and ending in a gruesome cobwebby place with medieval atmosphere known as the sorcerers' tower. In fact, once having decided on the type of story, he appears to have given free reign to his imagination and ideas and done everything to accentuate the artistic, pictorial and dramatic values of the tragic story.

It would be difficult to imagine any woman being unable to appreciate the situation which Mary Alden so beautifully sets forth in "A Woman's Woman." It is superbly natural and real.

In the class of mother pictures it is distinctive because it follows a new angle. United Artists has in this, a production that has already proved its emotional appeal both to men and women.—M. K.

In vitalizing the characters of this unusual picture, Mr. Ingram has the assistance of an exceptionally well selected cast composed almost entirely of players who were in his "Prisoner of Zenda," and all give brilliant performances. Naturally, the foremost role is the enchantress, which is portrayed by Barbara LaMarr. A beautiful woman, she is excellent in the role and a wonderful selection for type. Edward Connelly is fine as the old roue who is the rival of his own son for the hand of the enchantress, and Lewis Stone, as her husband, who wreaks such an awful vengeance on her and her youthful lover, gives a wonderful performance. Probably the most striking member of the cast is Ramon Navarro, as the youthful lover. Here is a young man with a striking personality and undoubted ability from whom big things are to be expected. In his work and appearance he impresses you as a kind of combination of Rodolph Valentino and Richard Barthelmess. He will be remembered as portraying Rupert of Hentzau in "The Prisoner of Zenda." A subordinate member of the cast, who must not be forgotten, is the chimpanzee, Joe Martin, who adds much to the wierd effect and in some of the scenes brings to mind strongly the tales of Edgar Allen Poe.

The audience reaction toward this picture will probably be varied. While it is undeniably impressive, many may not like the tragedy and horror of the inner story, others will be enthused by the artistry, splendid action, direction and photography, while others may see in it only a vamp story in another guise.

The Cast

Leon deSeverac	Pomeroy Cannon
Jacqueline	Barbara LaMarr
Heuri	Ramon Navarro
Zareda	Barbara LaMarr
Baron deMaupin	Edward Connelly
His Son, Ivan	Ramon Navarro
Marquis Ferroni	Lewis Stone
Innkeeper	Hughie Mack
Aehmet	John George
Hatim-Tai	Joe Martin

Story and direction by Rex Ingram.
Photographed by John F. Seitz.
Length, nine reels.

The Story

Beautiful but flirtatious Jacqueline is incined to trifle with the affections of her admirer Henri. Her father, to impress her with what this attitude may lead to, calls her in and reads to her his novel "Black Orchids." The story concerns Zareda, a modern enchantress and crystal gazer. In love with her is Baron Maupin, an elderly roue who finds his son Ivan is also infatuated with the woman. Wishing her for himself he arranges for Ivan to go to war and in the meantime introduces her to Marquis Ferroni. Zareda transfers her affections to Ferroni because of his great wealth and marries him. Maupin, in attempting to poison Ferroni, is himself poisoned when Zareda has her chimpanzee switch the glasses.

Returning from the war, Ivan again declares his love. Zareda, tired of Ferroni, brings about a duel between them. Ferroni is mortally wounded, but learning of his wife Zareda's love for Ivan, determines to live to carry out his revenge. He causes Zareda to go to the Sorcerers' tower, appears, and drags her to a dungeon. When Ivan comes on the scene he shoots him and throws him into the same dungeon. Locking the door he places on it the wreath of black orchids Zareda has placed on his own tomb, then falls dead. The scene then shifts back to Jacqueline and her father, and Jacqueline is so impressed that she accepts Henri.

Exploitation Angles: Advertise this as a terrific tragedy with a happy ending and use other phrases to get the general idea over, then go on to sel lthe novelty and point out that few tragic stories have ever been filmed.

Mixed Faces

William Russell Doubles in Amusing Story Pictured by Fox

Reviewed by Mary Kelly

The long stretch of coincidence inevitable in dual personality pictures, is less objectionable than usual in this Fox production in which William Russell does a double. This is largely because of the story's value. While it is not unusual, it follows a popular trend and arouses enough curiosity to make one forget almost completely the implausibility of the tale. The only time when this fault might be criticized is in the handling of the love interest. But so frequently has the heroine in pictures been deluded by accepting someone who looks exactly like her sweetheart that by now this situation is perhaps generally acceptable.

Small town politics and salesmanship stunts enliven the action and furnish some spectacular scenes. A pompous office-seeker is outwitted by his opponents, and his place on the speaker's platform is taken by a double who starts something when he comes out in favor of a wide-open town. The offender proves to be an innocent sort of person who gets the sympathy before the end.

Some of the settings stand out as being unusually attractive. William Russell should make a decided appeal to his admirers by the way he plays the typical upstart salesman; and his leading woman, Rene Adoree, proves a pleasing choice. The photography is not always up to the best standard.

The Cast

Judge J. Woodworth Granger / Jimmy Gallop	William Russell
Miss Sayre	Rene Adoree
Murray McGuire	DeWitt Jennings
Mrs. Sayre	Elizabeth Garrison
Mr. Sayre	Charles French
Mrs. Molly Crutcher	Eileen Manning
William Haskins	Harvey Clarke

Story by Roy Norton.
Scenario by Paul Schofield.
Direction by Rowland V. Lee.
Length, 4,400 feet.

The Story

Jimmy Gallop, enterprising salesman for a patent fire-extinguisher, starts a fire in the hotel in Media City so as to demonstrate his company's product. Judge Woodworth Granger, aspiring to the mayoralty, comes into the hotel and is blamed for Gallop's act because he looks exactly like him. The

SHOULD YOU DISCARD YOUR YOUTHFUL CHUMS
"When Love Comes"
ASK YOUR NEAREST F.B.O. EXCHANGE ABOUT THIS SURE FIRE BOX-OFFICE WINNER

mistake is discovered but the complications continue. Gallop unintentionally fools Granger's sweetheart, Miss Sayre, and falls in love with her before he knows it. She notices the change in he, "Granger," but does not suspect. Gallop gets involved in politics, makes a speech in place of Granger, and it ends in his being almost murdered. He finally saves himself, however, helps the Judge to be re-elected, and finds that the girl is in love with him because he is Gallop, not Granger.

Exploitation Angles: Sell Russell and use the "would you know your own sweetheart?" to get interest in the production. You can get money with an offer of free admission to all doubles if you have not already worked this stunt.

"Fortune's Mask"

Vitagraph Presents Earle Williams in Colorful Adaptation of O. Henry Story

Reviewed by Mary Kelly

Highly colored with the theatrical aspect of Central American politics and Mexican romance, Vitagraph's latest vehicle for Earle Williams is a painstaking production that will please greatly where the spectacular is well-liked. It has human interest value, too, although that is not the most prominent feature. With Patsy Ruth Miller in the cast, the romantic appeal seems assured. As the lovely senorita, she gives one of the most accomplished performances of her career and with a role that is not great in its opportunities, gets surprising results. Her appearance in this is an exploitation feature worth noting.

The story is one that will not be taken seriously. Adapted from O. Henry's "Cabbages and Kings," it is highly seasoned with imagination, and a convenient sense of humor. There is even a touch of burlesque in the portrayal of the fat Commandante. The complications are ingeniously worked out, Maloney's escape from prison being an example of this. Politics are wisely kept in the background, with just enough emphasis to supply a little mystery. The star gives an unusually enthusiastic performance, and his admirers should be more than ordinarily pleased with this production.

The Cast

Ramon Olivarra.....Earle Williams
Pasa Ortiz.....Patsy Ruth Miller
Losada.....Henry Hebert
General Pilar.....Milton Ross
Madame Ortiz.....Eugenie Ford
Vincenti.....Arthur Tavares
Espiration.....Frank Whitson
Commandante.....Oliver Hardy
Captain Cronin.....William McCall

Adapted from O. Henry's Story "Cabbages and Kings."

Scenario by C. Graham Baker.
Direction by Robert Ensminger.
Length, 4,975.

The Story

Dicky Maloney drops down on the Central American town of Coralio from nowhere and proceeds to stir things up. He sets up drinks for the entire city, falls in love with the prettiest senorita in the country, and beats up half the standing army. For this last breach of the peace, he finds himself lodged in the calaboose on the eve of the day when his presence is urgently required to be the leader in a revolution. His escape from jail and arrival on the field of action just in time to give a surprise to the town as to his real identity, gives the final punch.

Exploitation Angles: Play on the O. Henry angle for your best sale, and follow up with the cast. The locale will provide ample opportunity for lobby displays and windows. Use the opening.

"On the High Seas"

Tense Melodrama of the Sea Stars Dorothy Dalton and Features Good Cast—Paramount

Reviewed by Mary Kelly

Plenty of sea thrills, a sharpness in character contrasts and an absorbing story secure the box-office value of this Paramount feature, "On the High Seas." It has many a high wave of action, as the title suggests. It should satisfy those who are enthusiastic over sea melodramas to a greater extent than have many other pictures of this type if the footage of water scenes, and the abundance of storms and fights is any criterion. Except for the last few scenes, the sea is the stage for the entire action.

While Dorothy Dalton's role is somewhat reminiscent of her last appearance in a sea picture it is, in this case, more varied and conventional. She has less abandon but more opportunity to wear beautiful clothes. Her association with the ship stoker is forced and temporary, her return to society, inevitable.

An unusual feature is the ending which is almost burlesque in its humor. This strikes a note not entirely in keeping with the original spirit but because of its novelty and brightness it will have considerable appeal.

The story has been conceived more with the idea of presenting an interesting panorama of incidents rather than constructing an altogether smooth plot. It is highly fictitious at times. The love motive which has scarcely been indicated, follows headlong after one of the big melodramatic scenes, and afterward recedes, then revives in rather unconvincing fashion. Such inconsistencies, however, are almost submerged in the swiftness of the action. It is constantly entertaining.

The Cast:

Leone Deveraux.....Dorthy Dalton
Jim Doran, a stoker.....Jack Holt
Joe Polack, a ruffian.....Mitchell Lewis
Harold Van Allen.....Michael Dark
John Devereaux.....Winter Hall
Lieut. Gray.....Otto Brower
Dick Devereaux.....William Boyd
Capt. of S. S.....James Gordon
Aunt Emily.....Alice Knowland
The Maid.....Vernon Tremaine

Story by Edward Sheldon

Scenario by E. Magnus Ingelton
Direction by Irvin Willat
Length, 5,050 feet.

The Story:

"On the High Seas" is a tale of the seas in which two stokers and a pampered beauty fight out their battle for existence on a deserted ship in mid-ocean. Driven into a small boat by a fire on a steel liner, they seek refuge on a wind-driven derelict that has been swept by the plague. Here the two men fight for her possession, the scenes later shifting to society circles, where the young woman is to be married to a man she does not love. What happens to her just before the wedding ceremony and the fate of the expectant bridgeroom furnishes a comedy ending to the drama.

"Notoriety"

Will Nigh Makes His First North-Weber Release The Best Production Of His Career

Reviewed by Roger Ferri

Will Nigh is concededly the business man's director. In this particular instance, business man is synonymous with exhibitor. And Mr. Nigh is the exhibitor's friend, if that gentleman ever had a true blue friend. With Mr. Nigh picture making is a gol-darn serious business proposition. He loves art and, like all successful directors, has a maximum value for art and all that it implies. But without financial support, with public endorsement, without exhibitor patronage, no picture ever will reach the heights to which the truly worthy ones are deserving to attain, and, apparently, no one is better acquainted with this fact than the man who insists on setting precedent after precedent. He set a precedent when he made "My Four Years in Germany" and again when he made "Why Girls Leave Home" and later repeated when he produced "School Days."

Now comes "Notoriety." The release of this picture is a blessing to the independent market. But its value reaches outside the boundaries of the independent market, for "Notoriety" is truly a masterly production. And when the term production is used, one should not construe it to mean that it is "one of those pictures." For "Notoriety" isn't. The pity is that there are not more productions like it. It is not melodrama, nor hokum. It's good, clean, wholesome common-sense stuff, blended into a picture that will live for no brief period. It delivers a message entertainingly and interestingly without taxing the mentality of the individual who is looking on, without burdening his imagination.

"Notoriety" is episodal in presentation, for it deals with two varied episodes in the life of a sweet innocent young girl. It deals with a phase in every day life that is so common that the wonder of it is that no one thought of the theme before. But, then again, it's the little things that count in life—and the picture business is seemingly a very vital part of this existence called life. And Will Nigh, who conceived the story, borrowed one of "these little things," incorporated it into an intelligent, easy and smooth-moving story that made the best picture he has ever offered his public. He found characters that live their roles, that are so real one often forgets that, after all, the story is being unfolded in celluloid form. It's that real.

Commercially, Mr. Nigh has taken into consideration his public from every angle, for he

MILLIONS SAY NO—MORE MILLIONS SAY YES—IS THERE ANYONE WHO CAN TRULY TELL
"When Love Comes"
ASK YOUR NEAREST F.B.O. EXCHANGE ABOUT THIS SURE FIRE BOX-OFFICE WINNER

has combined in "Notoriety" all the elements of intelligent drama. It is clean, wholesome, and superlatively entertaining, with pathos, thrills and enjoyable humor running through it at such a pace that one does not realize the length of the feature until after the Ingersoll is brought into play. Then comes the realization that the picture as it stands now can stand a little more cutting.

But "Notoriety" as it was shown to New England exhibitors on Tuesday, October 3, in Boston, under the auspices of Sam Grand, of Federated Exchange, that city, represented, in the humble opinion of this writer, the very best work of Mr. Nigh. He combined showmanship with art, backed with an ever present knowledge of the commercial value of the celluloid product, and by these applications produced a picture that should gloriously survive any test. Its exploitation possibilities are innumerable, for there is not an item in any newspaper that cannot be intelligently tied up with this story.

"Notoriety" is replete with thrills, this writer counting no less than five powerful punches. One of these comes in the early stages of the production when the defending attorney makes a heart-rending appeal to a jury for the exoneration of a publicity-seeking young girl, who is charged with murder. Another is the scene wherein Mary Alden, as a mother of the tenements, discloses herself as a once famous star of the stage. Then comes the unexpected regeneration of a typical Broadway cake-eating "promoter," quickly followed by as realistic and desperate a battle as has ever been shown on the screen. Another is the surprising "confession" of the girl that she did commit murder.

The photography is flawless with picturesque shots frequent. There are plenty of luxuriously elaborate settings. The lighting is good, but the direction, as stated above, is a work of art.

The cast is a splendid one, with Maurine Powers as "Pigeon" Deering carrying off the premier honors. She is childish and plays her role with an air of understanding that makes her work stand out pleasantly. But there is no one who hogs the histrionic faction, for all contribute consistently and do their work creditably well. Mary Alden as Ann Boland is lovably motherly, while Rod La Roque never gave a better characterization than that of the "divorce expert." Richard Travers as Tom Robbins was wonderful. George Hackathorne as "Batty" does well, as do J. Barney Sherry, Mona Lisa, John Goldsworthy, Anders Randolph, Ida Waterman and William Gudgeon.

The Cast

"Pigeon" Deering.....Maurine Powers
Ann Boland.....Mary Alden
Arthur Beal.....Rod La Roque
"Batty".....George Hackathorne
Horace Wedderburn.....J. Barney Sherry
Tom Robbins.....Richard Travers
Dorothy Wedderburn.....Mona Lisa
Van Dyke Gibson.....John Galsworthy
Theatrical Agent.....Anders Randolph
Mrs. Beal.....Ida Waterman
The Hired Man.....William Gudgeon

Story and Direction by Will Nigh
Length (tentative), 8,600 feet.

The Story

This is the story of "Pigeon" Deering, a misled young orphan girl, who mistakes notoriety as the quickest road to fame. She is absolved of murder and is about to be entangled in another complication when the folly of her ways is forcibly brought to her attention and she concludes that ill-fame leads but to one goal—disaster and eternal oblivion.

"Bluebeard, Jr."

Mary Anderson Star in Clever Farce—American Releasing Corporation

Reviewed by Mary Kelly

"Bluebeard, Jr." is a well-acted farce built upon the dilemmas of an innocent married man who finds himself with too many wives. The situations are technically new, but similar in spirit to other comedies on married life that have demonstrated their success. It is a good laugh-getter with the average audience.

"Notoriety," Will Nigh's initial offering to exhibitors, through L. Lawrence Weber-Bobby North, outshines anything that this director has done in the past. It constitutes a remarkable metropolitan character study, backed up with a powerfully human story that can be tied up with any local happening of news interest. It is clearly cast with players of box office value. Picturesquely staged and with numerous pretentiously luxurious sets, "Notoriety" bids fair to outdraw at the box office anything that ever had the name Will Nigh labelled on it.—R. F.

Jack Connelly handles the role of husband skillfully. Tom Beech is so much in love with his charming wife that he enjoys the spice of a quarrel now and then. He selects the wrong time and in order to obtain an inheritance of $50,000, he has to improvise a wife and a beautiful home and register prosperity and happiness when the lawyer visits him. The plot it entertainingly set forth in the picture. There is constant action, an abundance of amusing complications, and a few really hilarious moments.

Mary Anderson is the star of a cast that is unusually clever. Her own performance of the petulant wife is fine and the manner in which George Hernandez, Lila Leslie and Laura Ansen swing into the spirit of their characters is a great aid to the effectiveness of the comedy.

The Cast

Nan Beech.....Mary Anderson
Tom Beech.....Jack Connolly
The Lawyer.....George Hernandez
Lucy Page.....Laura Anson
Mrs. Timothy Beach.....Lila Leslie

Story by Helen Van Upp
Scenario by John W. Grey
Direction by Scott Dunlap
Length, 5,000 feet.

The Story

The story is told of a young wife and husband whose trouble becomes most involved through the greediness of a landlord's raising their rent to the limit.

How the couple rent a small apartment, the only one in town, only to find that they cannot occupy it for another day, how they sleep in a worn out old "flivver," how they quarrel, as all couples do and decide to go their own way, how the husband becomes involved with three "wives" and earns the sobriquet of "Bluebeard, Jr.," is all amusingly pictured.

"Starland Review No. 12"

(F. B. O.—Magazine—One Reel)

Showing the same good judgment in composition as the preceding ones. This one has a wide variety from a drunken dog act to Coney Island frolics and keeps up a snappy pace from beginning to end. Scenes from "The Pin Wheel", showing Michio Itow's marvelous dancing; a few shots of "From Morn to Midnight"; Adele Rowland off for a ride; last but by no means least a glimpse of the casting director of Greenwich Village Follies, selecting his types. —M. K.

"Cold Turkey"

(Fox—Cartoon—One Reel)

This number will be a good investment for the Thanksgiving program. Mutt and Jeff are too chicken-hearted to lower the axe on their favorite turkey while he is conscious. They try to chloroform him, but the fumes get them instead. Then the turkey leads them an excited chase and finally outwits them by escaping. Those who like Mutt and Jeff Cartoons will enjoy this.—M. K.

"The County Fair"

(Kineto—Educational—One Reel)

A typical small town fair is shown in this Urban Popular Classic. The spectator is conducted on a tour of all the sights which make such a fair interesting, and the subtitles, written from the viewpoint and in the language of a rustic housewife, add a subtle touch of comedy.

None of the sights were overlooked. She said: "We saw 'em judgin' cattle. My goodness, but some o' them bulls must-a cost more than our whole farm." This statement is typical of her whole humorous conversation. She described, too, how "Paw" refused to leave the "running hoss races," and how her conscience hurt her because "he bet two dollars an' lost."—T. S. daP.

"Two of a Trade"

(Pathe—Cartoon—One Reel)

As a vehicle for Cartoonist Terry's wonderful flights of imagination, this cartoon, distributed by Pathe, is well up to the standard for the series. The hero, a cat, meets with unusual and varied experiences at the bottom of the ocean. There is a lot of cleverness shown in this number and considerable good humor which will provoke laughs.—C. S. S.

Pathe Review No. 177

The most striking feature of this Pathe Review is one of the series of Photographic Gems which by means of beautiful scenes illustrated Longfellow's poem, "Daybreak." There is also a clever Hy Mayer Travelaugh, "In the Dear Old Summertime," showing clever seaside stuff with cartoon and camera. Another section deals with the puppies of Scotland and there is a color section showing Old Brittany.—C. S. S.

"Roving Thomas Takes a Trip on a Fishing Trawler"

(Kineto—Educational—One Reel)

A trip on the ocean under the personal supervision of the Urban cat is indulged in in this Urban Popular Classic. The jaunt is taken aboard a fishing trawler, and some of the weather encountered is exceptionally rough, which, however, doesn't prevent the cat from inspecting all parts of the craft, and expounding on the work of the crew, and the good and bad points of the vessel. —T. S. daP.

"Nippon"

(Prizma—Scenic—One Reel)

A Prizma, impressive because of its beauty and attractive subject matter. Some of the industrial activities of the Japanese are picturesquely shown. The scenes showing their methods of logging are interesting because they are different, and because of the splendid character of the photography. There are a number of beautiful shots of sections of the country that will appeal. Distributed by Commonwealth Pictures.—M. K.

Sigmond Appointed

Arthur S. Kane, president of Associated Exhibitors, announces the appointment of Harry Sigmond as Associated sales representative in Seattle, Wash. Mr. Sigmond was graduated from the University of Pennsylvania law school in 1912, and became interested in the film industry five years later when he was made first general counsel for the Northwest Film Board of Trade.

The Pep of the Program

News and Reviews of Short Subjects and Serials

Rivoli and Rialto Book Educational's Thrilling Two-Reeler "Man vs. Beast"

For late October release, Educational is offering a two-reel special, "Man vs. Beast," which is said to be a remarkable picture, notable for its large number of thrilling close-ups of conflicts between men and vicious beasts, many being unique and of a nature never before shown on the screen.

This special has just been shown to Hugo Riesenfeld and he was so impressed with it that he immediately booked it for two of his Broadway houses, for the Rivoli week of October 15 and for the Rialto during week of October 22.

"Man vs. Beast" presents the high spots of a pictorial record of an expedition to the African wilds by the scientist, explorer and sportsman, Louis Shuman, and the result is said to show that Shuman's spirit in taking these pictures was that of the big game hunter, the sportsman who risks his own life to bag his game.

Accompanied by cameramen and a retinue of about 150 natives, Mr. Shuman started out from the East Coast of Africa. A large amount of film telling graphically the hardships undergone, was brought back, but the expedition lost its leader. Out of this vast amount of material Educational has taken the most thrilling portions and embodied them in two reels. Among the stirring scenes are the hunting of the wild gnu, the hippopotamus, and the capture of great birds. Particularly thrilling is the conflict with a giant hippo at close range. Another remarkable shot shows a hyena at close range. It is stated that seldom, if ever, has this animal been photographed, due to the fact that it is not only exceedingly wild but is a nocturnal animal. The pictures were obtained just at night-fall after baiting the animal with a zebra skin and waiting through many weary hours.

Educational will also release during October another special, Warren E. Newcombe's beautiful work, "The Enchanted City."

Pollard and Maloney in Two-Reelers Head Pathe Schedule for October 15

Ten varied subjects comprise Pathe's schedule for week of October 15. Heading the list are two two-reelers, "Snub" Pollard in "The Old Sea Dog" and Leo Maloney in "Rough Going."

"The Old Sea Dog" is "Snub's" second appearance as a star in two-reel comedies. He is shown as a spinner of wonderful yarns who actually runs a comic ferry-boat and meets with exciting experiences.

"Rough Going" is marked by plenty of action, hard-riding, hard-fighting and pep combined with a pretty love story in which the hero proves his nobility of character by branding himself as an outlaw in an effort to save the man he thinks his sweetheart really loves.

The current Hal Roach comedy is "Out on Bail." Paul Parrott is the star and the fact that he falls in love with a tough girl who vamps him to the extent of putting up bail for her uncle who is a "bad man" leads to an awful rumpus with plenty of excitement and comedy.

In "The Timber Queen," the serial which is now nearing the end, Ruth Roland meets with more exciting adventures back at her home in California. "Two of a Trade" is an Aesop Film Fable dealing humorously with the adventures of Tom Cat. "Chop Suey & Co." is a humorous Harold Lloyd reissue staged in Chinatown. A Pathe Review and two Pathe News complete the week's schedule.

Events of the Past Are Interestingly Shown in Universal's "Mirror" Series

"Mirror No. 2," the second of the International News Reel Corporation's unique reels, showing events of more than a decade ago, will be ready for release by Universal at an early date. This reel presents an interesting record of the great San Francisco fire which occurred in April, 1906. In contrast, there are also scenes showing San Francisco as it looks today.

This single reel is one of a series of "Mirrors." The first one, which has already been issued, showed the inauguration of President McKinley as contrasted with that of President Harding. Among the subjects to be shown in the forthcoming issues are the following: Intimate pictures of the Czar and his family as contrasted with the present Soviet government, the Wright Brothers' first aeroplane contrasted with modern flyers and gliders, building and opening of the Panama Canal contrasted with the canal full of shipping as it is today, the Battleship Maine and the burial of its heroes, the destruction of the Lusitania, the capture of Vera Cruz during the Mexican rebellion in 1912, famous people of ten years ago and queer styles in vogue, champions of former days in every kind of sport, investiture of Prince of Wales and coronation of King George in 1910.

In connection with this series of "Mirrors," Universal is getting out special accessories, including several styles of paper, lobby photographs, testimonial letters and other exploitation material. Each reel is a full 1,000 feet in length.

Books Christie Series

Reserving his policy of booking short subjects separately, Sid Grauman has booked the entire fall series of Educational-Christie comedies for his big Los Angeles Theatre. It is announced that this contract was signed after Mr. Grauman had viewed the first two of the new series. "That Son of a Sheik" will be the first subject shown.

Fox to Help Showmen

Fox Film Corporation announces that Fox Educational Entertainments, the first six of which are now being released to exhibitors, may be booked singly or in a group at any Fox exchange. The organization is now extending effective co-operation to exhibitors by selling the idea of these subjects, being both instructive and entertaining, direct to the public. Brochures have been prepared and are being mailed to prominent persons, including the clergy, educators and parent-teacher organizations, and this will be followed by advertising campaigns.

Burr Finishes First All-Star Comedy

The first of the series of "All-Star Comedies," featuring Ray McKee, Charlie Murray and Mary Anderson has been completed and turned over to W. W. Hodkinson Corporation for distribution. It is titled "Faint Heart." This series, which consists of twelve two-reelers, is being produced by C. C. Burr, with Gregory LaCava directing. The second of the series is now under way and will be ready for distribution October 28. At a trial showing of this picture at the Gotham Theatre, New York, it is said to have gone over big.

What Century Offers

Century Comedy Company has an attractive list of offerings for release through Universal during the month of November. They include "Gingerface," with Johnny Fox as a troublesome small town boy; "Hello, George!" featuring Lee Moran in a story of married life; "Just Dogs," a unique picture directed by Arvid Gilstrom and portrayed by an-all dog cast; "True Blue," a love story with Queenie and Betty May, and "Rookies," starring Brownie and his boy pals.

Brooks on Tour

Serial Sales Manager Edgar O. Brooks, of Pathe, is now on a visit to branch exchanges, beginning with Buffalo, in connection with the new serial, "Speed," starring Charles Hutchison, which is scheduled for release October 22. Mr. Brooks reports that this serial is being booked heavily in all parts of the country and his trip is in connection with preparations to be made for first-run showings.

Praises Trimble

Little Arthur Trimble, who is being starred by Frederick G. Becker in a series of two-reel child-lore specials, has received unusual praise from the celebrated author, Rupert Hughes. Arthur has a prominent role in "Remembrance," Mr. Hughes' latest picture, and Mr. Hughes pronounced him the most lovable and aristocratic child type he had ever met.

Newsy Notes

A feature of Educational's new screen magazine, "The Graphic," will be a series dealing with leaders in sports. In the first issue is Becky Lanier, champion equestrienne.

Timely Films, Inc., and Fable Pictures, Inc., producers of "Topics of the Day" and "Aesop's Film Fables," which are released through Pathe, have moved to larger quarters at 318 West Forty-sixth Street, New York.

Harry Pollard is now making the second six rounds of the "Leather Pushers" series for Universal, starring Reginald Denny, and founded on H. C. Witwer's stories. Realistic combats with real prize fighters battling with the star are a feature of this series.

A unique feature in connection with the showing of a recent issue of Pathe News by Manager Downs of Loew's State Theatre, Newark, was the personal appearance of Mr. and Mrs. Logan and their thirteen children who were shown in the news reel as having won a prize as being Newark's largest family. The children are all under seventeen. The stunt went over big.

Lewis Sargent is now working on the eighth of the series of "Messenger Boy" comedies in which he is being featured by Universal. "Speed" the seventh has just been completed.

It is announced that over 900 theatres have shown "A Trip Through Filmland," the story of film making at Kodak Park. This includes a showing at the Rialto Theatre, New York, and many other prominent theatres.

Because of the success of "The Fire Fighters," one of Pathe's "Our Gang" comedies at the Capitol Theatre, New York, Manager Rothapfel has included it in the special program for Children's Day, October 14.

Lee Moran has finished "Three Game Birds," a century Comedy for Universal, which is described as a tale of the hunt. Betty May, Queenie and Kewpie King are in the cast.

Universal is now filming a new chapter play, "Wolves of Society," a modern romantic adventure drama. Jack Mulhall will be starred with Margaret Livingston opposite. Robert F. Hill will direct.

An attractive section of Pathe Review 177 is a picturization of Longfellow's poem, "Daybreak," beautifully photographed and titled with excerpts from the poem. This is one of the "Photographic Gems" series.

Joe Rock has completed the second of his two-reel comedies for Federated Exchanges of America. It is entitled "Aladdin" and is now at work on the third "Little Red Robinhood".

Monty Banks is not only appearing in his new series of comedies for Federated Exchanges, but is assisting in the direction, writing the stories and inventing new gags. His newest release is "Try and Get It".

Kathryn McGuire has the leading feminine role in what is said to be an unusually clever and humorous film burlesque which has been produced by Mack Sennett for release through First National. It is titled "The Shriek of Araby" and satirizes Shiek pictures. It was directed by F. Richard Jones.

Clarence Bricker has begun work on the first of the series of two-reel comedies starring Frankie Lee, the celebrated child-actor who made a hit in "The Miracle Man". They will be released on the state right market through East Coast Productions.

The third of the series of Plum Center Comedies, featuring Dan Mason, has been completed and shipped to Film Booking Offices of America. It is titled "Pop Tuttle, Fire Fighter".

Wants Films

The Journal of Engineering and Industrial Chemistry desires to get in touch with producers and distributors of films dealing with chemical subjects or technical processes in which chemistry is used. A list of such subjects will be published in the "Journal" for the information of chemical societies who may desire to use them. This data may be forwarded direct to Mr. D. H. Killeffer, who is associate editor, at 19 E. Twenty-fourth Street, New York, or may be sent to this office.

In This Issue

Cold Turkey (Fox)
County Fair (Kineto)
Love Drops (Universal)
Nippon (Prizma)
Pathe Review, 177 (Pathe)
Pop Tuttle's Clever Catch (F. B. O.)
Priory School, The (Educational)
Old Sea Dog (Pathe)
Roving Thomas (Kineto)
Rough Going (Pathe)
Skipper's Sermon (Educational)
Some Family (Universal)
Starland Revue No. 12 (F. B. O.)
Tin Broncho, The (Fox)
Two of a Trade (Pathe)

"The Old Sea Dog"

(Pathe—Comedy—Two Reels)

There are a lot of laughs in this Pathe picture which marks Snub Pollard's second appearance as a star in two-reelers. It is largely slap-stick and considerable ingenuity has been displayed in the comedy situations. Snub is seen as a wonderful spinner of sea yarns, in which he is a peg-legged pirate, one of a crew, all of whom are peg-legged. In truth, it develops that he is the captain of a comedy ferry boat which meets with a series of remarkable adventures. Marie Mosquini plays opposite the star, and for what we believe to be the first time since she became prominent, appears in an abbreviated bathing suit. She makes a good appearance.—C. S. S.

"Rough Going"

(Pathe—Western—Two Reels)

Here is another rattling good Western two-reeler distributed by Pathe, with Leo Maloney in the title role. There is action aplenty with fine horsemanship and hard fighting. The hero is cast as a rancher who, as he goes to propose to a girl, finds her in another's arms. Believing it is her lover and that the sheriff is after him, the star assumes the other man's guilt. All is straightened out when it develops that the other man is the girl's brother. This is an old situation, but it has been well handled and serves as a basis for a lot of fast action.—C. S. S.

"Some Family"

(Universal—Comedy—Two Reels)

Based upon a situation that will be appreciated by almost everyone, "Some Family", a Century comedy with Lee Moran, offers two reels of lively amusement. Sister's beau finds that he has to propose to the whole family before winning her, and afterwards finds himself married to them all. The family is almost unlimited as to number and variety and much of the comedy is derived from this angle. Father-in-law invests the young couple's bank deposit in a car for his family's pleasure, but the bridegroom slices the car in half and elopes with the "better half".—M. K.

"Pop Tuttle's Clever Catch"

(F. B. O.—Comedy—Two Reels)

Action is not too abundant in the first part of this Plum Center comedy, but the clever titles, the well-known characters and the punch at the close leave a favorable impression. The titles, written by A. H. Giebler, are teeming with originality and go over with a laugh at times when the scenes are not as successful. Pop Tuttle's hold-up stunt has been cleverly conceived and is well done. Dan Mason is up to his excellent standard and the supporting cast includes the tried and true types that have given character to the earlier numbers of the series.—M. K.

"The Tin Broncho"

(Fox—Comedy—Two Reels)

If it is safe to predict the success of any comedy before it has been publicly tested, "The Tin Broncho" will offer hilarious amusement to any audience. It almost carries the "Laughing Guaranteed" stamp. As frequently with the funniest comedies, the underlying idea is simple. Two Western ranchmen who are taking a correspondence course fall for an advertisement of a "Klassy Komblex" car. This is the tin broncho. The methods for operating it sound simple, but some of their mischievous fellows change the numbers on the levers. But the best piece of business is the purchase of the giant magnet which they attach to the rear of the machine with wonderful results. Immediately they are dragging along half the town with them. As a finale, when the Klassy Komplex fails them, they return to their best friend, the old, black horse. The comedy is a Sunshine.—M. K.

"The Priory School"

(Educational—Drama—Two Reels)

That deep element of mystery so evident in many of the Sherlock Holmes stories, where the great detective starts out with apparently nothing to work on, is lacking in this number. It involves the abduction of the son of a titled couple who are estranged; you immediately surmise that either the mother or father is responsible, and very soon suspicion points to the father. Nevertheless, the production has been made in such a manner that it will hold the interest, and there is a pleasant ending where the estranged pair become reconciled.—C. S. S.

"Love Drops"

(Universal—Comedy—One Reel)

A powerful love potion and a trip to the bathing beach prove too much for the hero in Universal's one-reel comedy "Love Drops". Neely Edwards is the star. The subject matter has an assured entertainment value and, as it has been cleverly handled, the comedy should be popular. Upon receiving news of inheriting a large fortune the hero falls unconscious and is revived by a flask of love drops. The result is that every woman who sees him thereafter recognizes in him her soul-mate, an affliction which defies the color line and extends even to mermaids. Some attractive girls are used in the cast, and the comedy contains an unusual amount of entertainment for a one-reeler.—M. K.

"Smyrna On Fire"

(Pathe News—Special)

Pathe has achieved something in this that cannot fail to be of wide interest. The beginning and rapid spread of the disastrous fire that formed so tragic a part in the recent Turko-Greek conflict has been vividly pictured. Its appeal is far greater than the average news reel. It is not only informative and pictorial but far-reaching in its human interest.—M. K.

"The Skipper's Sermon"

(Educational—Comedy—Two Reels)

As with the earlier numbers of this series of Toonerville Comedies, there is a lot of quaint humor in the sub-titles. The story in this instance is slight and the incidents have been spread out in order to cover two reels. The work of the cast, headed by Dan Mason, is good. As a whole, it is hardly up to the standard set by the majority of the offerings in this series.—C. S. S.

See page 599 for additional reviews on Short Subjects.

PROJECTION

By F. H. RICHARDSON

Biggest Question

Some time back a San Francisco projectionist propounded the following question:

If you were called upon to design and equip a 2-projector projection room in a high class, straight motion picture theatre, and to advise as to the location and construction of same, and to advise as to the selection of a screen, what would you do with regard to every one of the items concerned, and why would you do it?

This question covered so much ground that it was necessary to spread the reply over many issues. To date sections of my reply have appeared in August 5, 12 and 19, and September 2 and 30 issues. Many have written favorable comments on what has already been printed. We will now proceed.

Ventilation

Ventilating the projection room is a sadly misunderstood problem. Aside from the writer, everyone, so far as I know, has considered projection room ventilation solely and entirely from the standpoint of health, whereas, important as is that item, it is even less important than prevention of fire panic—safety of the audience, which latter is very intimately connected with projection room ventilation, as I shall show.

In September 30 issue, page 403, I have shown you how it is possible to cause the projection room port shutters to close AUTOMATICALLY, within one or at most two seconds of the start of a film fire at any one of the probable points where such a fire would start.

This is extremely important, but it nevertheless will fail of its purpose in preventing possibility of panic in the audence if the condtion be such that the enormous amount of gas generated by burning film can generate pressure, be it ever so slight, above atmospheric pressure inside the room, since in that event the smoke, of which there will be prodigious quantities, will filter out through the crevices around the port shutters and door, into the auditorium, so that Mr,. Miss or Mrs. Solid Ivory Top may see it, whereupon they may, and most likely will scream FIRE at the top of their voices and sprint for the exit (they usually use the main entrance), with a goodly proportion of the audience in their wake and the children under foot.

To insure safety, therefore, and prevent any possible knowledge of the existence of a fire on the part of the audience, or any part thereof, it is necessary to remove the smoke and gases as fast as they are generated, and to actually create a slight vacuum in the projection room interior, so that air is filtering in through the crevices, instead of smoke filtering out.

Can this be done? you ask.

Certainly it can, and at a very nominal cost too, as you will find in next week's issue of this department.

Wheels Running

O. J. Parker, Sherman, Texas, first says that electricity has the wheels in his head running in all directions. He then remarks further, as follows:

You have for the last hundred years or so recommended a carbon combination with a smaller negative than positive.

Several times I have tried it, but am unable to see any improvement in the light. In fact it does not look as good as when I use two carbons of the same size.

Have tried ¾ positive and 7-16 Silver Tip negative, using 55 amperes; also two ¾ carbons with same amperage. The latter gives a better light with same projector optical system in both cases.

I noticed in one issue that a brother was using 90 amperes with a ⅞ positive and 7-16 negative. Now, I want to know how 90 amperes can be forced through a 7-16 carbon. Don't know exactly what the carrying capacity of a 7-16 is, but it certainly is less than 90 amperes.

What would be the result of changing the 7-16 to a ⅞ in the above? Would not it cause an increase in current at the arc? Would like to see it tested with an ammeter in circuit, but I have no such animal. My theory is that the small negative would develop sufficient resistance to decrease amperage.

What He Is Driving at

I agree with you that the smaller negative does not interfere with the light so much, but the decrease in resistance and consequent increase in current flow more than makes up the difference.

I claim to have the best projection in Texas, hence want your comment on my formula, which is as follows: Amperes 55; current D. C.; 6½ plano convex next arc (collector lens. Ed.) 6½ bi-convex front lens (converging lens. Ed.); 15 inches between condensers and aperture (what part of condenser? Ed.); 6½-inch focus projection lens (equivalent focus you mean, don't you? Ed.), with 1⅝-inch active diameter. Throw 85 feet (distance of projection, correct term. Ed.), with no projection angle to speak of. A 12-foot picture on a King screen. Have perfectly clear field with sharp definition.

DIAGRAM
of System for O. J. Parker

I Admire You

Brother Parker, I admire you for getting good results and being proud of that fact, but you are due for some criticism just the same, one item of which is that you have not learned to use correct names in connection with the things you handle every day. You must remember that the terms I have corrected you on have all been approved and adopted by the Society of Motion Picture Engineers, hence are officially correct. They have been used in our department for a long time.

As to your theory with regard to carbon resistance and increase in amperage, there is too much involved to permit of a general discussion here. The following is the one rule with regard to carbon size that is worth while considering. Your carbons, both positive and negative, but especially the positive, should be burned just as closely as possible to the point where they start to pencil—burn to a slim point.

That is THE rule that counts when it comes to carbon efficiency. You remark that in both cases the projector optical systems were the same, but you make no mention of an even much more important point, viz: was the crater angle the same? A change of so little as ten degrees from the 55 degree crater angle will make a very decided difference in screen illumination.

See "Crater Angle," pages 405 to 412; "High Amperage Wasteful," page 394; "What Happens When Amperage Is Increased," page 395; "Arc Voltage," page 399; "Setting the Carbons," page 402; "Maintaining Crater Angle," page 408, and "How to Find the Angle," pages 409 to 412 of the new handbook.

Would Also Suggest

I would also suggest that "Solid Vs. Cored Carbons" and "Carbon Size," page 377, and "Intrinsic Brilliancy of Crater" will also prove of value to you.

As to your present line-up, I would try out a ⅝ positive, though it is possible it would be a bit too small. I think not, though. The test is, does it pencil? If not, then it is the size you need. As to using the smaller negative, that has been well established as good practice, both in practical projection practice and in laboratory tests. The reason you get better results with the large negative surely is due to some error in set of the smaller negative.

Presumably you mean fifteen inches from face of converging lens to aperture, and we will assume the effective condenser opening to be 4.25 inches.

I have laid out your system on that presumption. If you mean from center of condenser to aperture, then the condition will be better. What you need in plano convex for 55 amperes is a 6½ collector and a 7½ converging lens, spaced not to exceed 1-16 inch apart, with about 16⅜ inches from center of condenser combination to aperture. Your bi-convex shortens the distance condenser to film, which is too short for your projection lens diameter now.

See Diagram

Points A B in diagram represent condenser opening. Broken lines show lines which govern divergence of beam beyond aperture. C D are the aperture opening its wide way. E F is outer margin of beam

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

beyond aperture. I is your projection lens at about its presumed working distance—which you failed to give.

Broken lines G H show lens aperture at different positions. It will only be able to collect all the light and give an even illumination of screen, with good picture depth, at not to exceed a four-inch working distance. You probably need a projection lens of larger diameter, but first you should have a better condenser combination. A 6½ meniscus and a 9½ bi convex is your best bet, with a bit more than 18 inches center of condenser combination to film. Mind you, I do not question your statement that you get good results, but I do say that you should be able to improve them.

Capitol Adopts Name

A while ago S. L. Rothafel, to whose genius the wonderfully beautiful light effects and presentations in the Capitol Theatre, New York City, are due, put the Capitol projectionists into a neat uniform, and, being a progressive, he had the name PROJECTIONIST embroidered on the sleeve just under the Capitol emblem. The men were well pleased to have it so.

Clever Stuff

Out in Wichita, Kansas, is a projectionist who fully deserves the title, because he uses his brains. Recently I received a Miller Theatre programme, in which I found the name of Seth E. Barnes, Chief Projectionist Miller Theatre, at the head of a two-column article, a portion of which is reproduced herewith. It is clever stuff. I wonder how many of you ever stopped to figure this all out?

You have all at some time or other heard your friends say that they saw a good "picture" at their favorite theatre, but few people know or realize that what they call a "picture" is not really one picture but is made up of thousands of separate photographs.

The average performance at the Miller consists, in part, of about 8,000 feet of film which makes up the various film subjects.

Since there are 16 separate pictures to each foot of film, one can readily see that when you view a performance you have looked at 128,000 separate and distinct photographs, any one of which could be enlarged and mounted as an ordinary photograph.

Stopped for 1/16 Second

In order to produce the effect of motion, each of these individual pictures is stopped perfectly still at the aperture of the projector for one sixteenth of a second for exposure and then the next one is moved into position.

During the period of movement all the light from the powerful arc lamp of the projector is cut off from the screen by means of a revolving shutter placed in front of the projection lens, this shutter being similar to the blades of an electric fan except that it has only two blades of equal width.

* * * * * * *

Appearance of Continuity

As each picture is moved into position the shutter cuts off the light from the screen for a fraction of a second and when the shutter passes you don't see the same picture as before, but another one slightly different. It is this constant starting and stopping that makes the picture appear as one continuous moving picture.

Since the normal speed of projection is about 70 feet of film per minute or 1,120 separate photographs, one can see that they have looked at a good many thousand pictures instead of just one picture.

Seven Performances

The Miller gives seven complete performances a day, which makes a total of 56,000 feet of film, or 896,000 separate photographs, or in other words, a little over ten miles of film shown during the day.

The arc lamp of each machine consumes 90 amperes at a pressure of 55 volts, which is equivalent to 4,950 watts per hour. The theatre being open 11½ hours a day, this would total 56,925 watts consumed a day.

Since 1,000 watts equal 1 kilowatt, this makes nearly 57 kilowatts of electricity consumed each day by the projection machines alone.

Now the average home uses about 35 kilowatts of electricity during a whole month, so one can see that the amount of current used to project the moving pictures at the Miller one day would furnish enough current for the average home for about a month and a half.

You Might Find an
EXCUSE
But You'll Never Find a
REASON
for **not owning** a copy of
Richardson's
4th Edition
HANDBOOK
OF
PROJECTION
So
Send $6.00 Today
and get this winner.
You'll use it over and
over and over again
Chalmers Publishing
Company
516 Fifth Avenue, N. Y.

Commends Handbook

Joseph E. Bliven, Projectionist, Empire Theatre, New London, Connecticut, has examined his new handbook and has this to say:

The new handbook is without doubt the greatest work on motion picture projection that has ever been compiled. It will outlive anything that will be published for many years to come, because it is built upon the sound principle of understandable language, which the average man should be able to and can very easily digest.

The question section is just the thing, for the reason that it will invite and encourage study, and that is the one thing we need, above all other things, in projection rooms of this and other countries. One bit of information obtained by constructive study will do more real good than all the "questions and answers" ever compiled.

I sincerely hope that the reward for faithful service will be yours, and that the men in projection rooms ("booths" included) of this and other countries will wake up and study the new "BLUE BOOK OF PROJECTION."

Comment is unnecessary, except to say that Bliven is a man well able to judge of the value of such a book. Not only is he a high class projectionist, but also he is a well educated, well read man.

Griffith's Verdict

John Griffith, Ansonia, Connecticut, says:

Received copy of new handbook. It surely is a wonder. Needless to say, I value my copy very highly.

THE PROJECTIONIST WHO FAILS TO PROCURE A COPY IS NOT GIVING HIMSELF A SQUARE DEAL.

The capitals are Griffiths own. Griffiths letter is in line with every one of those received to date commenting on the new book.

From Howard Coles

Many of you will remember Howard B. Coles, who several years ago was with the Nicholas Power Company; later changing to the Precision Company, and then taking up the perfection of and exploitation of the Cameron projector.

Like so many thousands—yes, millions of our men—he sailed the deep blue to France during the war, but unlike most of the others, he remained.

Coles heads a company handling special features and other things. He is doing well. I have a letter from him before me, excerpts from which read:

My Dear Richardson: Just saw the announcement of issue of the fourth edition of your handbook, and of course the natural thing to do was to write out a cheque, hand it to you herewith, and ask you to send me a copy P. D. Q.

Paris is my headquarters. We have a very interesting business here, and have branches in England and Italy. We are agents for the Power company, as you know, and for the Delco Light Company, Dayton, Ohio; also we handle special features.

Keeps me so busy that I have been unable to jump across the big pond for a visit. Hope to before long, though, and I'll certainly look you up when I do.

Wish you knew the French language and could conduct just such a campaign over here as you have so ably carried on over there through the Moving Picture World.

Improvement in projection is needed over here fully as much as it was needed over home ten or twelve years ago.

Yes, Friend Coles, if I knew French and Spanish I could enlarge my field of usefulness very greatly.

Your book has gone forward. Let me know how you like it.

I'm For It

From H. Y. Ballou, San Francisco, comes sample of a projector rotating shutter with request that I express an opinion as to its practicability and selling possibilities.

The shutter is composed of six separate sheets of metal for the 3-wing, and four separate sheets for the 2-wing. Each sheet forms one edge of one of the blades, and the whole is so marked that the projectionist may tell at a glance the exact width of any blade and any opening. The sheets are all movable at will, merely by loosening the clamping screws.

As to the selling possibilities, I would not attempt to express an opinion, but I will say that I am "for" it, and for it good and strong. It does seem to me the time has arrived when we should discard such an utterly foolish device as the shutter made to fit the worst, or even the average, condition.

A Step Forward

An adjustable shutter such as this is a long step forward, and while the incompetent projectionist might mix matters up a bit when it came to the attempt to adjust the shutter blades to the local condition, still that is no excuse for the refusal to adopt so necessary an improvement. Once such a shutter comes into general use the trouble would disappear, because the incompetent would be compelled to learn to use it, and we must remember that the incompetent is not so popular as he once was, anyhow; also a very large proportion of the men are now entirely able to use such a shutter efficiently and intelligently.

I am for it! It can be used with the regular projector shutter hub, hence you won't lose very much by making the experiment of putting it on the market. I am sure that the technical editors of all trade papers will approve of it, and boost it, too.

Better Equipment

Conducted by E. T. KEYSER

Take the Friction Out of House Management With This Equipment

DO you remember the time when the average motor car cost twice as much as it costs today? And when a man paid for a car, the car was all that he got with the receipted bill? And if he wanted a wind-shield, or a top, or head lights, or a speedometer, he could go out and buy them as extras?

And when a large proportion of car owners selected the cars because the color of the paint matched their wives' complexions and had no idea as to why the motor motored?

And when the chauffeur told the boss that one cylinder was missing, the boss wanted to know who in blazes had swiped it?

And the man who had a perfectly competent and honest chauffeur would make just as much of a yell on general principles over a perfectly legitimate repair bill as did the man who was being bilked good and proper six times a month—all to the detriment of the car.

When one contrasts the conditions which prevailed a few years ago with those of the present day, one can see how knowledge shakes out the rough spots if properly applied.

Knowledge as Protection

Because, as a matter of protection and a desire to find out whether the chauffeur was good or bad, honest or the reverse, the majority of owners proceeded to study up on how the innards of a motor car were put together and what said innards were for and also what they would do if given an opportunity.

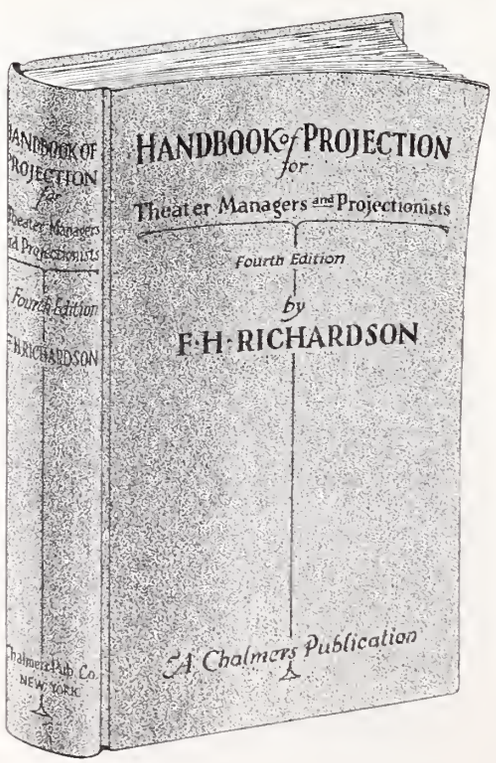
The result is today that the average car owner knows as much, or more, about his car than the man he pays to drive it. He may not have the manual dexterity to accomplish repairs out of the ordinary, but he knows what these repairs require, about how long they should take and has a fairly approximate idea of what the cost should be. So the grafting chauffeur has, as a general thing, gone into other lines of endeavor and the good men have stuck, and when they say that a car requires something, they do not have to prove it in seventeen different ways.

All of which would be out of place in a motion picture trade publication if it were not that there is a striking similarity between the exhibitors of today and the car owners of the not very remote past.

The average exhibitor has a very slight idea as to whether his projectionist is really earning his salary or laying down on it. He does not know, as he should know, the possibilities of his projection room mechanism and also the limitation of this same mechanism.

When a screen showing is far from what it should be, he does not always know whether he is paying good money to a poor projectionist or whether he is forcing a good projectionist to wrestle with apparatus that should be in the junk room.

And he cannot always understand why he should be asked to extend what looks to him to be a pretty sizable amount for something, the necessity for which he does not appreciate.



MIGHTY GOOD EQUIPMENT
for the Progressive House Manager

And just so long as an exhibitor does not know as much, or almost as much, regarding projection as his projectionist, either he or the projectionist will always be at a disadvantage when it comes to explanations of bad screenings and requisitions for supplies, repairs and re-equipment.

No Reason for Ignorance

The curious part of the whole proposition is that there is absolutely no reason why every exhibitor in this country should not know practically everything that it is necessary to know about the projection end of his business. Not that he would have the time to acquire the ability to make himself a first-class projectionist, but a study of Richardson's Handbook will put him wise to the projection game.

It will put him in a position to know when he has a good projectionist who should be encouraged, or a bad one who should be fired. It will put him in a position to keep a check on projection room expenditures and to know which ones are justified and it will enable him to squash alibis while appreciating reasons for poor screenings.

As a matter of fact, Richardson's Handbook is a mighty important part of the exhibitor's equipment, for the simple reason that it enables him to understand every item of his mechanical lay-out.

Important to the Exhibitor

The book is just as important to the exhibitor who is spending his money as to the projectionist who earns it, and at six dollars per copy, it will save the exhibitor, who studys it, many times its cost every year.

Somebody may say that it is not quite decent for me to use editorial space to advocate the purchase of the book. But it is not my fault that our projection editor wrote it or that the Chalmers Publishing Company publishes it. And neither of these facts alters the case that it is one of the best buys of the year for my exhibitor readers and I am advocating it on that account.

Changes in Management

CHICAGO, ILL.—Julius Born has sold Panorama Theatre at 717 Sheridan road to James Henry Harris. New owner will make improvements.

GLASFORD, ILL.—Dreamland Theatre has been purchased by R. E. Groninger.

FARNAM, NEB.—Bayley Theatre, a moving picture house, has been leased by Ray Blackwood.

NEWARK, N. J.—Gus De Pauw has leased Opera House and will reopen in September with photoplays, vaudeville and road shows.

ALEXANDRIA, TENN.—Bethel Brothers have purchased new Princess Theatre.

ABBOTSFORD, WIS.—L. R. Bucholz has sold Opera House to H. E. Crosby, of Colby.

COLBY, WIS.—H. E. Crosby has taken over Rex Theatre.

CASPER, WYO.—Hub Theatre has been purchased by J. E. Scott.

Recent Organizations

DOVER, DEL.—Anglo-American Film Corporation has been organized with $200,000 capital.

WILMINGTON, DEL.—Utopian Productions, Inc., has been organized with $100,000 capital.

BALTIMORE, MD.—Calvert Picture Corporation has been organized with $1,000,000 capital.

SAULT STE MARIE, MICH.—Temple Theatre will open in September.

CONEY ISLAND, N. Y.—Allwell Development Company has leased site on Surf avenue, between West Fifth and Eighth streets, for theatre, to cost $250,000. House will play pictures, vaudeville and road shows.

NEW YORK, N. Y.—Aaron Miller plans new moving picture theatre to be erected at northwest corner Burnside and Harrison avenues.

ROCKY RIVER, O.—Mrs. U. T. Teshera has plans by W. S. Ferguson Company, 1900 Euclid avenue, Cleveland, for two-story brick, stone and terra-cotta trim theatre, store and office building, to be erected at northwest corner Detroit avenue and Blount street.

ELIZABETHTOWN, PA. — C. Emlen Urban, Woolworth Building, Lancaster, is preparing plans for three-story moving picture theatre, store and apartment building, to be erected on North Market street.

GRINDSTONE, PA.—Globe Amusement Company, Brownsville, has plans by J. H. Harman, Fayette Title & Trust Building, Uniontown, for one-story stucco on tile moving picture theatre.

HAWLEY, PA.—M. E. Comerford and associates, of Reading, plan to erect two-story brick moving picture theatre, 120 by 50 feet, with seating capacity of 1,000, to cost about $70,000.

PHILADELPHIA, PA.—Richard J. Hill, 340 East Somerset street, plans to erect one and two-story brick theatre and store building, 110 by 115 feet, at Front and Huntington streets.

DALLAS, TEXAS—James P. Thomas will erect moving picture theatre in Oak Lawn district.

NELLIS, W. VA.—Nellis Amusement Company has theatre under construction to be devoted to both pictures and road attractions.

Changes in Management

HOXIE, ARK.—L. L. Lewis and his brother, of Walnut Ridge, have purchased Triangle Theatre.

DENVER, COLO.—Charles Kloeb, of Wray, has taken over Edison Theatre, a moving picture house.

LA SALLE, ILL.—James J. Collins has purchased Marquette Theatre.

OREGON, ILL.—George Mickels, operating Star and Gem Theatres, has disposed of his business to Mr. Mendenhall.

MISHAWAKA, IND.—Oscar J. Lambiotte has sold his interest in Temple Theatre to Robert Robertson and E. H. Ahara.

QUARTER SIZE
2½ inch
2¾ inch
3 inch
$30

3¼ to 6 inches
$25

HALF SIZE
5 to 8¾ inches
$50

9 to 11 inches
$60

SOLD BY ALL LEADING SUPPLY HOUSES
Send for Descriptive Booklet

KOLLMORGEN OPTICAL CORPORATION
35 Steuben Street Brooklyn, N. Y., U. S. A.

We manufacture "Snaplite Jr." lenses for portable projection machines.

FIRE!

May result from badly installed electrical equipment or poorly chosen materials.

Hallberg's Motion Picture Electricity

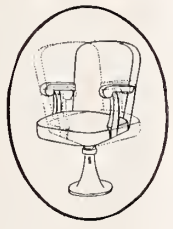
$2.50 *Postpaid*

is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.

CHALMERS PUBLISHING CO.
516 FIFTH AVENUE NEW YORK, N. Y.

MOV-EZY

(Means Ease at the Movies)



ONLY ONE PERSON STANDING

And that won't be you—unless it's you that's passing along the row. The old method of seating required every one in the row to rise to eramped positions to enable a late arrival to squeeze past, eausing annoyanee to all eoneerned and obstructing the view of those seated in the rear.

But no more! The Mov-Ezy theatre chair, the greatest improvement in scating arrangements sinee theatres were built, has eliminated all that. Its oeeupant ean turn it to either side to allow ample passage spaee, without any one getting up.

The Mov-Ezy has proved itself the greatest individual feature of every theatre where it has been installed. Send for our beautifully illustrated catalogue and see why.

Josiah Partridge & Sons Company, Inc.
529-541 MARBRIDGE BUILDING
47 WEST 34TH STREET, NEW YORK
Show Room Sales Office

B. F. PORTER TAKES OVER BIG CENTER

Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emer gency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.

B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

SATISFACTION By Far the Best and Cheapest GUARANTEED
Trailers on All Features Developing—Printing
Special Title Work
Standard Motion Picture Company
1088-1090 Mailers Bldg. Tel. Central 2347 Chicago, Ill.
Cameramen furnished on short notice.
Immediate Service—No job too small.
GUARANTEED Write Today for Special Prices SATISFACTION

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements.
J. P. REDINGTON, Scranton, Pa.

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

GOLD COPIES
OF ONE and TWO REEL
Broncho Billy Westerns, Ebony Comedies, Judge Brown Stories, Geo. Ade Fables, Pokes and Jabbs, Educationals, etc., etc. Send for complete list with prices.
SUNSHINE STUDIOS
522 18th St., Denver, Colorado

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

THEATRE FOR SALE
Theatre, practically new throughout, built for picture and vaudeville house, having stage for road shows. Fully equipped, including scenery, picture machines and pipe-organ. City 25,000 central Missouri. A bargain. Write T. H. Johnson, owner, Sedalia, Missouri.

MAILING LISTS
MOVING PICTURE AND
LEGITIMATE THEATRES

22166	Moving Picture by States per M..	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS
166 W. ADAMS ST. CHICAGO

BURLINGTON, IA.—Harry Gabbert and Ralph Eckey have disposed of their moving picture business to David Peterford.

MIDLAND, MICH.—J. Bart Laughlin has leased Mecca Theatre.

HUMBOLDT, NEB.—G. L. Cooper has purchased an interest in Paramount Theatre.

NORWICH, N. Y.—Oscar L. Weigel is new manager of Strand Theatre.

OKLAHOMA CITY, OKLA.—E. O. Kirkland, of Dallas, Texas, is new manager of Rialto Theatre. House is showing only Paramount pictures.

NACOGDOCHES, TEXAS—J. H. Brantley has sold Queen Theatre to Ambrose and Levy. New owners will make improvements.

CASEY, ILL.—Lyric Theatre has been purchased by W. D. Martin, formerly manager of Badger Theatre, Neillsville, Wis. Will be devoted to straight moving picture program.

CHICAGO, ILL.—Paul Brande has disposed of his moving picture business at Clark and Faragut streets to Fannie Stone.

GREENFIELD, IND.—Why Not Realty Company has disposed of Why Not Theatre to Frank Rembusch.

CLARINDA, IA.—J. F. Van Tassell has taken over Armory and Swan Theatres.

TRACY, MINN.—New Princess Theatre has been opened by Albert Chars, of Dovray.

GULFPORT, MISS.—Anderson Theatre has been acquired by Saenger Amusement Company, of New Orleans, La.

WAUSEON, O.—W. W. Caddell has sold interest in Princess Theatre to Joseph Rex.

BELLINGHAM, WASH. — Bellingham Theatres, Inc., has acquired supervision of all five theatres here.

WENATCHEE, WASH.—W. L. Doudlah has been appointed manager of Liberty and Gem Theatres.

SUPERIOR, WIS.—Land & River Company purchased Plaza Theatre at recent sheriff sale.

MARYSVILLE, CALIF.—Frank L. Atkins, of Oakland, has taken over management of Atkin Theatre.

BROOKSVILLE, FLA.—W. R. Chalker has taken over Park Theatre.

DELAND, Fla.—Howard P. Stewart has leased Dreka Theatre and taken over the management.

PANAMA, FLA.—St. Andrews Bay Lumber Company purchased Panama Theatre at auction for $7,602.

CARLINVILLE, ILL.—John Devitt has sold his interest in Lincoln Amusement Company to Mr. Harry C. Daley.

CENTRALIA, ILL.—E. H. Brient has been appointed manager of Illinois and Grand Theatres.

CHICAGO, ILL.—David Slepyan has purchased Rosewood Theatre at southeast corner Montrose Boulevard and Lincoln street. It is a 1,000-seat moving picture house, formerly operated by Ascher Brothers.

BUTLER, IND.—K. F. Boothman, who recently disposed of his interest in Temple Theatre at Bryon, O., has purchased moving picture house here.

PORTLAND, IND.—Sherman Hines has purchased Crystal Theatre, a moving picture house and assumed management.

INDEPENDENCE, LA.—J. S. Bassett and George F. Weber have sold their theatre to Boss Hotel Company.

DULUTH, MINN.—Henry Azine succeeds J. H. Kennedy as manager of New Lyric Theatre operated by Finkelstein & Rueben.

MANKATO, MINN.—Harry French, of Minneapolis, has taken over Sandon Theatre.

GLASGOW, MO.—Electric Theatre, recently leased by G. R. Stroud, of Fayette, will be managed by Sherwood Spidel.

CENTRAL CITY, NEB.—P. H. Hoppen, who operates Dean Theatre at York, has leased Empress Theatre.

CLEVELAND, O. — Ohio Amusement Company has purchased these six moving picture houses: Five Points, Yale, Jewel, Savoy, Dennison, U-No. Address D. L. Shurman, president.

WELCH, W. VA.—American Theatre Company has sold Palace Theatre to B. C. Gillimore and E. B. Martin.

WISCONSIN RAPIDS, WIS. — John Stark has sold Ideal Theatre on Vine street to Mr. and Mrs. J. P. Gruwell.

RECENT ORGANIZATIONS

CHICAGO, ILL.—Dixieland Amusement Company, 1859 West Van Buren street, has been organized with $25,000 capital by Arthur A. Basse, Thomas Barrett, John L. Smith, O. A. Lewis.

CHICAGO, ILL.—Lester Bryant Booking Exchange of Illinois, Inc., 54 West Randolph street, has been organized with $5,000 capital by Lester Bryant, James O'Neill, C. W. Morganstern to operate theatres, moving picture houses and general booking agency.

CHICAGO, ILL. — Fulco-Schaffer Sales Company, 24 East Eighth street, has been organized with $30,000 capital by G. H. Fulton, S. E. Schaffer, A. G. Jarmin to manufacture and deal in motion picture machines and supplies and conduct moving picture houses.

INSTALLING EQUIPMENT

IRONWOOD, MICH.—Bell & Kinports, 1624 Harmon Place, Minneapolis, Minn., are preparing plans for municipal memorial building. Moving picture equipment will be installed. Address Charles Seaman, chairman building committee.

THE BENNETT FILM RENOVATOR
Lengthens the Productive Life of the Film, Gains Good Will for the Exchange, Lessens the Projectionist's Troubles.
Producers, Exchange Managers, Exhibitors and Projectionists,
Send for free illustrated book, telling all about it
Address JULIUS SINGER, Manager
GEORGE H. BENNETT FILM RENOVATOR CO.
729 SEVENTH AVENUE NEW YORK CITY

The Barton Console
in the
Appleton Theatre,
Appleton, Wisconsin.
F. W. Fischer, Owner

There are no music fools

You can't fool people with poor music—they may stand it while they are there, but they will never come back to hear it over again. Your public will *pay you* for good music. Even jazz lovers are attracted by that wonderful strain of melody that haunts the Barton Orchestral Organ syncopation, and the real music lovers find endless enjoyment in the great variety of harmony made possible with the Barton Divided Manual.

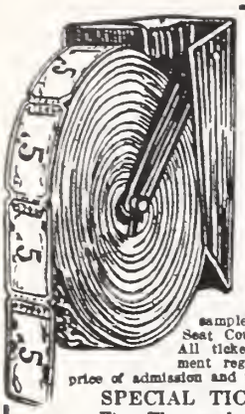
It costs less to have the right music—the Barton Organ, an instrument of a thousand emotions, can be yours for the same cost or less than an imitation. It makes a big house out of a small one and makes the big house a leader.

You can own a Barton easily—we will tell you how—write for information today.

IT'S A **Barton** ORCHESTRAL ORGAN

The Bartola Musical Instrument Company

59 E. Madison Street, Chicago, Illinois



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $8.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

MANAGERS— ELECTRICIANS

Do you know that you can get away from the expense and nuisance of dipping by using

Reco COLOR HOODS

for your sign and decorative lamps and at the same time get beautiful and lasting effects?

Write for circular.

REYNOLDS ELECTRIC COMPANY

2624 WEST CONGRESS STREET
CHICAGO, ILLINOIS

Also make Flashers, Small Motors, etc.

TITLES

FOR ALL PURPOSES—ANY LANGUAGE
10 Years Specializing in This Product Assures You of the
BEST
Moderate Prices :: Quick Service
PREMIER TITLE COMPANY
356-358 EAST 33D STREET CHICAGO

THE CINEMA

NEWS AND PROPERTY GAZETTE
80-82 Wardour St.
W. I. London, England

Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN and IRELAND, LTD.

FOR BEST RESULTS
ADVERTISE YOUR EQUIPMENT
IN MOVING PICTURE WORLD

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
Foreign Subscription: $7.00 or 35 francs per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

ORGANIST—First-class picture player, recitalist and concert performer of international reputation desires engagement in theatre where ability, reliability and punctuality are appreciated. Union. Exceptionally fine library. Address Arthur Edward Jones, Box 194, Portsmouth, Virginia.

EXPERIENCED show-card and display man would like to get in touch with good house on Pacific Coast as general publicity man. Can handle newspaper copy and lobby display. Am open for immediate connections and would prefer California location. Address G. C. Williams, Wheeler Bldg., Aberdeen, Wash.

MANAGER, experienced pictures and vaudeville. Exploitation and advertising man. Capable booker. Open for good proposition only. Location immaterial. M. Rosenthal, 24 Bailie St., Hamilton, Ontario.

NON-UNION Moving Picture Operator wants position; experience on Simplex, Power's and Motiograph. Any reasonable offer accepted. Go anywhere within State of California; wire or write. Chas. H. Whipple, 204 Jay St., Fresno, California.

HELP WANTED

WANTED—Salesman with experience selling moving picture supplies to exhibitors in Illinois, Indiana or Wisconsin. Give full particulars. Address Box 280, Moving Picture World, New York City.

Charles Ray Studios to Build New Offices

Prosperity among the established motion picture studios is indicated by the decision last week of the officials of Charles Ray Productions, Inc., to erect a new administration building bounded by Commonwealth avenue, Sunset Drive and Fleming street, Hollywood. This structure, which will be ornate Spanish type, will run 200 feet on Sunset Drive and 100 feet on Commonwealth, and is to be the first unit of continuous series of buildings encircling the Ray properties, all of a consistent type of architecture, as fast as the exigencies of photoplay production will permit.

Charles Ray Productions, Inc., under Mr. Ray's recent new alliance with United Artists' Corporation, has extensive plans ahead, and structural improvements and additions planned will constitute one of the most complete and decorative studios in the country. The unit about to go up will be erected by the Nance Construction Company, which has done other important work in the physical development of other studios. The design is from the architectural department of the Nance organization.

RAY'S NEW ADMINISTRATION BUILDING
To be erected at Commonwealth Avenue, Sunset Drive and Fleming Street, Hollywood.

One Incorporation Per Day at Albany

Albany, Sept. 30.—With the incorporation of the Autopitcon, Inc., of Buffalo, capitalized at $1,000,000, motion picture companies filing paper in the secretary of state's office, averaged one a day during the week ending September 30.

The directors of the Autopitcon company include Otto E. Enell and George White, of Buffalo; and Donald McGilliveary of Port Colborne, Ontario. Papers were also filed by the Milton Productions, Inc., capitalized at $10,000, with Henry A. Friedman, Morton M. Mandel and Fanny Edelman, of New York City; Children's Matinee Service Co., Inc., $100,000, Marie Louisa Fulton, John D. Fulton, New York; Oscar W. Lindquist, Boonton, N. J.; Edward Dillon Productions, $500, Edward Dillon, Girard S. Wittson, Joseph Edelson, New York; On the Stairs, Inc., $5,000; William H. Hurlbut, William G. Lovatt, David Schneer, New York; Kings Park Theatres Corporation, $15,000, St. Clair Walsh, Garden City; Rosalind Sattler, Mildred Traum, New York; Mystic Enterprises, Inc., $8,000, Henri Clayton, John Rahner, Janet L. Dienstag, New York.

Latvia Likes 'Em

Though only about twenty-five per cent. of the films at present exhibited in Latvia are of American make, they seem to carry off first honors for popularity, according to a report just received by the Department of Commerce, Washington, D. C., from Consul Hurley, Riga. Sixty per cent. of the films are German, it is stated, and the rest are supplied from different sources, largely pre-war Russian, some Italian and Scandinavian, and a few French.

Who Is the Oldest Exhibitor, in Point of Service, in the U. S.?
See Page 558

EASTMAN POSITIVE FILM

with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters on the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Flatness of Field—

brilliant illumination, greatest contrast between black and white, with sharp definition right to the edges—perfect projection by the

BAUSCH & LOMB CINEPHOR

The New Projection Lens

The quality is the highest and absolutely uniform—no need of testing to select your lens.

Write for interesting literature.

BAUSCH & LOMB OPTICAL CO.

St. Paul Street, Rochester, N. Y.

New York Washington Chicago San Francisco London

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers, Automobile Lenses, and Other High-Grade Optical Products.

The Palatial Palace

Keith's Premier Theatre in New York is generally conceded the best in service equipment.

Quite naturally Keith's Palace equipment includes

DIXIE CUP
PENNY VENDING MACHINES

Hotels, theatres, picture houses, railroads, terminals and cars, as well as public buildings everywhere find Dixie Penny Vending Service a public convenience, self-supporting and profitable, highly appreciated by a steady stream of users.

PARTICULARS AND SAMPLE CUPS ON REQUEST.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original makers of the paper cup
EASTON, PENNA.

WITH BRANCHES AT
NEW YORK PHILADELPHIA CHICAGO CLEVELAND
BALTIMORE LOS ANGELES

FOR YOUR BENEFIT—

Speedy service in film printing is the promise of American Film Company Laboratories—and we keep our promises.

We have a film printing capacity of one million feet per week. No time is lost in finishing your work. And our central location enables us to maintain express-train service all over the country.

May we prove to you our work is as good as our service is swift?

NEGATIVES STORED FREE

WRITE FOR FULL PARTICULARS

Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

American Film Co., Inc., Laboratories

6231 Broadway, Chicago, Ill.
and
London, England
Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

DO YOU KNOW THE MEANING OF

"FILM FAST" ?

That is the name of a new

Projecting Reel

that will give you these Guaranteed Advantages—

1 Speed and ease of attaching film to reel—a patented spring allows just two fingers of one hand to firmly fasten film end—at once—quickly—no blind trying.
2 Speed in patching breaks—a superior steel and a design that came from studying your problems.
3 Durability—in the greatest degree, because it is a scientifically tested construction.
4 True running—always.

Patent Pending

Why not drop us a card and tell us it's up to us to "show" you? It will be a very friendly part of your permanent equipment.

ADDRESS

FRANK MOSSBERG CO.

P. O. Box 420

ATTLEBORO, MASS., U. S. A.

Simplex

JUST A FEW REPRESENTATIVE THEATRES

IN WHICH THE

SIMPLEX-SUNLIGHT HIGH INTENSITY LAMPS

HAVE RECENTLY BEEN INSTALLED

EASTMAN THEATRE	ROCHESTER, N. Y.
ALLEN THEATRE	CLEVELAND, O.
CHICAGO THEATRE	CHICAGO, ILL.
GRANADA THEATRE	SAN FRANCISCO, CAL.
ALBEMARLE THEATRE	BROOKLYN, N. Y.
COLISEUM THEATRE	SAN FRANCISCO, CAL.
ALHAMBRA THEATRE	MILWAUKEE, WIS.
POLI'S PLAZA THEATRE	WORCESTER, MASS.
POLI'S PALACE THEATRE	BRIDGEPORT, CONN.
EMPIRE THEATRE	NEW BEDFORD, MASS.
STRAND THEATRE	LEXINGTON, KY.

WHY NOT SEND TODAY FOR FURTHER INTERESTING FACTS CONCERNING THE

SIMPLEX-SUNLIGHT HIGH INTENSITY LAMP

JUST TEAR THIS OFF AND SEND IT TO US

NAME .....

THEATRE .....

CITY .....

STATE .....

Length of Throw.....

Size of Picture.....

Amperage Now Used.....

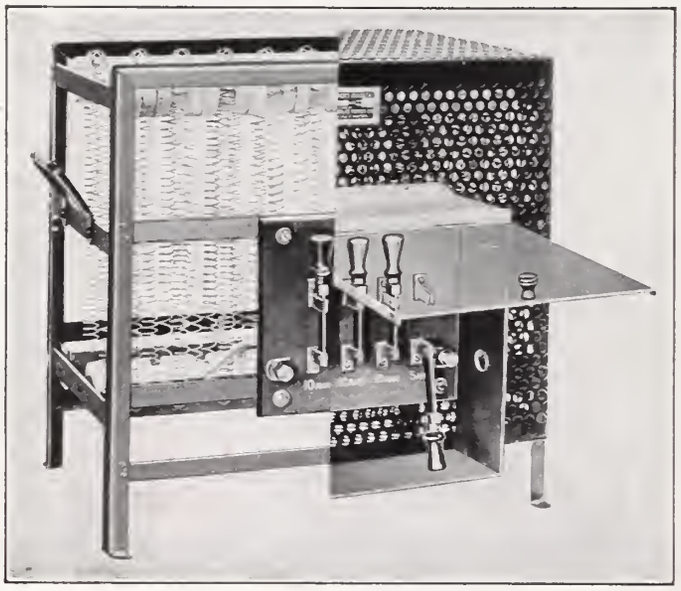
A.C. or D.C.....

(B)

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

FOR BETTER PROJECTION
POWER'S PROJECTORS

Power's Multiple Coil Rheostat



THE multiple coil rheostat is so much superior to the grid rheostat we have discontinued manufacturing the latter. Power's multiple coil rheostat weighs less than 1/3 of the grid type rheostat and can easily be moved by one man. The multiple coil units are connected across two heavy brass bus bars, one coil carrying five amperes and the balance ten amperes each. The current carried thru the rheostat is easily varied in five or ten ampere steps by means of knife switches.

The loss of one coil does not affect the others, and if entire capacity of rheostat is not being used, a new coil may be immediately switched in. Coils are of a special non-corrosive wire and may be replaced in a few minutes without difficulty. They are exceptionally strong and operate at an exceedingly low temperature. As each coil carries a low amperage (not more than 10 amps) a wire of very small cross-section is used which permits perfect connections to be made to bus bars.

Power's multiple coil rheostats are made in the following sizes:

30-55 amperes	110-115 volts	60- 95 amperes
40-75 amperes	or 220-230 volts	80-125 amperes

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

BETTER PROJECTION PAYS

Regional in News Value; National in Service

THE NEW YORK PUBLIC LIBRARY

Moving Picture WORLD

Vol. 58, No. 8 OCTOBER 21, 1922 PRICE 25 CENTS

ow playing!

Remembrance

About to be played!

John Barrymore
SHERLOCK HOLMES

Coming!

THE SIN FLOOD

OLDWYN

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Laughs! Laughs! Laughs!

Mgr. Flagg, of the Playhouse, Westfield, N. J., says: "'Sure Fire Flint' is the best comedy drama I or my people have seen. Don't cut a foot of it."

That's our answer and our best advertisement.

REMEMBER MICKEY?

Produced by

MASTODON
Films, Inc.
C. C. BURR, Pres.
133 W. 44th Street
New York, N. Y.

DISTRIBUTED BY

DAVE SEGAL
Royal Pictures, Inc.,
1337 Vine St., Philadelphia, Pa.

ROY SEERY
Associated First National Pictures,
831 So. Wabash Ave., Chicago, Ill.

M. A. KLAUSNER
Mountain States Film Attractions,
1525 Tremont St., Denver, Colo.

LOUIS HYMAN
All-Star Features Distrib., Inc.
209 Golden Gate Ave., San Francisco, Cal.

SAM MOSCOW
Moscow Films, Inc.
54 Broadway, Boston, Mass.

DAVIS & ALEXANDER
Columbia Film Service, Inc.
119-121 Ninth St., Pittsburgh, Pa.

FLOYD BROWN
The H. Lieber Co.,
122 West New York St., Indianapolis, Ind.

A. H. BLANK ENTERPRISES
Des Moines Theatre Bldg.,
Des Moines, Iowa

WM. SKIRBOLL
Skirboll Bros. Gold Seal Prod.,
21st & Payne Sts., Cleveland, O.

J. F. CUBBERLEY
F & R Film Co.,
Loeb Arcade Bldg., Minneapolis, Minn.

SAM ZIERLER
Commonwealth Pictures Corporation
729 Seventh Avenue, New York, N. Y.

Foreign Distributor William M. Vogel, 126 West 46th Street, New York City

Jesse L. Lasky
presents

Rodolph Valentino

in

"THE YOUNG RAJAH"

Cast includes

WANDA HAWLEY *and*
CHARLES OGLE

Directed by PHILIP ROSEN

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

IF you thought that "Blood and Sand" couldn't be beat — watch for "The Young Rajah."

Here is a role in which Valentino is equally magnificent, a role in which he has equal if not greater opportunities.

One of the finest casts ever assembled appears in support. "The Young Rajah" is a worthy successor to "Blood and Sand" and it will hit the public right between the eyes.

Jesse L. Lasky presents

Rodolph Valentino

IN

"The Young Rajah"

with

WANDA HAWLEY and CHARLES OGLE

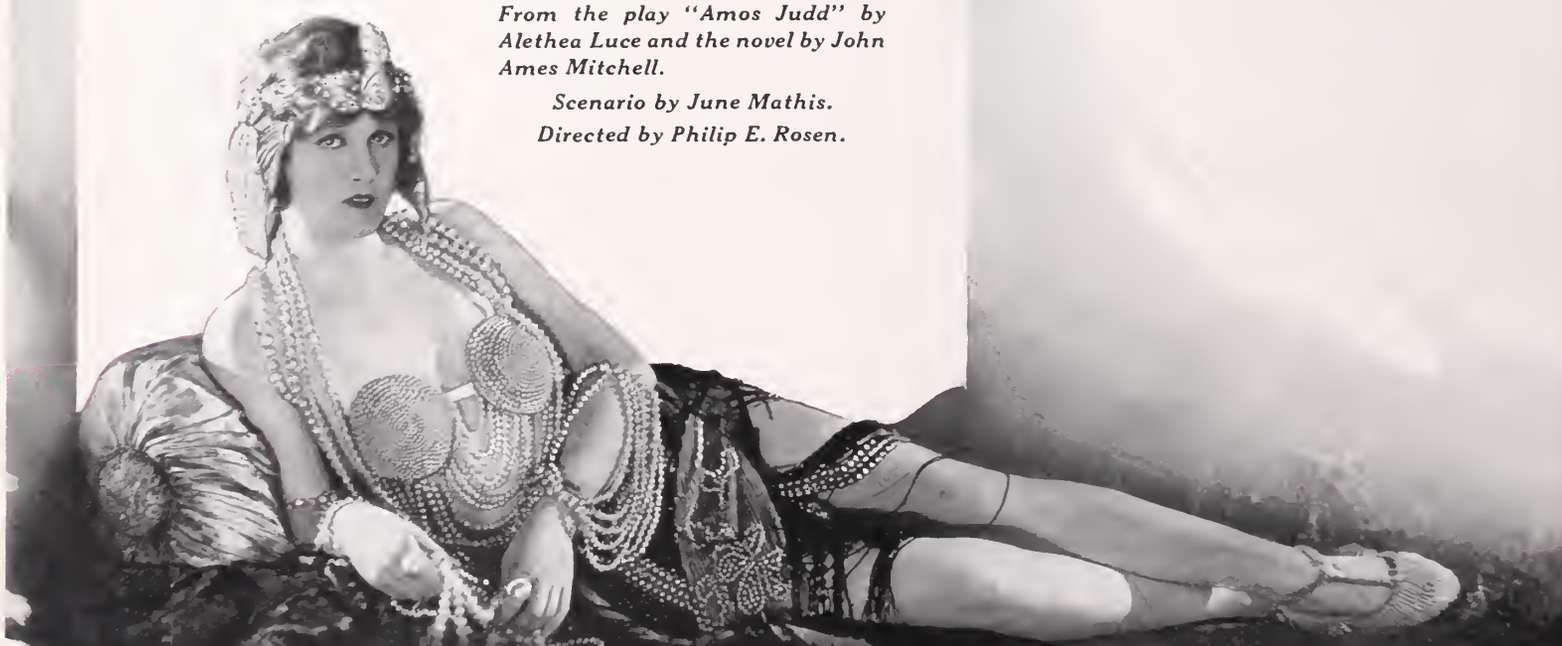
A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

From the play "Amos Judd" by Alethea Luce and the novel by John Ames Mitchell.

Scenario by June Mathis.

Directed by Philip E. Rosen.



A New Masterpiece By a Supreme Artiste

A flawless photoplay gem in a new and flawless setting —Such is Mary Pickford's just completed 1922 reproduction of

"Tess of the Storm Country"

Famous screen classic in which she made her early cinema triumph. As a great diamond glitters in a new mounting so does this photoplay gem stand supreme in the new setting given it by this peerless artiste.

A Marvellous Picture

Wondrously made—A picture so much greater than the original as to beggar description and defy comparison—A picture of such stupendous attraction that millions will clamor to see it—A more beautiful Tess by a more beautiful Mary Pickford—A picture for the grownups and the children, for every man and every woman—A picture all the world will love—A superb screen gem in an entirely new setting.

Millions Are Waiting to See This New Masterpiece At Your Theatres

The Crowning Achievement of Mary Pickford's Career

MARY PICKFORD

in

"Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rosher

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

A Ray For Every Theatre Patron

Charles Ray's "A Tailor Made Man" has everything in it for any theatre audience.

A beautiful love story with the star in a new romantic role. Delicious and uproarious comedy. Many of the most thrilling action scenes ever photographed.

There is Ray as the humble worker—The bashful lover—The novice in high society in his first dress suit—As the budding business man.

A discouraged Ray—A dominant Ray—A fighting Ray—A winning Ray.

Book Now This Ray Feature Your Public Will Rush To See

Arthur S. Kane
presents

Charles Ray

in

"A Tailor Made Man"

By Harry James Smith
As produced by Cohan and Harris
in the United States of America

Direction···Joseph De Grasse

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

You'll Say So, Too.

"One of the finest photoplays of the season."—N. Y. Sun.

"By far the best picture George Arliss ever made."—N. Y. Evening World.

"High-class entertainment which no lover of pictures will wish to miss."—New York Daily News.

"In every way a fine picture. To watch the performance of George Arliss is a delight."—New York Tribune.

"Not merely George Arliss's strongest and most human picture, but bids fair to be considered one of the finest here this year."—New York Herald.

"Arliss makes you feel no one could have done it better."—New York Mail.

"An excellent performance by George Arliss, and no matter what Mr. Arliss does before the camera or on the stage it is worth seeing."—New York World.

"'The Man Who Played God' scores a point. George Arliss's performance is so smooth and genuine that enjoyment of the story is unalloyed."—New York Times.

"An example of George Arliss's most careful and beautiful acting. An uplifting picture as well as a beautiful one."—New York Telegraph.

"Drew capacity audiences at the Broadway Strand."—Detroit Free Press.

"Another photoplay to be proud of."—Detroit Evening Times.

Distinctive Productions, Inc.
presents

GEORGE ARLISS

in

"THE MAN WHO PLAYED GOD"

From a play by Jules Eckert Goodman founded on Gouverneur Morris's story of the same name

Scenario by Forrest Halsey
Photography by Harry A. Fischbeck
Art Director — Clark Robinson

Direction by Harmon Weight

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

A Quail Every Day

For thirty days will sicken any man. The same kind of picture every day for a month will sicken any theatre patronage.

That's why exhibitors always seek something new, different and distinctly novel.

And that's what exhibitors get when they book

"The Glorious Adventure"

The first all-color feature-length photoplay.

This picture has everything any audience can want. It has spectacular melodrama—thrilling scenes of the great London fire—pirate ships—a midnight prison marriage—beautiful Lady Diana Manners—gorgeous gowns—glittering gems.

It's New—It's Novel—It's Different

J. STUART BLACKTON

presents

Lady Diana Manners

in his own story

"The Glorious Adventure"

The First Prizma Color Photoplay
Scenario by Felix Orman

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

INTER OFFICE RUSHGRAM

To HOME OFFICE
From NEW YORK EXCHANGE

October 4th, 1922

Rush fifteen additional prints of "A WOMAN'S WOMAN" for immediate use. These extra prints necessary because of Keith-Moss-Proctor Circuit bookings.

Moe Streimer,
Sales Manager.

MS/ME

This Order tells the story

ALLIED PRODUCERS AND DISTRIBUTORS CORPORATION
729 SEVENTH AVENUE
NEW YORK, N Y

Claremont Film Labratory,
430 Claremont Parkway,
New York City.

October 4th, 1922.

Gentlemen:

Please print twenty (20) additional prints of "A Woman's Woman" immediately. Rush fifteen (15) of these to our New York Exchange.

Very truly yours,
ALLIED PRODUCERS AND DISTRIBUTORS COPORATION.
H. Weinberg
General Sales Manager.

KH:G

Praised by Audiences wherever shown. Booked by the Big Keith-Proctor-Moss New York City Circuit. A picture that pulls every class of picture-goer; that creates strong word-of-mouth advertising, and has big exploitation possibilities.

Albion Productions, Incorporated
presents

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Giblyn Production

Adapted from Mrs. Nalbro Bartley's Saturday Evening Post story of the same name

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

Announcing

LYMAN H. HOWE'S HODGE-PODGE

Educational's Specials

If you played Lyman H. Howe's "A Ride on a Runaway Train," or knew anyone who played it, you need no introduction to Lyman H. Howe and his genius for producing the unusual in short-subject novelties.

Howe has finished twelve one-reel gems that sparkle with fun, puzzling pictures, and art shots from nature that are positively amazing.

The first of the series, titled "King Winter," will be released soon. Every Educational Branch will be pleased to show this picture. You may then judge the surprises you have in store for your audience if you secure the series of Lyman H. Howe's Hodge-Podge for your theatre.

These one-reel specials, released one a month, starting in October, are among Educational's Short Subjects

NATIONALLY ADVERTISED FOR OVER A YEAR

TO TWENTY-FOUR MILLIONS OF READERS

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, *President*

THEY'RE BOOKING *Christie Comedies* and ADVERTISING Them!

Sid Grauman Booked Christie Comedies in Los Angeles. Dwight L. Hill, Pickwick Theatre, San Diego, said:

"'THAT SON OF A SHEIK' IS AN ABSOLUTE KNOCKOUT"

The Newman Theatre, Kansas City, booked Christie Comedies, and Milton Feld took the orchestra off the feature and put it on "That Son Of A Sheik."

Eugene H. Roth booked Christie Comedies and put "That Son Of A Sheik" on at the Granada, San Francisco, with a prologue.

Circle Theatre, Indianapolis, booked the series of Christie Comedies; so did the Strand, Omaha; Liberty, Portland, Oregon; Crandall's Metropolitan, Washington, D. C.; Strand, Des Moines; Walnut, Cincinnati; Rialto, Denver; Paramount-Empress, Salt Lake City—and hundreds of other first-run houses!

BOOK CHRISTIE COMEDIES AND ADVERTISE THEM!

They Are Among Educational's Short Subjects

NATIONALLY ADVERTISED FOR OVER A YEAR

TO TWENTY-FOUR MILLIONS OF PEOPLE

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, *President*

STATE RIGHT BUYERS Start the Winter Season with Real Box Office Attractions

MURRAY W. GARSSON

announces

The First Four of a New Series of Twelve

NICK CARTER

two reel features

THE SPIRIT OF EVIL
UNSEEN FOES
THE LAST CALL
A GAME OF CRAFT

Based on the celebrated "Nick Carter" stories. Over 35,000,000 of these world famous detective stories were sold in book form.

These pictures are Little Features and territories will not be sold without screening.

FOR TERRITORIAL RIGHTS

Address JOHN J. GLAVEY

MURRAY W. GARSSON, Inc.

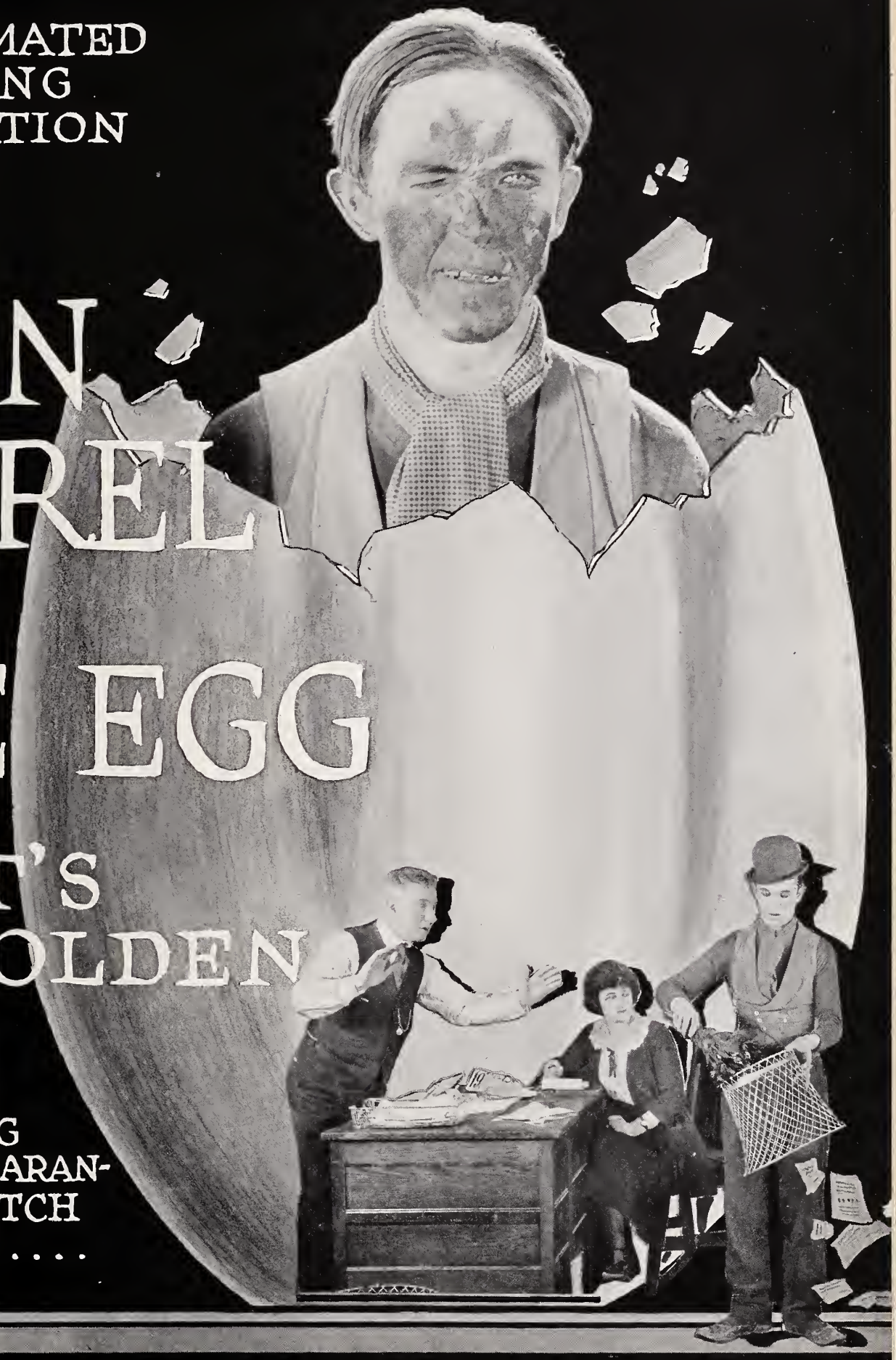
522 FIFTH AVE., NEW YORK CITY

PHONE VANDERBILT 8056

AMALGAMATED PRODUCING CORPORATION
Presents

STAN LAUREL
in
THE EGG

- IT'S GOLDEN



A CACKLING COMEDY GUARANTEED *to* HATCH HILARITY.....

Distributed Exclusively by

METRO
PICTURES CORPORATION

REG U.S PAT OFF
A METRO PICTURE

AMALGAMATED
PRODUCING
CORPORATION
presents

A riotous comedy of social errors; as absurd as a butler's whiskers

STAN LAUREL
in
The WEAK END PARTY

A picture with a moral:
Don't eat steak with a spoon

and on the way is a third

STAN LAUREL COMEDY — MUD *and* SAND

As Spanish as an omelette;
as full of bull as a bull himself

REG US PAT

A METRO PICTURE

Distributed Exclusively by

METRO PICTURES CORPORATION

Where can you get Better 2-reel Features— or even as good?

A Wonderful Name at any Box Office!

JACK LONDON

This great author's famous sea stories offered in a series of

EIGHT TWO-REEL FEATURES

starring

JACK MULHALL

Directed by Robert Hill

Presented by Carl Laemmle

Sure To Please Anywhere!

ROY STEWART

the popular feature star in a series of eight two-reel

Lumber-Jack Stories

Directed by Edward Kull

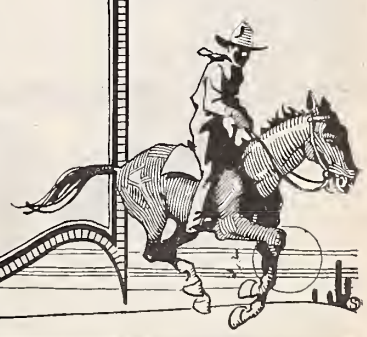
This Star's Biggest and Best Hits!

HARRY CAREY

Eight of this star's best pictures fashioned into

TWO-REEL ACTION DRAMAS

Now Booking



Universal Short Features

You'll Want Every One

Von Stroheim's

"FOOLISH WIVES"

The Greatest Drawing Card Ever Offered Exhibitors

Virginia Valli
House Peters
Matt Moore
in

"The STORM"

Play by Langdon McCormick
Directed by
Reginald Barker

A Big Special Cast
with
Reginald Denny
in

"The KENTUCKY DERBY"

Play by Chas. T. Dazey
Directed by
King Baggot

Booth Tarkington's

"The FLIRT"

With a remarkable cast of favorites
Directed by
Hobart Henley

Presented
Carl

Be Protected—Keep
BIG Unive

When You See Them—So

House Peters
and
An All Star Cast
in

"HUMAN HEARTS"

Play by
Hal Reid
Directed by
King Baggot

by
emmle

PRISCILLA
DEAN
in

"UNDER TWO FLAGS"

Novel by
Ouida
Directed by
Tod Browning

Lon
CHANEY
in

"BITTER SWEET"

Special Cast
including
Virginia Valli
Directed by
Lambert Hillyer

PRISCILLA
DEAN
in

"WHITE TIGER"

A
Powerful Story
of the Underworld
Directed by
Tod Browning

Open Dates for these
rsal—Jewels

THE

Carl Laemmle pre

PROSPER

AUTHORS

Hugh Pendexter
Harvey Gates
Victor Bridges
Shannon Fife
Roy Myers
R. Ramsay
G. B. Lancaster
Mary Lerner
Louis Tracy

Here are nine splendid pictures with great titles, re box-office casts, directed by well known directors, fro popular stories by authors of repute. They have bee named "THE PROSPERITY NINE" because they a the type of pictures sure to bring prosperity to everyo who shows them.

DIRECTORS

Stuart Paton
Irving Cummings
Jack Conway
King Baggot
Lambert Hillyer
Nat Ross
Emile Chautard

nts Universal's
ITY NINE

ll the brains and equipment of Universal City were ought to bear in order to turn out this high grade oduct—THE KIND YOU'VE GOT TO HAVE TO LL YOUR HOUSE WEEK AFTER WEEK. Get sy—see your Universal Exchange at once—sign up for HE PROSPERITY NINE"—*They offer you nine, g sure ways to prosperity.*

NINE BIG SURE WAYS TO PROSPERITY

TITLES

Wolf Law
Broad Daylight
Another Man's Shoes
The Lavender Bath Lady
Ridin' Wild
The Jilt
The Altar Stairs
Forsaking All Others
One Wonderful Night

200,000,000 eager eyes have read it!

Cash In On This Red Hot Box-Office Scoop

Direct from the Capitol Theatre, New York

Cash In On The National Publisher's Tie-Up

With the exception of "In the Name of the Law," this is perhaps the greatest exploitation and box-office proposition of the year.

The national tie-up with Grosset and Dunlap, book publishers—the great exploitation and showmanship provided by F. B. O. experts—the powerful posters—will put this greatest of all mystery plays across with a crash SECOND ONLY TO "IN THE NAME OF THE LAW." The whole world loves Sherlock Holmes. Here he is at his best, played by a great artist, in

CONAN DOYLE'S GREATEST MYSTERY STORY

"THE HOUND OF THE BASKERVILLES"

WITH EILLE NORWOOD AS SHERLOCK HOLMES

FILM BOOKING OFFICES OF AMERICA, Inc., 723 Seventh Ave., N. Y. City. Exchanges Everywhere

SELZNICK PICTURES
REG. U.S. PAT. OFF.
DISTRIBUTED BY SELECT

Critics have praised it as the best comedy creation since "Reported Missing"

Big showmen have shown their appreciation of its drawing power by booking it for all the country's finest theatres

LEWIS J. SELZNICK
presents

"Love Is An Awful Thing"

A VICTOR HEERMAN PRODUCTION
starring Owen Moore

Cast Includes MARJORIE DAW

"Peaceful Peters" will stand up in any company of western subjects and we are not barring anybody or any brand.

GEORGE BLAISDELL, *in Exhibitors Trade Review*

ARROW PICTURES
INDEPENDENT

STRAIGHT TALK
from men who know
concerning
The WILLIAM FAIRBANKS SERIES

Produced by **BEN WILSON**

From Stories by **W.C. TUTTLE**

FRANK ZAMBRENO, CHICAGO,–
"Box-office possibilities unlimited"

TONY LUCHESE, PHILADELPHIA,–
"This series must be successful"

ARTHUR C. BROMBERG, ATLANTA,–
"Exhibitors asking for Bill Fairbanks"

SAM FLAX, WASHINGTON,–
"Just what we need"

HARRY C. SIMERAL, PITTSBURG,–
"They'll go like hot cakes"

H.H. EVERETT, CHARLOTTE,–
"Fairbanks a great drawing card"

R.I. ROBINSON, NEW ORLEANS,–
"Fairbanks has enormous following"

PAUL H. CROMELIN, International Exporter,–
"Fairbanks tremendously popular abroad"

Available at Leading Independent Exchanges

ARROW FILM CORP., 220 West 42nd St. New York City

DISTRIBUTORS FOR UNITED KINGDOM
INTER-OCEAN PHOTOPLAYS, LTD., 162 Wardour St. London

The woman whose name
is soiled with scandal
finds herself the idol
of the press and public
Women crowd about her
men fall at her feet

But the girl whose life
is innocent and unstained
is unknown and ignored

Why?

notoriety!

enthroned!

notoriety

discarded!

EIGHTY MILLION PATRONS

EIGHTY MILLION PEOPLE BUY ONE HUNDRED
AND FORTY MILLION PAPERS A DAY TO READ
THE LATEST SENSATION & SCANDAL

NOTORIETY IS THE BREAKFAST FOOD of the NATION

NOTORIETY IN THE HEADLINES
NOTORIETY IN CONVERSATION
and now Will Nigh has given them
NOTORIETY ON THE SCREEN

Eighty million human beings devouring
Notoriety as their daily diet will make
Eighty million picture patrons who will
Flock to see what they read and talk
About expressed on the screen by the
Foremost independent director of the
Day

WILL NIGH'S PHOTODRAMA

NOTORIETY

is available for territorial purchase from the

PRODUCERS & DISTRIBUTORS

L. LAWRENCE WEBER & BOBBY NORTH

1600 Broadway New York City

Foreign Rights Controlled by Apollo Trading Corp., 1600 Broadway, N. Y. C.

ONE YEAR FROM TODAY

When you check up the greatest successes of the 1922-23 season, you will find that these five head the list –

WILLIAM FOX *presents*
THE FIRST FIVE
OF THIS SEASON'S

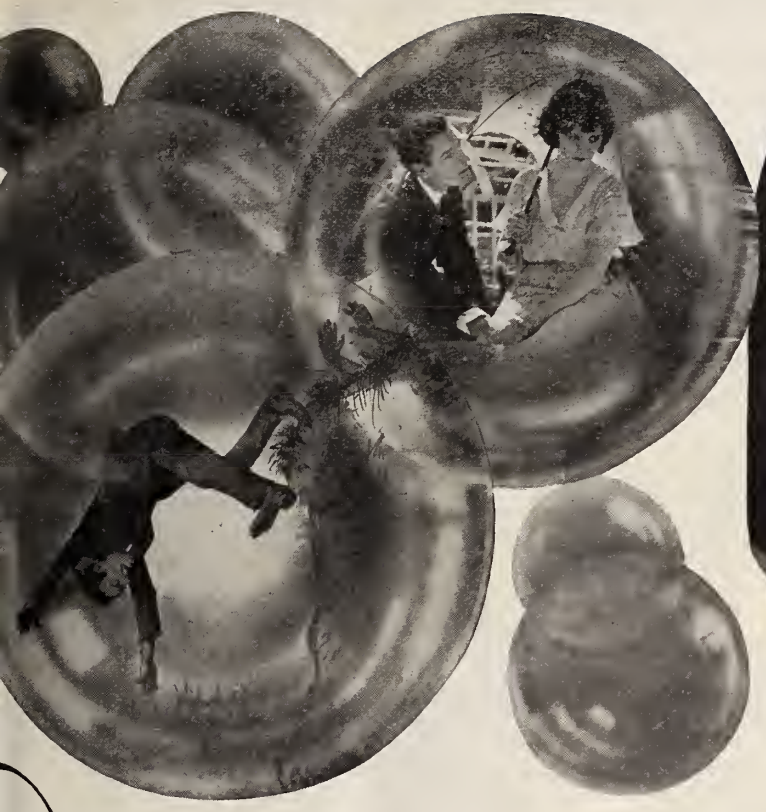
SUPER SPECIALS

FOX FILM CORPORATION

LOOK
WILLIAM
Fox
WITH A
DO
A DASHING - SMASHING
FOX FILM

WHO'S HERE!
FOX PRESENTS
Mix
MONOCLE IN
DARE
DRAMA OF ROMANCE AND THRILLS
CORPORATION.
FOX
INDEPENDENCE & STRENGTH

William Fox
presents
SHIRLEY
MASON
in
Youth Must
Have Love
A drama replete with
mystery-yet bubbling
with the sparkle of
youth and romance
Story by Dorothy Yost
DIRECTED BY
Joseph Franz
FOX
INDEPENDENCE
& STRENGTH
Fox Film
Corporation



William Fox presents

JOHN GILBERT

in

CALVERT'S VALLEY

STORY BY
MARGARET
PRESCOTT
MONTAGUE

DIRECTED BY
JACK DILLON

FRESH FROM HIS TRIUMPH IN "MONTE CRISTO," JOHN GILBERT SCORES AGAIN IN THIS TENSE DRAMA OF THRILLS AND MYSTERY

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

HERE HE IS!

WILLIAM FOX *presents*

LUPINO LANE

The king of the funmakers of two continents in

The REPORTER

NOW SHOWING

The PIRATE

TO BE RELEASED SOON

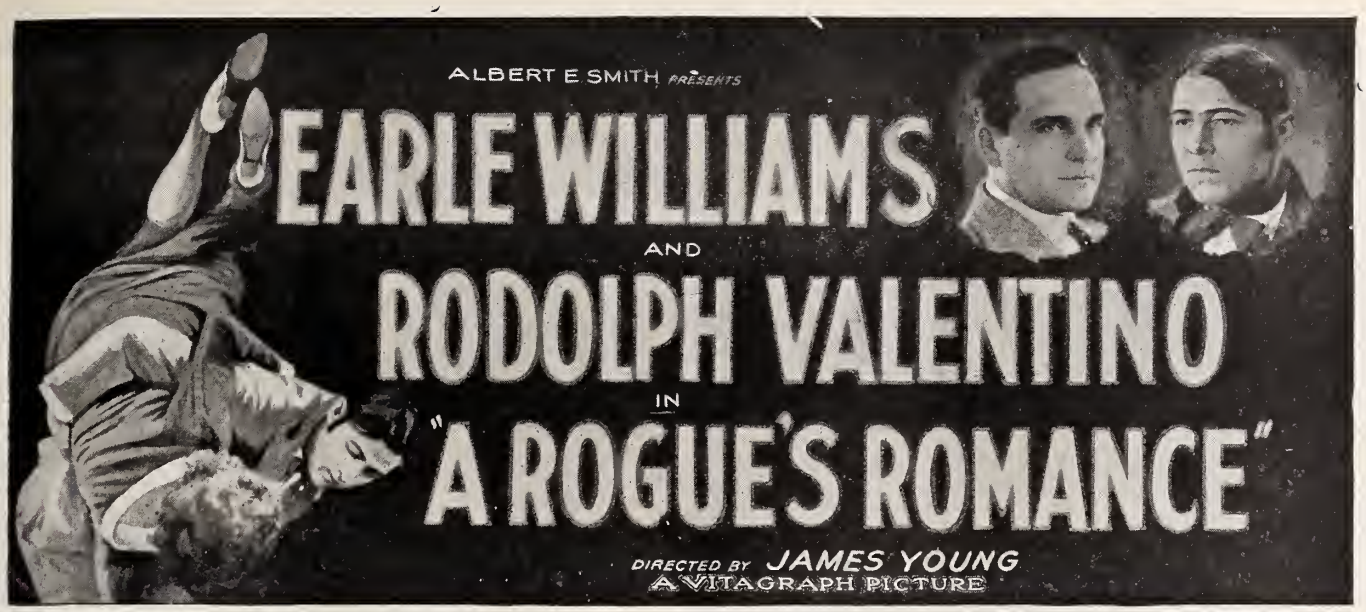
LUPINO LANE
PLAYING HERE TO-DAY

Produced by WILLIAM FOX

A LIFE-SIZE CUTOUT OF LUPINO LANE, AS SHOWN HERE, IS AVAILABLE AT EVERY FOX EXCHANGE. DONE IN STRIKING COLORS, IT WILL PROVE A REAL EXPLOITATION AID FOR THIS COMEDY SERIES.

FOX
INDEPENDENCE & STRENGTH

Fox Film Corporation



TWENTY-FOUR-SHEET POSTER

THREE-SHEET POSTER

SIX-SHEET POSTER

ONE-SHEET POSTER

ONE-SHEET POSTER

ONE-SHEET POSTER

Naturally!

When the Magnificent
new EASTMAN theatre
in Rochester opened
its doors it presented the world's best in
productions — novelties and comedies —

THAT'S WHY

Mr. George Eastman

Personally Selected

PLUM CENTER COMEDIES

That's why the discriminating Mr. Eastman went out of his way to land the greatest of all rural comedians in the greatest of all rural comedies. Mr. Eastman sought the absolute de luxe in comedy entertainment. He wanted the VERY BEST the market afforded. So he chose Dan Mason and his Plum Center Comedies! No comedies have ever received a greater compliment. No words of salesmanship, no words of advertising, can say more than Mr. Eastman's PERSONAL CHOICE OF PLUM CENTER COMEDIES, the latest of which is

Produced by
Paul Gerson
Pictures Corp.

Dan Mason

AS "POP TUTTLE" in

Directed by
Robt. Eddy

"The Fire Fighter"

Gentlemen — it's an absolute out-and-out RIOT

Keep Your
Eye on
F.B.O.

It has that wonderful heart appeal that "made" "The Kid." It has the never-failing element of human interest. It has laughs by the yard—sure-fire, belly laughs all classes of people enjoy.

It is a comedy we can recommend with the utmost sincerity. It is in every sense of the word — A RIOT! Follow Mr. Eastman's lead and BOOK IT YOURSELF—RIGHT NOW!

FILM BOOKING OFFICES OF AMERICA

723 SEVENTH AVE., N. Y. CITY

Exchanges Everywhere

XCHANGES-EXHIBITORS!
You Can Now Book and Play
THE FILM EXPOSE of
AWING A LADY IN HALF
ithout Fear of Legal Prosecution!

GRAB
Your Territory if It's Open!

Horace Goldin

Famous Magician and Performer in Vaudeville of Illusion "Sawing a Woman in Half."

Louis Weiss

of
Clarion Photoplays, Inc.
State Right Distributors
of
"Sawing a Lady in Half."

HOUSE, GROSSMAN, & VORHAUS
1475 BROADWAY
TIMES BUILDING
NEW YORK

OSES H. GROSSMAN
ILLIAM GROSSMAN
OUIS J. VORHAUS
LFRED BEERMAN
EO. R. BRILLES
REDERICK HEMLEY
MAIN OFFICE
5 BROADWAY, NEW YORK
CABLE ADDRESS "LAWHOUSE"

October 4, 1932.

Weiss Brothers Clarion Photoplays, Inc.
1540 Broadway, New York City.

Gentlemen:-

This letter will inform you that Horace Goldin, famous vaudeville illusionist and performer of the act known as "Sawing A Woman In Half" now consents to the exhibition of your picture entitled "The Film Expose' of Sawing A Lady In Half". Mr. Goldin gives his approval to this film as the only authorized version of his illusion in existence for screen exhibition.

This letter will also serve to confirm the arrangement that your company is fully authorized to consummate all existing contracts and to make any new contracts for any disposition of "The Film Expose' of Sawing A Lady In Half".

Very truly yours,

HOUSE, GROSSMAN & VORHAUS

By

Witnessed:

These Exchanges Have It!

Quality Film Service, 1022 Forbes Street, Pittsburgh, Pa.	Western Pennsylvania, West Virginia
Alexander Film Corp., 130 West 46th Street, New York City.	Entire New York State, Northern New Jersey
Masterpiece Film Attractions, 1329 Vine Street, Philadelphia, Pa.	Eastern Pennsylvania, Southern Jersey
Fed. Exch. of New England, 46 Piedmont Street, Boston, Mass.	Entire New England
Lande Film Distributing Co., 201 Broadway Film Bldg. Cincinnati, Ohio.	Southern Ohio, Kentucky
Lande Film Distributing Co., Cleveland Film Building, Cleveland, Ohio.	Northern Ohio
C. & C. Film Company, 804 South Olive Street Los Angeles, California.	California, Arizona and Nevada
Crescent-Federated Exchange, 115 West 17th Street, Kansas City, Missouri.	West Missouri, Kansas
Federated Film Exchange, Film Building, Omaha, Nebraska.	Iowa, Nebraska
Favorite Films, Inc., 143 E. Elizabeth St., Detroit, Michigan.	Michigan
Strand Film Service, 916 "G" Street, Washington, D. C.	Washington, D. C. Maryland, Delaware, Virginia
Greiver Productions, 804 South Wabash Avenue, Chicago, Illinois.	Indiana, Northern Illinois
Gus Metzger, Equity Distributing Corp., 403 Davis Street Portland, Oregon.	Washington, Oregon, Northern Idaho, Montana, American Alaska

HORACE GOLDIN AUTHORIZES THE EXHIBITION of
The Film Expose OF SAWING A LADY IN HALF
WEISS BROTHERS
CLARION PHOTOPLAYS, INC.
1540 BROADWAY, N.Y.
BRYANT 3271

SELLING PICTURES

With unique advertising accessories which helped draw

WARNER SCREEN

"RAGS TO

with

WESLEY

A HARRY RAPF

Our nation-wide advertising campaign, backed up by our attractive advertising novelties, is but another assurance that we are constantly and earnestly striving to help you, Mr. Exhibitor to derive the maximum box-office results when you book a Warner Brothers picture. Our policy is dedicated to exhibitor co-operation.

TO THE PUBLIC

tremendous crowds to the Capitol Theatre, N.Y. to see

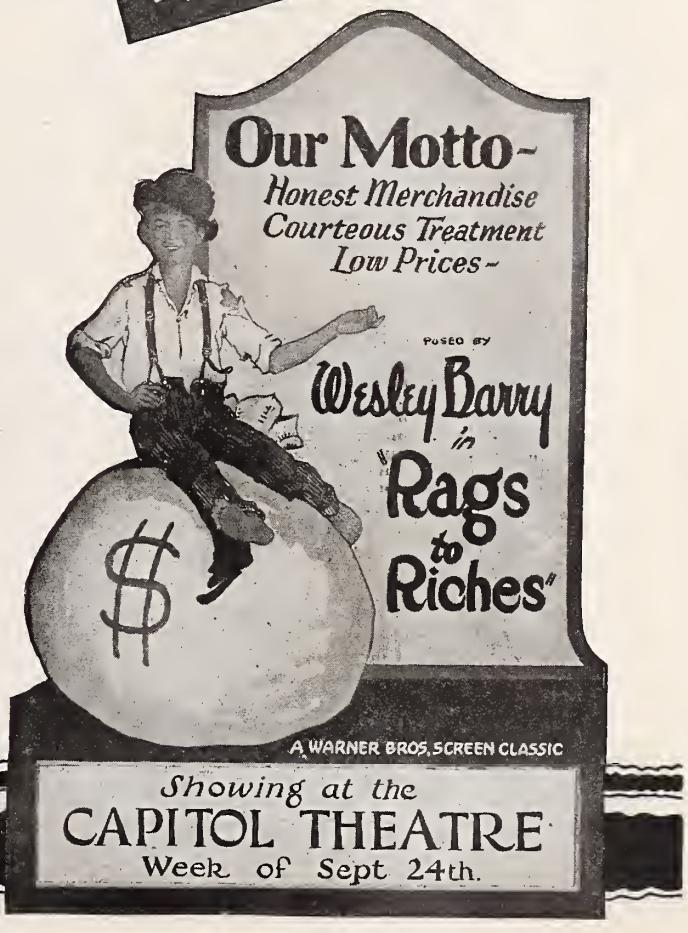
BROTHERS CLASSIC "RICHES"

BARRY

PRODUCTION

Never in the history of Broadway were so many merchants eager to use these co-operative cut-outs for display in their windows. They are in five striking colors, size 9 × 12, with an easel on back, and they are so constructed that the merchant shares in the value of the advertising. You will find that the merchants will be more than anxious to use them.

Our Customers are the best dressed men in town!
Posed by
Wesley Barry in "Rags to Riches"
A Warner Bros. Screen Classic
Showing at the
CAPITOL THEATRE
Week of Sept 24th.



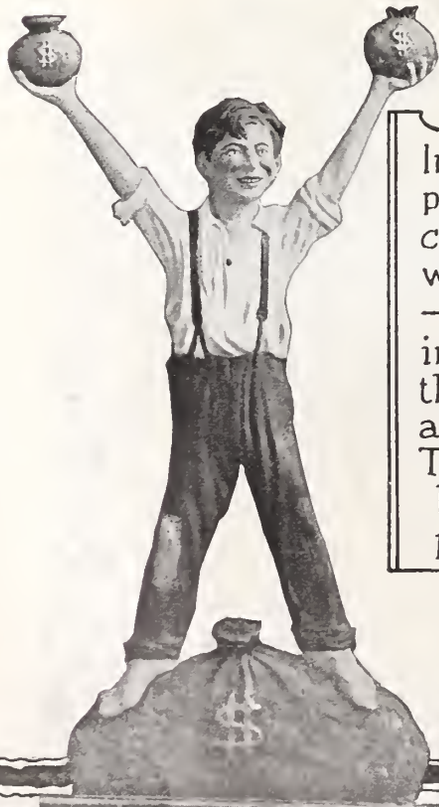
EXPLOITATION

An attractive advertising novelty

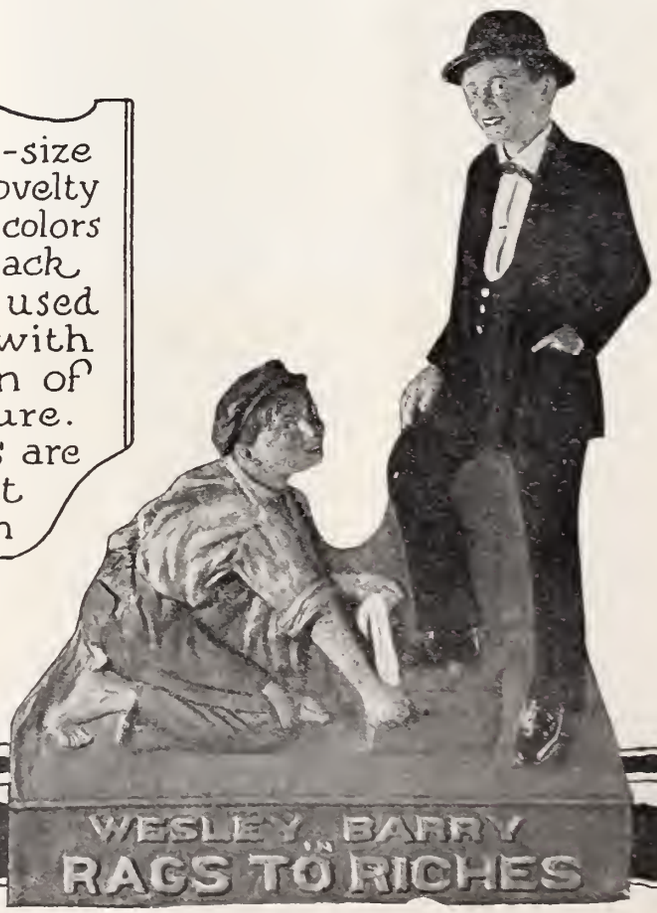
TWENTY IN EVERY

Four colored door-knob hanger with string attached, size 4×6

Beautifully colored sticker, actual size



Inexpensive life-size papier mache novelty cut-outs, natural colors with easel on back — never before used in connection with the exploitation of a motion picture. These cut-outs are bound to attract public attention



NOVELTIES

taken into the household is a

FOUR SHEET HOME

Sliding novelty, beautifully colored, shows a contrast of Barry in rags and in riches ~

Paper hat, four colors, size 11×17

Lithographed blotter, four colors, size 4×8½

4th of the

HODKINSON BIG 7

Distributors of Official Urban Movie Chat

"HEART'S HAVEN"

"Should Prove a Sure-Fire Success"

Benj. B. Hampton, producer of so many successful screen plays, has scored another triumph with the adaptation of Clara Louise Burnham's popular novel, "Heart's Haven." For here is a story that is as different in plot construction as day is from night. Based on a theme borrowed from one of the most subtle forces of nature, the story of "Heart's Haven" is carried along with surprising developments, finally culminating in a climax that is as true to life as the changes of the seasons.

Few indeed are the readers of American fiction who are not acquainted with the novels of Clara Louise Burnham. Endowed with one of the most brilliant minds of her profession, Miss Burnham has provided the public with a number of highly successful novels, of which the story of "Heart's Haven" is easily the leader.

Viewed from the angle of the box-office, "Heart's Haven" is a picture that can be depended upon to show extraordinary returns. The exploitation possibilities are practically unlimited.

What the Critics Say:

EXHIBITORS TRADE REVIEW:
This picture will have a tremendous appeal.

M. P. NEWS:
Exudes a wholesomeness sure to be appreciated.

EXHIBITORS HERALD:
Has all the charm and simplicity and wholesomeness of Burnham novels and is a welcome change from the usual hectic drama and domestic tragedy. Its appeal is heightened by very beautiful photography throughout and several well drawn characterizations. Where audiences appreciate simple sentiment carefully portrayed it should succeed.

MORNING TELEGRAPH:
This picture is extremely well made and the cast is a fine one.
The picture is a finished piece of work.

FILM DAILY:
"Heart's Haven" should prove a sure-fire success.

SCREEN OPINIONS:
"Heart's Haven" is a picture that holds inspiration. The production is wholesome and thoroughly entertaining, and has an abundance of human interest and considerable comedy in which Frank Hayes, a tiny dog and two small children play no small part.

A Beni. B. Hampton Production

from the great novel by
ARA LOUISE BURNHAM

with ROBERT McKIM-CLAIRE ADAMS
and CARL GANTVOORT

FOR FALL RELEASE

nd Literary Digest's "Fun From the Press"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

Announcing

To the Exhibitors and the Public the

GENE STRATTON-PORTER

Productions

Which will be made under the personal supervision of the Author, and which will include film dramatizations of the following of her record-making books:

MICHAEL O'HALLORAN
THE HARVESTER
A GIRL OF THE LIMBERLOST
A DAUGHTER OF THE LAND
HER FATHER'S DAUGHTER
AT THE FOOT OF THE RAINBOW
THE FIRE BIRD
and others

Gene Stratton-Porter leads all other contemporary novelists in the number of her readers and book sales. More than

10,000,000 COPIES OF HER BOOKS

have been printed and sold to English-speaking readers, giving her an estimated audience of

50,000,000 READERS

and a marvelous sales record, beginning with the famous "Freckles" down to the present time of

1,645 COPIES SOLD EACH DAY FOR 18 YEARS

In addition to this matchless record of sales in the English language, there are EIGHT FOREIGN TRANSLATIONS, including the Arabic, and three Braille point editions for the blind.

The famous Bird Woman of the Limberlost country, in Indiana, is known where ever books are read. Her readers include lovers of clean, wholesome, inspiring fiction and nature studies between the ages of fifteen and ninety.

The first of her personally produced pictures, now being made with an all-star cast at the Ince Studios in Los Angeles, will be MICHAEL O'HALLORAN—a clean, simple story of real people, doing things in a sincere way, under the inspiring influence of an unusual newsboy—Michael O'Halloran, the most lovable youngster of modern fiction.

Up to June 1, 1922, the certified figures of Doubleday, Page & Company, showed that

1,061,473 COPIES OF "MICHAEL O'HALLORAN"

had been sold. Publishers estimate readers on a basis of five readers to the volume, which gives this novel, alone, more than FIVE MILLION READERS who will be anxious to see Mrs. Porter's own screen version of the story.

Gene Stratton-Porter has carefully selected a competent, experienced staff of picture makers to produce her films. She will be with them each day to contribute her own genius to the work, to add the little, intimate, psychological touches that have made her fiction people beloved by all the world; and to assure her millions of readers a film version which will be true in spirit to the books.

MICHAEL O'HALLORAN will be ready for the public early in the Winter. Distribution arrangements will be announced later. Meantime, exhibitors who wish to make plans for booking

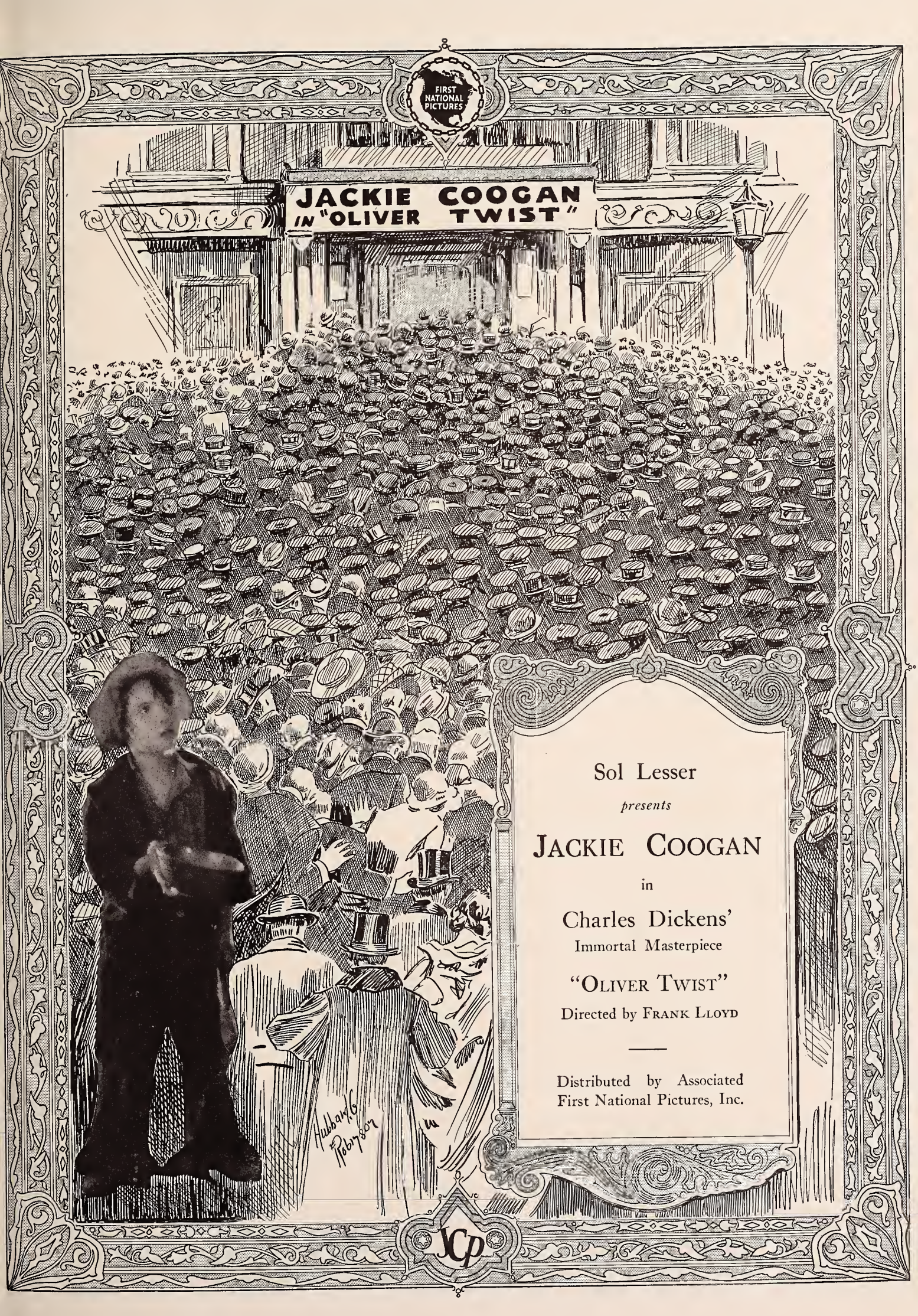
The Biggest Box Office Attractions of the Year
and the Most Widely Read Stories of Modern Fiction

may do so by communicating with

GENE STRATTON-PORTER

Productions

609 North Western Avenue
Los Angeles, California



Sol Lesser

presents

JACKIE COOGAN

in

Charles Dickens'

Immortal Masterpiece

"OLIVER TWIST"

Directed by FRANK LLOYD

Distributed by Associated
First National Pictures, Inc.

FIRST NATIONAL PICTURES

Lionel Belmore

Lon Chaney

Gladys Brockwell

Lewis Sargent

James Marcus

Edouard Trebaol

Esther Ralston

JACKIE COOGAN
As *Oliver*—the little boy that craved more love.

Nelson Mc Dowell

George Siegmann

Joan Standing

Gertrude Clair

Taylor Graves

2 plus 2 equals 4

YOU KNOW THAT!

These pages are the producer's pledge of

SERVICE!

. . . not their venture into salesmanship.

The purpose of these pages is to give to exhibitors the assurance of the producer's cooperation and to convince them that service, ample in measure and abundant in suggestion and of money-getting power is theirs when they book

JACKIE COOGAN

in

Charles Dickens' Classic Masterpiece

"OLIVER TWIST"

JACKIE COOGAN
as *Oliver* ~ in the establishment of Mr. Sowerberry

Do These Scenes Invite Interest?

Charles Dickens'

"OLIVER TWIST"

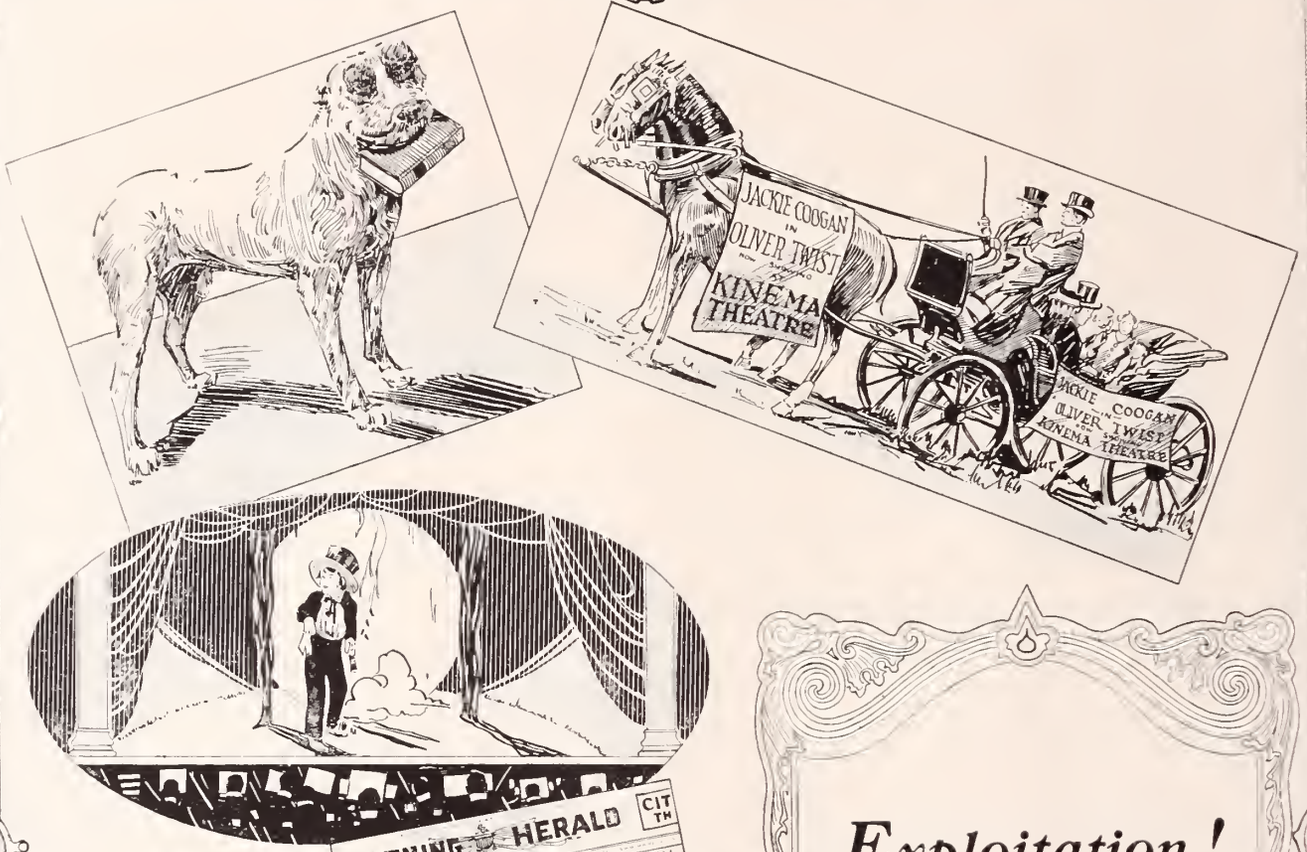
has been evoking like interest for nearly a century! Millions of readers have imagined these episodes; you will realize them when you project

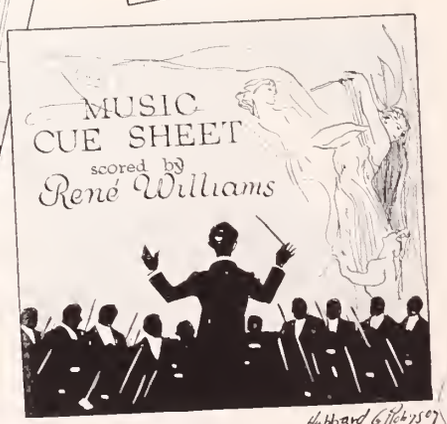
JACKIE COOGAN

in

"OLIVER TWIST"

on your screen and your patrons will reward you with their tribute of laughter and tears . . . and money at the box office!





Hubbard & Hickey

Exploitation!

On this and following page are but a few suggestions that are easily realized.

Your Street Exploitation!

A Dog Contest!

Appropriate Stage Settings!

The Walking Book!

Old Clothes Matinee!

Accessories!

Music Cues!

A full description of these and many other new and novel stunts will be found in the Special Service Campaign book on "Oliver Twist" compiled especially for you, Mr. Exhibitor.

(***Write for your copy today***)

FIRST NATIONAL PICTURES
JACKIE COOGAN in Charles Dickens' 'OLIVER TWIST'
Your House Attaches
JACKIE COOGAN in "OLIVER TWIST"
Charles Dickens' 'OLIVER TWIST'
JACKIE COOGAN in 'OLIVER TWIST'
JACKIE COOGAN in 'OLIVER TWIST'
OLIVER TWIST
Did not wear these kind of clothes
BOYS' CLOTHING
Charles Dickens' 'OLIVER TWIST'
Now on Sale
See the screen version at the KINEMA
Starring
JACKIE COOGAN
Ye Olde Book Shoppe
GROCERIES-PROVISIONS.
HATTERS & FURNISHERS
More Stunts That Will Get Money!
Your Lobby!
Your House Service!
Clothes Tieups!
Window Tieups!
Hat and Cap Tieups!
Grocery Store Displays!
These and many more are yours to command!
JCP

FIRST NATIONAL PICTURES

AN INVINCIBLE TRIO

Jackie Coogan
Charles Dickens
"Oliver Twist"

A Household Word!

The name of Charles Dickens' "Oliver Twist" has been a household word for a century. To the book and the story is now added the name of

JACKIE COOGAN

who enters to give reality and spirit to the dream child of Dickens.

JACKIE COOGAN
CHARLES DICKENS
"OLIVER TWIST"
} *An Invincible Trio!*

JCp

MARTIN JOHNSON FILM COMPANY
PRESENTS

"HEAD HUNTERS OF THE SOUTH SEAS"

MARTIN JOHNSON'S
Thrilling Adventures Among Wild Tribes of Malekula

A GREAT 5 PART FEATURE

ASSOCIATED EXHIBITORS
Arthur S. Kane, *President*

A tribe of head hunters on the warpath!
Hundreds of savages dancing in weird frenzy!
A real tropical jungle! A real earthquake!
A strange tribe of monkey people!
Man-eating sharks after man-eating savages!
A volcano erupting flames and smoke!

Adventure! Danger! Beauty! Surprise!

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRESIDENT

PRESENTS

SILAS MARNER

GEORGE ELIOT'S FAMOUS NOVEL

PRODUCED BY
FRANK P. DONOVAN

"One of the photoplay classics of the world. A worthy achievement, excellently portrayed and sure to please in every way."—*Philadelphia Record.*

"Individuals who believe motion pictures are hopeless by all means should see 'Silas Marner.' If the judgment of the writer is not mistaken, it is one of the very best pictures shown in Cincinnati during the last year. It is a credit to the producer and a credit to the Lyric Theatre. If you do not see it, you will have missed something well worth while."—NIXSON DENTON in the *Cincinnati Tribune.*

"'Silas Marner' is the sort of film that keeps our hope alive amid the hokum of the average feature film current throughout this land of freedom. The acting is first rate. The photography is excellent. Its entertainment value is 90 per cent."—*Baltimore American.*

"'Silas Marner' is not 'highbrow.' It will not go over the heads of any audience. It is straight, out-and-out drama, almost melodrama."—*Los Angeles Herald.*

THE CAST:

Crauford Kent
Marguerite Courtot
Robert Kenyon
Nona Marden
Ricca Allan
Austin Huhn
Anders Randolph
Bradley Barker
Charles Coghlan
Marie Edith Wells
Alice Fleming
George Fawcett
Helen Rowland
Jean Girardin
John Randall

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

WYNDHAM STANDING

DOROTHY MACKAILL

GEORGE FAWCETT

WARNER RICHMOND

SYRACUSE MOTION PICTURE COMPANY PRESENTS

Wyndham Standing

in

"The Isle of Doubt"

with *Dorothy Mackaill* and *George Fawcett*

story by Derck Bram

Among others, already booked for these theatres

Victory,	Providence	Regent,	Springfield, O.
Majestic,	Albany	Model,	Sioux City
Minerva,	Pittsburgh	Rex,	Racine
Parkway,	Baltimore	Regent,	Kansas City
Liberty,	Jersey City	Empire,	Mobile, Ala.
Garden,	Charleston, S. C.	Lyceum,	Memphis

Marcus Loew's Theatres, Greater New York

"The Isle of Doubt"—a Body of Land, Entirely Surrounded by Hot Tempered Romance and Red Blooded Adventure

DIRECTED BY HAMILTON SMITH

PHOTOGRAPHED BY ARTHUR CADWELL

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS

PATHE EXCHANGE INC.

Big Moments in a Drama T

You can get some idea of the bigness of this picture by looking over these stills. Everyone is an actual picture from a scene in the play. Read the captions. They are actual sub-titles, and give you just a hint of all the fun and heart touches in the picture. And it is the most touching heart drama ever screened, with the quaintest humor underlying its pathos.

"Ming Toy, you just same like vamp."

"Vamp is woman bee. You get honey—you get stung."

"Please ask Christian God to save Ming Toy from love boat."

"Say, kid, I speak only dignified American language—you get me, Steve?"

"You she devil—I get rid of you. Tonight I'll sell you on love boat."

"Ming Toy don't want to be Chinese girl—got nothing China—don't think China—don t feel China—don't know why for Hell God ever put me in China."

Joseph M. Schenck
presents

FIRST NATIONAL PICTURES

CONSTANCE
"EAST is

ming With Fun and Thrills!

Our charming star in her first big dramatic production and one that fairly tears the heart in two. Adapted by Francis Marion from the play by Samuel Shipman and John B. Hymer as produced by William Harris Jr. Photographed by Antonio Gaudio; Art Director, Stephen Goosson. Directed by Sidney Franklin, director of "Smilin' Through". A First National Attraction.

"Always use perfume when doll up for Mr. Billy. Sure I use tar soap. Best perfume. Don't leak out."

"You make google eyes on my balcony."

"I learn most elegant way of performing American chewing habit."

"Nice white man's God, send Ming Toy's sweet American man. If you no can send him, then please make Charlie Yong be good to Ming Toy. If Charlie Yong not be good to Ming Toy, please white man's God, make Charlie Yong go to Hell."

"Billy, I think you shouldn't marry me. If you do maybe so after while we have little baby with pig tail."

TALMADGE in WEST"

FIRST NATIONAL PICTURES

"It's sure to be a Big Success"
LOS ANGELES EXAMINER

Los Angeles Examiner

BY DORIS ANDERSON

THERE will some day soon be an end of producers who claim that pictures cannot be both of high quality and popular. With the advent of Thomas H. Ince's "Skin Deep," and other films of the same standard, one of the best excuses for mediocre productions goes by the boards.

"Skin Deep" is a splendid picture from beginning to end. It has all the earmarks of a popular one.

The characters are made real with a predominating quality. They are good or bad or both, but for some reason other than a subtitle. They do things which make them so.

"Skin Deep" is melodramatic in parts, but it is fascinatingly different melodrama that merges smoothly into drama. It is psychological without becoming immobile. It is active without losing thoughtfulness.

The situation in itself is an intriguing one—the modern miracle of facial surgery. It is a possibility that no one can question. It is still strange and thrilling enough to be imbued with fantastic novelty.

A perfect production, tense, true, and brightly humorous. It is a picture made real by an infinity of tiny little human touches.

One cannot congratulate Hillyer enough. His sure, stern guidance is evident in every detail. Sills does as interesting piece of work as the featured lead.

Florence Vidor is charming. Marcia Manon gives a splendid portrayal. The supporting parts are given capably by Charles Clary, Winter Hall, Joe Singleton, Frank Campeau, Gertrude Astor, Muriel Francis Dana and B. H. DeLay.

Thomas H. Ince presents
"SKIN DEEP"

The story of a "gangster" whose entire character was changed through the "remaking" of his face by the mystery of modern plastic surgery. A powerful, fast moving melodrama with the Ince Punch—unique—different. It is now cleaning up for exhibitors at every showing. **BOOK NOW!**

By Marc Edmund Jones

Directed by Lambert Hillyer

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 58, No. 8
Oct. 21, 1922

Memo for Mr. Hays:

We read in The New York World that Will Hays has been asked to look into the treatment of actors by surly office boys and other guardians of the outer portals at motion picture studios.

This is a vitally important matter.

Something must be done at once.

The other day it was Something Else that Mr. Hays was going to be asked "to look into." Tomorrow it will be Still Something Else.

Well, we hope that Mr. Hays gets quick action in the case of the high and mighty studio attendants. A number of things have been called to our attention which we must ask him "to look into at once."

All vitally important matters.

* * *

An exhibitor reader in Pawtuxet, Ohio, has asked us to call to Mr. Hays' attention the quality of the cigars being dispensed by the film salesmen this season.

The salesmen, says Exhibitor Joe Glumphus, must be falling for this stuff they read about the return of the good five-center.

This is a vitally important matter.

Something must be done at once.

Mr. Hays has an opportunity here to show his mettle.

* * *

From Solid Ivory, Nebraska, comes another urgent letter that will have to be called to the attention of Mr. Hays.

The letter is signed by the secretary to Ike Ingus, the first run and last hope in Solid Ivory. Ike asks Mr. Hays to take immediate action to improve the quality of the paper used in press books, broadsides, catalogues and other free mailing matter.

Ike runs one night a week—and doesn't care much which night it is. The fifty residents of Solid Ivory don't support him very strongly. But the waste paper value of his mail matter has enabled Ike to eke out a more than comfortable existence.

Now that the waste paper market is going up Ike has visions. He thinks he may be able to save even the trouble of running that one night. It all depends on the action taken by Mr. Hays.

This is a vitally important matter.

Something must be done at once.

Mr. Hays has an opportunity here to show his mettle.

* * *

Peeved at the action of the actors, The Amalgamated Association of Office Boys has adopted a set of resolutions which will be slipped under Mr. Hays' door some morning.

The boys are up in arms over bosses who force them ninety-nine times a day to pass the lie, "Mr. Uppus is in conference," "Mr. Uppus is in the projection room and won't be free for two hours."

No complaint is made by the boys that the continual lying has a tendency to corrupt their morals. They base their plea for justice on the simple statement that the lack of originality is cramping their style.

This is a vitally important matter.

Something must be done at once.

Mr. Hays has an opportunity here to show his mettle.

* * *

These serious tangles cleared up, The International Conference of Trade Paper Editors has a problem to place before Mr. Hays.

They wish him to use his political influence to place before the Federal Trades Commission the unfair competition of Daily Racing Form.

The decision to ask Mr. Hays to look into the matter was reached after a few of the editors had made trips with their eyes open through 729 Seventh Avenue and along the film rows of Chicago and some other exchange cities.

They claim that the Release Chart has no chance in competition with the Past Performance Index.

This is a vitally important matter.

Something must be done at once.

Mr. Hays has an opportunity here to show his mettle.

Robert E. Welsh

B. P. A. Incorporates

Plans To Stimulate Public Interest In Pictures

The "B. P. A. of the World" filed papers of incorporation with the secretary of state's office in Albany, N. Y., the past week, and named as its directors Dr. Robert Watson, Mrs. Harry Sternberger and John A. Quinn, of New York; Charles A. McMahon, of Washington, D. C., and Ilsley Boone, of Oakland, N. J.

The papers of incorporation as filed with the Secretary of State, outline the objects of the corporation in part, as follows:

"To prevent as far as possible unfair criticism and propaganda from being circulated against the motion picture art and profession;

"To secure freedom from unjust or unlawful exactions and regulations;

"To stimulate public interest and patronage, and to generally elevate the standard of motion pictures and plays."

The principal office of the concern will be located in New York city. In addition to the ones named as directors, Dan H. Dugger, Jr., Emil H. Eppright and Edward S. Shaw are also interested in the concern.

Big Gathering There

Women's Organizations Pledge Co-operation With Crandall Theatres

The interest caused by the newly established Public Service and Educational Department of the Crandall Theatres, in Washington, D. C., was, it is said, demonstrated by the distinguished gathering that responded to the invitation of Mrs. Harriet Hawley Locher, director of the new public relations department, to attend a reception and tea in honor of Mrs. Woodallen Chapman, chairman of the Motion Picture Division of the General Federation of Women's Clubs and a member of Will H. Hays committee of twenty, in her studio in the Metropolitan Theatre building on Tuesday afternoon, October 3.

Every important woman's movement in the National Capital was represented, all pledged themselves and their respective organizations to wholehearted co-operation with Harry M. Crandall and his staff in their effort to make the Crandall Theatres not merely places of amusement but community centers of genuine value to residents of Washington.

Nolan in New York

Harry T. Nolan, president of Associated First National Pictures, Inc., of Colorado, reached New York Monday and began serving as a member of the First National Rotating Committee. Mr. Nolan is a successful Denver exhibitor.

They're Out of Luck!

Eight years ago Spyros and Charles Skouras were bus boys in a St. Louis hotel. Now they're among the leading exhibitors in that Missouri city. Fast work! But eight years isn't nearly long enough to qualify either of them as the Daddy of Them All. On the other hand, John Karzin's experience dates from 1905 and so he's nominated. See Page 663.

Added to Staff

W. B. Frank, general sales manager of Associated Exhibitors, has announced the addition of three new men to the organization's already large staff of sales representatives. They are Charles A. Kuehle, who joins the Cincinnati forces; W. W. Rowland also has been named to the Cincinnati office; C. H. Stewart has been added to Associated's sales staff in St. Louis.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, regional news; T. S. da Ponte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

Copyright, 1922, by Chalmers Publishing Company.

Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

Holds Convention

M. P. T. O. of Missouri to Meet October 18 and 19

The Motion Picture Theatre Owners of Missouri will hold its semi-annual convention at Excelsior Springs, Mo., October 18 and 19. Among those who will be guests of the organization and will address the members of the association will be President Sydney S. Cohen, of the national exhibitor organization; Will Hays, of the producers division; Senator James A. Reed, Governor Arthur M. Hyde, of Missouri, and many others of importance.

From every indication it appears that there will be the largest attendance ever had at any of the exhibitors' conventions held in the western states. Exhibitors from other states have expressed their intention of attending the Missouri convention. President Pramer, of Nebraska; President Van Praag, of Kansas; President W. A. Steffes, of Minnesota, and President Cady, of Michigan, have all signified their intention of attending.

Among the subjects to be discussed will be the Music Tax, Lambert Bill and legislative program.

Finds Business Good

South American Outlook Said To Be Flourishing

E. E. Shauer announces that John L. Day, South American representative of the foreign department of the Famous Players-Lasky Corporation, returned Monday, October 2, on the Pan-American from a three-months' visit to Rio de Janeiro, where he made arrangements for increased Paramount distribution during the coming year. The Paramount offices in Rio de Janeiro and Sao Paulo were found to be in flourishing condition, the business of the last year having shown an important increase over the preceding year.

Prospects for the new year are unusually bright, according to Mr. Day, as the demand for high grade productions is constantly increasing. Foreign competition has made no serious inroads upon the market for the best American productions, in his opinion, and will not do so in the future, unless the high standard set by leading American producers is allowed to lapse.

McCabe in Town

Vincent J. McCabe, Canadian manager for Associated First National Pictures, Inc., came to New York recently after visiting First National Exchanges at St. Johns, Montreal, Winnipeg and Calgary. He said the business outlook in Canada was bright, that exhibitors were optimistic and, in some instances, were paying higher prices than ever before.

Throng Attends Convention of Michigan M. P. T. O.

McLaren Succeeds Cody as President—Cash Collection $11,000

(*By Wire to Moving Picture World*)

Flint, Mich., October 10.

THE third annual convention of the Motion Picture Theatre Owners of Michigan opened here Tuesday with the largest attendance in its history and with delegates from almost every sectional unit in the country on hand to look in on the business sessions of the body which has been characterized as the best functioning of all those in the national personnel.

The early part of Tuesday morning was devoted to the registration of delegates, followed by the visiting of various exhibits displayed by Detroit film exchanges. It was close to 11 a. m. when Claude Cady, of Lansing, president of the Michigan organization, opened the first business session. The address of welcome was made by William H. McKeighan, Mayor of Flint, and was followed by a short talk by William Holler, managing director of the Flint Chamber of Commerce. Charles Garfield, of Flint, chairman of the convention committee, responded.

President Cady delivered his annual address, summarizing the work transacted by the organization during his administration and emphasized during his address the fact that exhibitors should contract only for such pictures as they can actually play and that any other procedure is unfair to the exchange and detrimental to the exhibitor. He stated that during the coming year it will take $25,000 to finance the organization and that the five per cent. rental tax abolishment had saved the exhibitors $240,000.

The following committees were then announced: Resolutions—J. R. Denniston Monroe, chairman; Charles Carlyle, Saginaw; H. C. Schram, Kalamazoo; A. J. Kleist, Pontiac; Kenneth Fitzpatrick, Chicago. Budget Committee—W. S. Butterfield, chairman; Fred Rummler, Detroit; Herb. Weil, Port Huron; Elwyn Simons, Adrian; H. G. Hall, Detroit. Finance—J. C. Ritten, Detroit, chairman; Blair McElroy, Chicago; Joe Denniston, Monroe; J. M. Slocum, Detroit; H. G. Hall, Detroit.

Dehull M. Travers, of Flint, an attorney, extended a welcome in behalf of the Rotarians, the Flint Chamber of Commerce and Flint Lawyers' Club, and touched upon co-operation in a short address. This concluded the first business session and then the delegates were taken by automobiles for an inspection of the Buick automobile plant.

The Tuesday afternoon session was opened by the reading of the treasurer's report by Fred Rummler, showing the association to be in a healthy financial condition. H. M. Richey, general manager of the organization, made a detailed report of the activities of the association during the past year and at the conclusion, he was accorded a unanimous vote of thanks for his untiring labors in behalf of the members.

M. J. O'Toole, head of the Public Service Department of the National Association, complimented the Michigan organization for its efficient methods in setting an example for all other state organizations in the country. He gave a detailed report of how the five per cent. tax bill was eliminated from the statutes. Mr. O'Toole also outlined the work being done by the National Association and paid high compliments to the sagacity and leadership of the national president, Sydney Cohen. The record booking on Movie Chats by the Michigan organization was also highly lauded by Mr. O'Toole.

The reading of minutes for last year's meeting by H. C. Hall was ordered suspended, following a motion instituted by James C. Ritter. Telegrams extending good wishes were received and read from Rhode Island, Kansas, Illinois and Missouri state organizations. Brief remarks on organization were made by Martin Smith, secretary of the Ohio organization, and W. F. Woodhull, of New Jersey. General Manager Richey then announced the various entertainment features for the remainder of the convention.

The banquet Tuesday evening was one of the most colorful events in the history of Michigan motion pictures. During the dinner and between speeches, entertainment in the form of vaudeville and specialties was provided through the courtesy of the Flint exhibitors. J. R. Denniston, of Monroe, acted as toastmaster. Short addresses were delivered by the following: Claude Cady, president; Sydney S. Cohen, national president; Courtland Smith, representing Will H. Hays; M. J. O'Toole, from the national association; W. S. McLaren, Jackson; Alfred J. Murphy, legal counsel for the Michigan association; A. J. Moeller, general manager, New York; W. A. True, Connecticut; W. A. Steffes, Minnesota; W. F. Woodhull, New Jersey, and a number of other prominent state and city officials.

A gentleman acquainted with the moving picture industry will leave for England and France in a few weeks and will have opportunity to perform any commission entrusted to him. References, if desired.

Address "Commission," Moving Picture World.

Wirt McLaren Elected

Flint, Mich., Oct. 11.

(*By Wire to Moving Picture World.*)

THE first topic for discussion at the Tuesday morning session was that of insurance, by Howard Luce, of the Mills Mutual, who are now insuring exhibitors at a saving of 25 per cent. The main address of the morning was by Sydney Cohen, summarizing the activities of the national body since the Washington convention. He laid particular stress upon the necessity of continued co-operation and the support of the national association. Al Steffes, of Minnesota, and William True, of Connecticut, made brief remarks, the latter discussing the proposed new standard form of booking contract with distributors.

At noon the ladies were tendered a luncheon. Phil Gleichman, Detroit, reported for the credentials committee. Wirt McLaren, Jackson, Mich., touched on the amount necessary to run the state organization for the ensuing year. Blair McElroy, of Chicago, pleaded with the delegates to make liberal contributions in the way of dues, the delegates present responding to the extent of approximately $11,000. It will be an easy matter to secure the necessary balance

(*Continued on page* 660)

Rowland Urges More Attention Be Given Continuity Writing

WHAT are the rank and file of producers, directors, stars, continuity writers and others going to learn from the best of this season's motion pictures? Are they going to profit by them? Or will they go along in haphazard fashion ignoring logical continuity and otherwise turning out pictures that aggravate the public?

These questions were put to Richard A. Rowland, a member of the executive forces of Associated First National Pictures, Inc., who for many years has studied production from every angle and who is an expert on the making of pictures. As president of Metro Pictures Corporation, Mr. Rowland made a big name for himself, both as a producer and executive. As senior member of the firm of Rowland and Clark, with extensive theatre holdings in Western Pennsylvania, he has demonstrated his ability as an exhibitor.

"For the last ten years we have been educating our patrons up to the idea of seeing 'better pictures,'" said Mr. Rowland. "And it has only been within the last ten years that we have had discriminating audiences. We have brought more people into our theatres by showing better pictures. And now we must live up to the standard we have set—or what happens? Use your own imagination.

"To my way of thinking, while the director is a tremendous force in good picture making, the continuity writer is just as important—in some respects more important, because it is he who must visualize and then construct the story which millions will see on the screen. If the story—or play—is poorly put together, then a poor continuity writer is to blame.

"Our early productions were nothing but experiments. We forged ahead gradually, improving in photography, etc. We engaged the interest of the public. We profited by that interest, and at the same time led the public to expect much of us. We now have reached that stage in our development when we must live up to what the public expects of us.

"And what does the public expect? Good stories, told in a logical and convincing manner. Who is primarily responsible for turning out stories of that kind? The scenarist, or continuity writer. The producer gets an outline for a great play. It has big dramatic situations. He talks it over with his director, his star. Then the story is turned over to the continuity writer, who must make it a smooth piece of machinery with logical situations.

"Too often the continuity writer is—let us be charitable and say 'careless.' The machinery of the play is poorly constructed. The situations are not logical. The picture is shown to the public which, in these times, is discriminating, and often insults their intelligence. This is our danger.

"If every producer would bear in mind that his picture is 60 percent made in the scenario department, there would be more big time pictures. The picture should never be made worse than the story. It is up to the continuity writer to see that the story is developed logically before it reaches the camera, and it is up to the director to see that the picture lives up to the strength of story and continuity. We are facing a big danger in finding out how we are going to satisfy the public in motion pictures.

"The remedy is that we must have better scenario writers; the stories must be made more logical.

"We have improved from the standpoint of direction. Scenario writing has great room for improvement; in fact, the scenario writing as it now is being turned out is, to me, a weak spot in the making of pictures to-day. It is weak not only in the continuity of stories, the arrangement of logical situations, but in its seeming lack of knowledge as to what actually pleases or displeases the entertainment-loving public.

"How many of our scenario writers are painstaking enough to systematically go to theatres and study the effect of plays on audiences? How many of them talk to exhibitors and obtain ideas? Until they do these things they will not grasp the angle of 'showmanship' which is essential to the artistic as well as financial success of pictures. It is only by getting showmanship angles that scenario writers will begin injecting into their stories novel or unusual situations brought out in a logical manner.

"The scenario writer of to-day is too much inclined to give way to 'hackneyism' in his or her writing. And he or she will get away from that by studying the effect of plays on audiences."

Legal Battle Goes On

Says Statements Are "Irrelevant, Impertinent and Scandalous"

That the legal conflict between the Famous Players-Lasky Corporation and Rodolph Valentino is not confined to the temporary injunction obtained by the Famous Players, restraining Valentino from engaging his services to any one else during the term of a contract they have with him, is disclosed in the N. Y. Supreme Court, on a motion that will come up for a hearing on October 19, wherein the Famous Players ask to have certain allegations in the answer of Valentino to their suit stricken out as "irrelevant, impertinent, and scandalous."

The petition made on behalf of the Famous Players corporation by Ralph H. Kohn, one of its officers, denies that his corporation practised any deception on Valentino when they executed the contract with him for his services. Kohn moves to have stricken from Valentino's answer an allegation wherein Valentino charges Rudolph Zukor, Jesse L. Lasky and others with "the use of unfair methods of competition in violation of Section 5 of the Act of Congress," thereby implying that the "unfair and oppressive practises" of Famous Players constitute them to be a Trust.

Finally comes the disclosure that Valentino has set up a counterclaim in which he asks $350,000 damages from the Famous Players-Lasky corporation, as a result of the alleged breaching by them of their contract, and of their alleged false representations to him concerning his contract.

Ray Takes Rest

Charles Ray, whose newest picture, "A Tailor-Made Man," a United Artists' release, is playing to big audiences everywhere, with Mrs. Ray recently enjoyed his third vacation in ten years, when he and Mrs. Ray spent two days at Catalina Island.

Holds Big Meeting

Exhibitors of Western Pennsylvania In Interesting Session

Although but a handful of exhibitors were present, the meeting of the Board of Managers of the Motion Picture Theatre Owners of Western Pennsylvania, held at the General Forbes Hotel, Pittsburgh, Friday noon, October 6, was the longest and most interesting session held in some time by the local organization. Many important problems were considered, and another general meeting and luncheon scheduled in the banquet hall of the same hotel on Friday, October 20.

Among those present at this meeting were: E. T. Peter of Dallas, Texas, former national treasurer of the organization; Dennis A. Harris, Hyman Goldberg, O. F. Krugh, John Newman, H. B. Kester, Harry Handel, Max Engelberg, Joseph Wagman, Fred Herrington, Harry Davis and Jerome Casper.

Zukor Scents Rival's Plot in Lasky Rumors

Rumors Finally Reach Publication and Bring Vigorous Denial

Editor's Note—Adolph Zukor's denial of rumors that Jesse Lasky and Cecil De Mille were to sever their connection with the Famous Players-Lasky organization takes on importance not so much because of the denial, but because—way back behind the scenes—there seems to be something doing that has caused Mr. Zukor to "hit the ceiling." The usual Film Row rumor, even the one that achieves publication, rarely secures more than a passing smile from the F. P. head.. Occasionally there is the most formal of denials. But the following vigorous statement, both because of what it says in type and what it means between the lines, makes most interesting reading.

THE Famous Players-Lasky statement follows: Unqualified denial of published reports that Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, was about to sever his connections with that company was made yesterday both by Mr. Lasky and Adolph Zukor, president of the company.

Informed in Hollywood that a vaudeville paper had printed the report, Mr. Lasky sent the following telegram of denial to the editor of the publication and also to the New York World, which reprinted the story:

"I have just been advised that you have printed a story to effect that I contemplate leaving Famous Players-Lasky Corporation. As this story is absolutely untrue and without foundation I will appreciate it if you will correct your statement by printing my absolute denial. I have no thought of leaving Famous Players-Lasky Corporation and my relations with its chief executive and president, Mr. Zukor, are most cordial as they have always been in the past."

In making public his and Mr. Lasky's denial, Mr. Zukor was vigorous in his denunciation of the shameless trickery which would foment such rumors and the irresponsibility of newspapers which would print them without verification.

"I have no doubt that this story was inspired by men in this industry who wish to thwart the progress which Famous Players-Lasky Corporation has been making," he said. "If this be the case then the newspapers which printed this baseless rumor should in justice to themselves divulge the name of the persons who made them their dupes by supplying them false information. If the papers do not divulge these names we are justified in believing the story was made up of whole cloth in the newspaper offices and is a brazen attempt to make a trade sensation at the expense of this company.

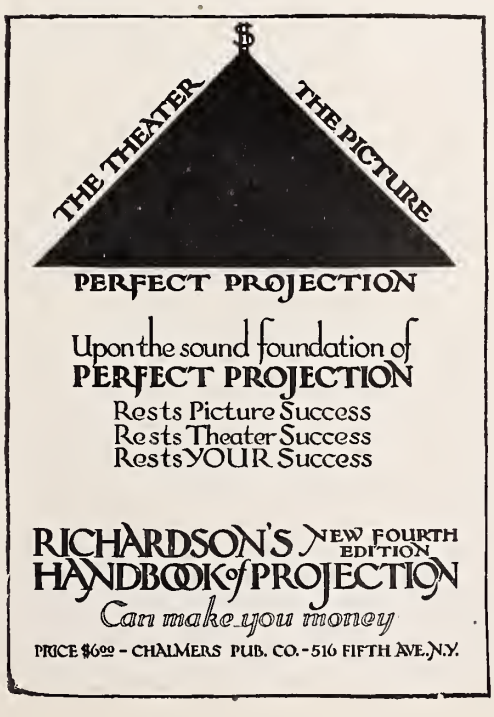
"In support of my original belief that the rumor was inspired I wish to cite a telegram which I received today from Cecil B. DeMille:

"'Received wire yesterday from New York producing firm saying they had definite information I was leaving Famous Players, and last night a representative of another big firm called on me making same statement positively, both firms, of course, laying proposition before me. What is it all about? Kind regards.'

"To this telegram I replied as follows:

"'Answering your wire my personal opinion is that these malicious rumors are being circulated by other producing companies who lament having been left in the shade through the policy which we adopted last winter, which has enabled us to produce and now deliver product of a higher standard and in a quantity which no other producing company has equaled. They are also jealous of our policy of having every contract carry a play date. This has put us so much ahead of other companies and we have established such tremendous confidence and good will among exhibitors that in an endeavor to shake that confidence and break down the advantage we have deservedly achieved they are using every conceivable means however sinister such as the ridiculous story Variety printed last week and the rumor to which you refer. I personally and my associates here are all with you one hundred per cent. and have not the slightest doubt in the world that your feeling toward the company is the same. Will you let me know the names of the people who sent you wires and approached you as I think that will enable us to get to the bottom of the affair. Kindest regards.'

"I think the telegrams I have cited speak for themselves. In making them public I merely want to nail these lies before they wriggle away from me, and I know that I am supported by every right-thinking person in the film industry. These rumors have done us no harm, and cannot do us harm, but they are evidence that there are still left in the picture business a few men who will stop at nothing to win their ends. But the day has gone by in this industry when such tactics can be condoned and I hope to drag these people into the light where everybody can see them for what they are."



Strikes Prevented

United Action Stops Walkout In 79 Cities

Local 95 of the I. A. T. S. E. and Projection Machine Operators at Ottawa, Ontario, celebrated the 25th Anniversary of its establishment by a banquet in the Canadian Capital on October 4, when the guests and speakers included Charles C. Shay, International president of the association; Mayor F. H. Plant, of Ottawa; Controller John Cameron, representing the Allied Trades and Labor Association of Ottawa; William McKinnon, editor of the I. A. T. S. E. Journal, and various local exhibitors, including Captain Frank Goodale, of Loew's Theatre; John T. Moxley, Jack Soanes, Edward Charleston and others. Jack Delaney, president of the Musicians Protective Union, was also present.

President Shay spoke of the value of united action, and pointed out that strikes of theatre employees were threatened in no less than 79 cities in the United States and Canada this season, but, through preventative measures and successful negotiations, all but three of the strikes had been averted.

Hays and Eastman Agree that There Is No Need of Censorship

ROCHESTER'S new Eastman Theatre has been inspected by Will Hays and by him was pronounced "the theatre ideal." Mr. Hays made a trip to Rochester for the sole purpose of inspecting the theatre. "It is beautiful," he said: "it is the splendid realization of the dream of a great man; it is incomparable."

Mr. Hays had been invited to come to Rochester for the opening of the theatre early in September, but found it impossible. He assured George Eastman at that time that he would come at an early date. In Rochester Mr. Hays and his party were guests of Mr. Eastman and in addition to inspecting the theatre paid a visit to Kodak Park, where the bulk of motion picture film is made.

Mr. Hays vigorously denounced censorship in an interview with a representative of Moving Picture World. He said censorship is un-American and unnecessary. He also sees great possibilities for the screen cementing friendship among all races and creeds, because the screen speaks a universal language which all seeing persons can understand.

Hays believes that the "crop of pictures" which is now being released will not need any censorship, but he holds to the idea that censor boards will "mutilate pictures which need no censure."

Mr. Eastman, too, expressed himself as opposed to state censorship. "Censor boards need not exist," Mr. Eastman said. "Let all the necessary censorship be at the source. Let the producers stop making pictures which any can criticise. It is up to the makers. If nothing is sent out which needs censoring, then surely there will be no more censorship boards. I agree with Mr. Hays that censorship is un-American and unnecessary."

International peace is bound to come through pictures, Hays said. Wars cannot be fought if the nations know one another's ideals, ideas and opportunities. Armies of men which see in living, vivid motion picture stories the history of a country are bound to learn that fighting against such a country is wrong.

"Motion pictures are sounding the death knell of fighting," Hays stated. "Right now pictures are going to foreign countries showing America as it is, as we know it. European countries are also using motion pictures to build up a better feeling among themselves.

"The motion picture I have come to visualize as a great three-fold instrument for good. First as an educational means, for children learn quicker by pictures through vision than from printed words. Second as a means for promoting international amity, and last as an amusement for millions.

"There are 20,000,000 people whom we of the industry must serve. And we cannot be false to this trust. We must give pictures worthy of attention and worthy of regard. The motion picture, being the sole amusement of millions and the part entertainment of other millions, must be a power for good if it is to exist.

"The crop of pictures coming out this fall are the best possible. They need no censorship and stand alone on their greatness. That does not mean spectacular greatness alone, but greatness as lesson bringers, drama teachers and comedy-laughter producers."

Cohen, O'Toole and True Start On Extended Middle West Trip

A SOMEWHAT extended trip, which will take in a number of places in the Middle West and may ultimately be made to reach the Pacific Coast, has been arranged by President Sydney S. Cohen, of the Motion Picture Theatre Owners of America.

President Cohen left New York on this tour, Saturday, October 7. He was accompanied by M. J. O'Toole, chairman of the National Public Service Committee; President W. A. True, of the Connecticut Motion Picture Theatre Owners; M. E. Comerford, executive head of the Comerford Circuit of Theatres and a member of the National Board of Directors, and others.

The itinerary of the party will include state conventions of Motion Picture Theatre Owners in different states and meetings with exhibitor organizations in many of the large centers.

The first state convention will be of the Michigan Motion Picture Theatre Owners in Flint.

Other conventions will be attended at Indianapolis, Chicago and Kansas City, Mo. If suitable time arrangements can be made, Mr. Cohen will meet with the theatre owners in convention at Omaha, Nebraska and Denver. It is expected that the state meetings and leading centers visited will take in about twelve states with the prospect of extending this program if circumstances permit.

On the tour, Mr. Cohen and other members of the party will carry the message of national organization and its attendant efforts on behalf of the industry to the theatre owner. It will be pointed out that, as is the case in the affairs of the Government itself, all official and other activities logically and properly revolve about the national center.

The work of the Motion Picture Theatre Owners of America, in the matter of co-ordinating exhibitor activity and rendering the same effective in a national way and in the states, will be clearly indicated.

It is Mr. Cohen's purpose in meeting with theatre owners on this tour, to lay before them some of the major evils affecting the industry, point out definite means through which the same may be eradicated and arrange for their complete co-operation to that end. The lines of action thus laid down by the Motion Picture Theatre Owners of America are very far-reaching and comprehensive.

Talking Films

Dr. Lee de Forest, who recently announced that he has perfected the talking film, is back from Germany and has taken a studio to prepare his first talking films for the public. They probably will appear at the Rialto Theatre, New York, because Hugo Riesenfeld, director of the Rialto, Rivoli and Criterion, is co-operating with Dr. de Forest. His process has sound translated into electricity, photographed and then rendered in sound waves again.

Who is the Daddy of Them All? John Karzin, of St. Louis, is nominated.
Who do you suggest?
See Page 663.

Bay State Citizens Launch Anti-Censor Campaign

Brig.-Gen. Cole Heads Influential State-Wide Committee

LEADING Bay State citizens have just joined hands in the first concrete attempt to mould public sentiment in opposition to the state censorship act, which is to be voted upon under a referendum at the state election, barely a month hence. It is a short time to engage in such a stupendous project, and to attempt to counteract the months of propaganda work the proponents of the censorship plan have given to this work, but much can be accomplished in so short a time, and it is evident the campaign from now on is to be a strenuous one.

This state-wide committee, which is headed by Brig.-Gen. Charles H. Cole, bases its opposition to the state censorship of moving pictures, as proposed under the law passed by the last Legislature and held in abeyance by the referendum appeal, on several underlying principles of real Americanism.

It holds at the outset that a state censorship is an unwarranted interference with the rights of the people; that it savors more of Prussian autocracy than American democracy, and that it places absolute power in the control of one man to determine what the other 3,800,000 people shall be allowed to see on the screen.

"Un-American Authority"

It also declares that it gives this man the un-American authority to promote screen propaganda for his friends, and against those whom he dislikes, for social, business, political or other purposes. It can be used as a weapon to destroy organized labor, or to destroy legitimate business. It is an entering wedge to censor away the democratic ideals for which American heroes have shed their life blood.

An interesting thing about this new committee is its personnel, which includes both men and women widely known throughout the state and particularly prominent in the several localities where they live, clergymen, prominent business men, veterans of the World War, sons of immigrants, representatives of sturdy old Yankee families, and others, all of whom have set ideas as to how far a government should be allowed to go on infringing upon the rights of the people.

This committee, which is to work independently from the committee which was appointed last Sunday afternoon by the Boston Central Labor Union, comprises the following:

Chairman, Brig.-Gen. Charles H. Cole; vice chairman, Judge Edward B. O'Brien, of Lynn; treasurer, Former Congressman William H. Carter, of Needham; secretary, Mrs. Albert T. Leatherbee, of Boston.

The complete membership, otherwise, includes Brig.-Gen. John H. Dunn and W. Irving Bullard, Boston; the Rev. William H. Geohegan, of New Bedford; the Rev. Caleb E. Fisher, of Lowell; Col. Peter H. Corr, of Taunton; Capt. Harold Winslow, of New Bedford; Major Carroll J. Swan, of Boston; Major Charles R. Cabot, of Boston; Col. Warren Sweetser, of Quincy; Capt. James E. Donovan, of Lawrence; Major H. D. Comerais, of Newton; Dr. Joseph Santosuosso, of Boston; Dr. Everett A. Bates, of Springfield.

Dr. Edwin Howard Brigham, of Brookline; Dr. Timothy J. Reardon, of Boston; Mrs. Randolph Frothingham, of Boston; Mrs. Arthur W. Marsh, of Worcester; Mrs. William A. Robinson, Jr., of New Bedford; Miss Sybil H. Holmes, of Boston; Mrs. Walter Hartstone, of Brookline; Mrs. Grace F. Cole, of Brookline; Henry Fletcher, of Brighton; R. W. McNeil, of Boston; James C. Fair, of Natick; Edward A. Filene, of Boston; Richard E. Warner, of Taunton; Charles S. Baxter, of Boston.

Bernard F. Wolf, of Boston; Simon Vorenberg, of Boston; Walter M. Pratt, of Boston; Charles S. Ashley, of New Bedford; Joseph Nolan, of Watertown; Abbott F. Lawrence, of Taunton; John A. Brackett, of Lawrence; George E. Curran, of Boston; Mark M. Duff, of New Bedford; Richard M. Suggatt, of Lawrence; Hugh H. Hickey, of Lynn; John G. O'Brien, of Wollaston; John Collins, of Pittsfield, and John McInnis, of Manchester.

Influential Citizens

To the citizens of Massachusets, these names stand for much. Gen. Cole is a former Boston fire and police commissioner, former state adjutant general, former commander of the state American Legion department, and a war veteran with gallant service, emerging as a major-general. Then there is Charles Ashley, for twenty years mayor of New Bedford; Edward A. Filene, Simon Vorenberg and Bernard M. Wolf, big Boston merchants, and others who might be picked out, all eminent in their various fields.

In introducing itself and its objects to the public, this committee promulgates its opposition to state censorship in a statement in part as follows:

"We believe that the institution of a state censor is a dangerous precedent against local regulation and the establishment of an autocratic central control that savors more of Prussian bureaucracy than American democracy.

"We condemn the giving of autocratic power to one man and his deputy to dictate what over 3,000,000 citizens of this state shall see upon the screens.

"We know that censorship of motion pictures is merely the opening wedge to censorship of all information, instruction and amusement offered by books, magazines, drama, newspapers and advertising, as such purpose was openly proclaimed from the floor of the state Senate chamber by a supporter of this measure.

The Evils Foreseen

"We know that it is a physical impossibility for one man and his deputy to review sufficient films to supply the 5,000 exhibitors in this state, and that censorship means curtailment of exhibitions, higher admission prices, and the forcing out of business of many smaller houses, resulting in the handicapping of instruction and entertainment which rightfully belongs to the public.

"We consider the taxpayers sufficiently burdened without instituting a new and expensive department for the suppression of individual rights and privileges, without any advantage to public taste, morals or pleasure."

It is indicated that the committee will begin at once a state-wide campaign to educate the people upon the evils of censorship and that this campaign will be continued right up to election.

Congratulations

A nine-pound daughter was born to Mr. and Mrs. Joseph H. Seidelman on Tuesday, October 3rd. Both mother and daughter are doing well, according to the proud father, who is assistant to E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation.

Stereoscopic Films

Perfect Pictures Holds Successful Showing in Los Angeles

Los Angeles—Wednesday evening, September 27, was signalized by an unusual event. The occasion was the first public demonstration of the Fairall process of stereoscopic motion pictures, which was held before a large audience of motion picture people at the Ambassador Theatre.

Following a prologue showing views of the Yosemite Valley, a five-reel feature, "The Power of Love," was screened, and the entire performance was enthusiastically applauded.

In viewing these pictures, each spectator is provided with a pair of what may be termed "spectacles," one glass being red and the other blue. When so equipped, you are apt to forget that you are looking at a picture because the scenes seem so real and lifelike that you imagine you are seeing the living characters enacting their various roles. The picture takes on the aspect of real life and the audience experiences the effect of gazing through an open door upon the real panorama of nature and life itself instead of visualized shadows on the screen. With this process, the third dimension on the screen has graduated from a theory into an actual reality.

The tiniest leaf, the smallest pebble and flowers in all their delicate beauty are seen in full detail. The background, even though miles away, is in full perspective even when the players in the foreground are shown acting out their part of the picture; the handicap of being unable to show a detailed background while focusing on the foreground having been overcome.

This presentation was held by Perfect Pictures, an organization which has leased the production rights. Harry K. Fairall is the inventor of this process and it has been perfected after many years of experimenting. There are projected on the screen simultaneously two positive prints superimposed, which have been photographed at the same time through a single camera having two lenses, separated a distance equivalent to the position of the human eyes. Viewing the pictures through the spectacles having a blue and a red lens, which are complementary colors, makes possible stereoscopic vision, each eye seeing a single picture of its own, which is necessary to obtain relief and perspective. It is stated that with this process there is no distortion of the picture when viewed from any part of the theatre, the front corner seats being as good as the centre seats.

An important feature of this process is the fact that the picture can be projected on a standard projection machine without the use of a lot of special equipment.

Perfect Pictures is headed by Eliott Sparling and Daniel Gamble, and the company has leased the rights to this invention from Mr. Fairall and John Sward, who control the patents.—W. E. KEEFE.

Bank Loan Plan

A plan to enable producers and distributors to obtain bank credit, which under present conditions it is sometimes difficult for them to do, has been worked out by the National Agency Company, Inc., in conjunction with the National Surety Company.

The loans which producers or distributors wish to make from the banks are to be bonded by the agency and surety companies, thus assuring the banks against loss and allowing the borrowers to obtain funds with a minimum of trouble.

Loans will be bonded only when approved contracts with exhibitors or state right buyers have been signed in sufficient amount to justify the desired loan.

The offices of the National Agency Company, Inc., are in the Candler Building, 220 W. 42d Street, New York.

McLaren Elected

(*Continued from page 655*)

from the exhibitors who did not attend the convention.

Joe Denniston, Monroe, presented the following resolutions: A vote of thanks to the mayor of Flint, newspapers of Flint, Flint Chamber of Commerce, Claude Cady, James Ritter, Charles Garfield, Sydney Cohen, visiting national directors and the board of Michigan directors, all of whom had helped to make the convention a success. A vote of appreciation to the Film Club of Detroit, for their splendid co-operation in carrying out the present trade rules was made. Resolution petitioning producers not to give more than thirty days' protection to the Detroit first run houses of features.

A resolution requesting Michigan newspapers not to accept any motion picture advertising that was suggestive, misrepresentative, or salacious. A vote of thanks to the national association for its work on non-taxable music. A resolution expressing regret and hope of speedy recovery for Dr. Francis Holley, now ill at the Mayo Hospital, Rochester, Minn.

Commending Thomas A. Edison for his efforts to dignify American music, a vote of appreciation to United States Senator Robert L. Owen, from Oklahoma, for the kind reference he recently made on the floor of the Senate in behalf of the motion picture industry. A. J. Moeller, of the national association, outlined the work he was doing in behalf of non-taxable music. Blair McElroy, Chicago, in behalf of the directors presented Claude Cady with a beautiful gold watch.

The following new officers were elected: Wirt S. McLaren, Jackson, president; Phil Gleichman, Detroit, vice-president; Harlan T. Hall, Detroit, secretary; Fred Rumler, Detroit, treasurer, board of directors; W. S. Butterfield, Battle Creek; Claude Cady, Lansing; J. M. Slocum, Detroit; Fred Delodder, Detroit; Fred Wurth, Ann Arbor; Herb Weil, Port Huron; Charles Carlisle, Saginaw; Joe Denniston, Monroe; Charles Garfield, Flint; A. J. Kleist, Pontiac. Jackson was selected as the next convention city.

Combine Forces

Paramount and Skouras Will Hold Equal Interest in Two St. Louis Theatres

In accord with the general policy of the Famous Players-Lasky Corporation to co-operate with independent exhibiting interests wherever possible, negotiations have been practically completed with Skouras Bros., of St. Louis, Mo., whereby the Missouri Theatre and the Grand Central Theatre in that city will become permanent homes for the Paramount Pictures.

To this end a new company will be formed, to be known as the Missouri-Grand Central Corporation, the stock of which will be equally divided between Skouras Bros. and the Famous Players-Lasky Corporation. The house management of the two theatres will be exclusively in the hands of Skouras Bros. In the general management of the combined properties, Herschel Stuart will be the representative of the Famous Players.

While it is the purpose of the Famous Players-Lasky Corporation to play their extended run pictures at the Grand Central Theatre, the best productions of other producers will be shown at both houses.

The new company will have six directors, three representing Skouras Bros. and three representing the Famous Players-Lasky Corporation. Those who will serve for the first year are S. R. Kent, Spyros Skouras, Charles Skouras, Harold B. Franklin, Arthur Stickney and Ralph C. LiBeau.

Arrangements have also been made for the showing of Paramount Pictures in other of the Skouras theatres. In the operation of these theatres, Paramount will not be interested.

Legit Booking Congestion An Exhibitor Blessing

Syndicate Situation Forces Immediate First Run Releases

THAT the prevalent reluctance of legitimate theatres to lease their houses to film distributors for special showing and exploitation of big features, will eventually result in the complete elimination of the $2 and $1.50 metropolitan and key city exhibitions was hinted at this week in developments observed by shrewd and careful showmen.

Right now distributors of supers or specials are up against a stone wall for the want of legitimate houses in which to exploit their product. The congested booking situation in legitimate circles, however, has brought about a condition that is forcing the distributors to abandon their "road showing" plans and book these pictures into the picture houses.

The Shuberts have already announced that they will renew no leases with motion picture distributors now utilizing their houses. A. L. Erlanger, who is now associated with the booking syndicate controlled by the Shuberts and involving virtually all the important theatre owners in the country, has taken a similar step. It was only out of respect and courtesy for Douglas Fairbanks, who is a warm friend of George M. Cohan, that the latter, whose attractions are booked through the consolidated booking offices, consented to give that star-producer use of the George M. Cohan Theatre in Chicago for the world premier showing of "Robin Hood" on October 16.

Mr. Fairbanks made a special trip to New York to use his influence with showmen for a big Broadway house, but they refused with the result that Doug had to do business with William Fox who has consented to give him use of one of the houses on which he has a lease. Because of a contract made several years ago D. W. Griffith always will be assured of a showing for any of his pictures at Selwyn's Apollo Theatre, where his latest special, "One Exciting Night," opens late this month. In Boston this picture opened at Tremont Temple, an auditorium located near the Common, which is booked by a committee representative of the congregation of that famous institution.

Virtually all the big companies have made advances to the booking moguls for dates at their theatres, but in vain. Fact is that scores of companies are now travelling on the road because of a marked dearth of houses in the metropolitan centre. Irving Berlin's "Music Box Revue" was forced to leave New York at a time when demand for seats was the greatest in the history of the meteoric run of that production. The show was moved to Boston, where it replaced "Sally" at the Colonial, despite the fact that the latter show could have remained in the Hub City for at least five more weeks. "Good Morning Dearie," another big success, will be switched from Chicago to Boston, with indications that several other important plays now making record top money will have to be switched, because of the congestion.

These switching tactics, however, are far from clearing the situation. As a matter of fact they have had a tendency of completely upsetting the plans of the bookers. This has resulted in a virtual choking of the road theatres, which for the past two years owing to a lack of productions, have welcomed pictures. However, the picture policy at top figures proved uncertain, for it did not take the public long to ascertain that it was only a question of time when they could see the same picture at their favorite house for less than half or one-third the price charged at the legit theatre. This situation forced many theatres to be dark for long periods at a time.

The unexpected shutting down of these houses brought on by the public knowledge that sooner or later these $1.50 and $2 pictures would be shown at picture houses at greatly reduced prices, prompted the powers that be to do some tall thinking. The upkeep of these houses, when dark, always furnished the syndicate men with a perplexing problem that was in a way solved through the organization of the Shubert vaudeville units which took care of some 40 ideal theatres in important cities east of the Mississippi River. These were the houses that were ordinarily open for picture propositions.

The invasion of the Shubert units, together with an increase of 150 per cent. in productions that have hit the road and booking congestion in key cities, has had the tendency of absolutely shutting out motion pictures from legitimate houses. In instances where houses can be obtained the rental figures are so prohibitively high that even the most wealthy distributors find it impossible to continue negotiations.

The exhibitor, however, has seemingly gained from this situation, for the market right now is flooded with important releases that heretofore would have been given their premiers in legit houses. High class productions like "The Storm," "Monte Cristo," "The Prisoner of Zenda," "When Knighthood Was In Flower," "The Old Homestead" and many others all have been released direct to the exhibitor anywhere from one to two months prior to the time originally set for their release.

As a result of this change in plans, brought on directly by the theatre situation, business at picture houses, according to statistic reports from distributors, has taken a decided skyward leap. New England, which was the hardest hit territory because of the recent industrial depression, has fully recovered and houses there are seemingly turning in bigger grosses than ever before in their history. The same is true in New York where turn aways have been the rule for the past three weeks. The Middle West has been equally progressive and has been blessed with early releases of big specials.

"When Knighthood Was in Flower," on which a huge-sized fortune has been spent to exploit the Marion Davies production, is playing to capacity audiences at the Criterion in New York at $1.50 top, while in Chicago the same feature is being shown at first class picture house prices and doing an equally big business.

New England, which should be a mint for Paramount's "The Old Homestead," which always gave Denman Thompson's original company its greatest gross business, saw that feature last week, one week ahead of New York, and at less than one-half the price charged at the Capitol in the metropolis.—ROGER FERRI.

Joins F. B. O. Force

John Brownell, for the past six years connected with Universal in the capacity of Eastern scenario chief, this week became associated with the Film Booking Offices of America in a similiar capacity.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Chicago-Illinois Exhibitor Coalition Has Been Effected

The coalition of the Chicago Motion Picture Theatre Owners and the Illinois Motion Picture Theatre Owners was effected recently. The following directors of the former Chicago M. P. T. O. were elected to serve as directors of the I. M. P. T. O.: Joseph Hupp, L. Frank, A. Sapperstein, M. Siegel and J. Lamm. John Silha was elected to fill out the unexpired term on the board of directors of J. B. Dibelka, who is going out of the theatre business. The first meeting of the board will be held within a few days. L. M. Rubens, president, who has been a patient at a Chicago hospital since his return from Europe, has recovered sufficiently to go to his home at Joliet, and it is hoped he will be able to return to the meeting of the board.

J. B. Dibelka has transformed his Parkway Theatre on Twenty-second street into a dance hall. The alterations are being made now, and it is expected to be one of the popular dance halls in the district.

With two conventions of the M. P. T. O. A. coming in rapid succession, Wm. Sweeney, John Silha and other officials of the association are extremely busy. The first meeting on the program is the Michigan convention at Flint, which is held on the 10th and 11th of the month. Then the Missouri convention will be held at Excelsior Springs October 18, 19 and 20.

The Peerless, after undergoing extensive repairs, was opened last Saturday night under the management of Howard Donaldson. One of his circulars to families in the neighborhood read: "A spotless and shining Peerless awaits you." He was kidded by the boys because it sounded like an automobile ad.

Credit at the movies! Is that the next step in neighborhood picture houses? There's a house on the West Side in a nice, regular "working folks" group of the better sort, where girls can drop in and say, "I don't get paid until Saturday; can I go to the show now and pay you then?" and the manager lets them in. He declares he has never lost a cent by his credit system, and has increased his attendance. He has never been asked for credit by other than girls who work down town during the day and wish to drop into the show near their home on an evening.

The thought occurs that it might not be a bad thing for exhibitors in neighborhood houses to extend weekly or semi-weekly credit to families who receive their pay check monthly or semi-monthly, particularly in railroad towns or neighborhoods. The list of families who pay their debts promptly could be obtained from the neighborhood grocers, and a card similar to a meal ticket could be issued, with a duplicate card kept on file in the box-office. Then, when the family pays the grocer, the iceman, the gas bill and the daily newspaper, that other great family institution, the movies, can be paid. It might be used to good advantage to increase matinee receipts.

Charles J. Schaefer has purchased the Garfield Theatre Building, 2844 Madison street, for a cash consideration of $60,000. The building is 125 by 72 feet and the theatre, which seats 700, is managed by Charles H. Ryan. Mr. Schaefer has paid rent on the theatre for thirteen years.

Hundreds of Indiana People At Kokomo House Opening

Hundreds of citizens of Kokomo and vicinity attended the formal opening recently of the Strand Theatre there under the management of the Consolidated Realty and Theatres Corporation, which has a chain of theatres in Indiana. The Strand is being managed by Charles Raymond, formerly of Los Angeles. The Consolidated Realty and Theatres Corporation comprises the largest chain of theatres in Indiana. G. H. Gruneberg, Sr., is president and general manager of the company; A. F. Brentlinger is vice president and director general of theatres; C. W. Mason, assistant to Mr. Brentlinger; F. H. Rohr, financial operating manager; F. H. Gruneberg, Jr., second vice president; O. H. Olsen, third vice president, and R. L. Martin, secretary-treasurer.

Burglars broke into the Princess Theatre at Laporte on Sunday night, September 25, pried open the safe and helped themselves to Sunday's receipts, which amounted to about $1,000. Police are working on the case but have obtained no clew as to the identity of the robbers.

If the prosperity of a community can be measured by the manner in which people seek amusements, Frankfort and Clinton county seem to be on the road to some highly prosperous times. The theatres of Frankfort have been playing to packed houses for the last two weeks, according to reports from exhibitors there.

The Princess Theatre, owned and operated by Robert Harris and Roy Feltus, at Bloomington, is to be rebuilt early in the spring, it was announced this week. Mr. Harris and Mr. Feltus have bought a large lot adjoining the theatre and will build an addition to the building on the newly acquired site.

George Senger, of Mishawaka, began his thirteenth consecutive season as manager of the Century Theatre there when the Century was opened a few days ago with a program of pictures and vaudeville. Pictures will be shown every night, with vaudeville acts on Friday, Saturday and Sunday nights. The Century was closed during the summer and during that period was renovated and redecorated.

Robert Harris, manager of the Harris-Grand and Princess Theatres at Bloomington, is being mentioned as a possible entry in the automobile races at the Indianapolis speedway on Decoration Day as a result of a showing he made last week in driving from Indianapolis to Bloomington with a film of "Way Down East."

When the film failed to arrive in Bloomington in the morning of the day it was to be shown, Mr. Harris began an investigation and learned it had been missent to Bloomington, Ill. He immediately telephoned to the Chicago agency, which has charge of the booking of the film, and asked for an additional print. The man with the film left Chicago at 12 o'clock and arrived in Indianapolis about 6:30. Mr. Harris was waiting for him in his Packard car and the run to Bloomington was made in less than two hours running time.

Hard to Get, Hard to Keep

SOMETIMES it's worth while for a crook to yank a gun out of his hip pocket, shove it in an exhibitor's face and make off with the day's receipts. That's the discovery many crooks have made, and so another problem is added to the already impressive exhibitor total. In some localities it seems to be a serious problem, an ever-present menace. Now the exhibitor not only has to figuratively fight to get the dollars in, but literally fight to keep 'em.

Regional News and Gossip has published many items about hold-ups, safe-cracking and other crimes against exhibitors. There have been many other instances of such lawlessness recently, that have not found their way into its columns. It seems to be a common stunt for one of a gang of crooks to hide in the theatre during the night show, and let in his comrades after the doors have been locked and the exhibitor has gone home.

Dave Harding, of Kansas City, has only just recovered from a battle with an armed bandit. Burglars got a "goodly sum" from the Elmwood and North Park theatres, Buffalo. Other Jimmy Valentines took $1,400 from a Clinton, Ind., theatre. The Juniata, St. Louis, lost $326. Masked bandits took $2,000 from the Lyric Theatre auditor, East St. Louis. Five hold-up men got the night's receipts at the Royal, San Francisco. C. C. Burkey, of the Summit, Kansas City, had to hand over $400 at the point of the gun. The Castro, San Francisco, lost $75. And so on. The bulging hip pocket no longer necessarily means a flask.—S. S.

Karzin's "Bulge" on Circus Man Got Him His Start as Exhibitor

Founded World Dream on Odeon's Harvest of Nickels and Pennies

N a crisp, sunny day in October, 1905, Harry Miller stood in front of Miller Brothers' Nickel Odeon, 1528 Market street, St. Louis, and watched the frantic crowd trying to get in and out of his 120-seat picture palace through a single store-door entrance. He saw a number of would-be patrons pass up the pleasure of depositing their jitney to see the single reel of thrillers because they couldn't successfully buck the line. And then, for the stenth time, Miller invaded the precincts of the adjoining restaurant to induce "that Greek" to sell his lease and move another door east so that Miller Brothers could open a penny arcade exit for the Odeon.

"That Greek" was a business man. Although the class of patrons that the Odeon, under the Miller management, was attracting hurt his restaurant business, he didn't admit it to Harry. Offers to pay all his moving expenses and refund him the difference in the rent of the two stores proved unavailing.

They argued pro and con for many minutes. Principally con. Finally the restaurant proprietor suggested that Miller take him in as a partner on the nickel odeon and penny arcade venture. Miller at last agreed to the proposition and that is how John Karzin, present owner of the Casino, Olympia and Lincoln Theatres, St. Louis, and dean of the St. Louis exhibitors, entered the film game.

Miller previously had worked for J. Goldgrabber, the first man to open a movie in the Mound City. Goldgrabber started the World's Fair year, 1904, operating a 90-seat house on the north side of Franklin avenue between Broadway and Sixth street. Later he opened another "picture palace" on Sixth street.

Karzin put up $750 for a half interest in Miller Brothers' Nickel Odeon and the new penny arcade. They rented 150 penny machines from John McAllister on a 60-40 basis and went to work. During the winter they did a nice business, sometimes crowding 250 to 300 patrons into their 120-seat house, while they reaped a harvest in pennies as the movie fans were shoed out of the odeon through the arcade. It was an ideal arrangement.

Miller was a circus man and in the spring the call of the tanbark and elephants proved too much and he took to the road, leaving Karzin to operate the picture show. But no provision was made for a salary. John did all the work, put up half the capital and got but the same profits as Miller, who was looking after his other business interests. Karzin protested. He thought he ought to get some compensation. Miller was astounded. Wasn't Miller Brothers' name over the door worth something. He was a showman; Karzin only a fryer of eggs and biscuits. But John thought otherwise.

When Miller returned from the road in the fall, Karzin renewed his demands for wages. He worked from 8 a. m. to 12 midnight daily. He politely informed Miller that unless he got something he would open a house of his own and let Miller arrange for a new manager. Miller laughed and told him to go to it.

John did. On October 17, 1906, he opened the World Dream, a 140-folding chair house, at 1413 Market street. Standing room was provided for 200 additional spectators. Miller was furious, but Karzin pointed out that his partner had other business interests. So they arranged to employ a manager to conduct the Miller Brothers' Nickel Odeon while Karzin devoted all his time to the World Dream. The latter house got the cream of the Market street business and its receipts steadily increased, while the old house slipped backward.

In 1908 Karzin decided to expand. He went to Springfield, Ill., and opened the Casino Theatre in a store room at 621 East Washington street. His rent was $90 a month, while he paid $4 for a rented piano and $8 for chairs. His operator also acted as janitor and received $12 a week. His cashier received $3.50 weekly and the piano player, the "orchestra," $8.

Karzin had to educate Springfield to pictures. It was a hard uphill struggle, but he sowed his seeds well and today the Illinois capital is regarded as one of the best movie cities of its size in the country. During his opening week his receipts ran $3, $3.14 and $4 a day, while Saturday set a record with $9.

Film for the Springfield house cost Karzin nothing. In those days the exchanges were not so strict, keeping but a slight record of reels taken out and not caring much how often a film was shown so long as it was eventually returned. So when John bought a reel for his "World Dream" he later took it out to Springfield for the Casino.

Karzin recalls those early days with much amusement. Originally he rented his film from Eugene Klein at Chicago, paying $25 a week for service and once or twice $35. It included four reels daily. Today he pays $150 a day for features for the Casino. The old operator cost $12 a week. Now he must employ two operators at $50 a week each.

When O. T. Crawford opened his exchange in St. Louis with eleven single reels, Karzin transferred his patronage but again returned to Klein because Crawford opened an opposition odeon to the World Dream. Later, Bill Swanson opened a branch in St. Louis and in 1908 Wagner Brothers and the Western Film Company opened exchanges. Karzin says that in those days an exhibitor walked into an exchange, examined the list of subjects on display and picked out enough to complete a reel, which a girl pieced together.

In 1908 he sold the World Dream and concentrated his efforts in Springfield. He previously had disposed of his interests in the odeon-arcade to Harry Miller, who closed the place several weeks later.

It was in 1908 that Gus Kerasotas, present owner of the Strand and Royal Theatres, Springfield, Ill., entered the movies. He was running a candy store in that city when Karzin approached him to become interested in a new theatre he planned building at 204 South Sixth street. Kerasotas consented, and that year the Royal Theatre opened its doors.

It was a handsome house, with marble front and nice statues in the lobby, and represented an investment of $6,000. Later, when Karzin learned that an opposition house was planned in the vicinity of the Casino, he stole a march on his would-be competitors by opening a new house himself, known as the Bijou, at 724 East Washington street. He operated it for eight or nine months, losing $2,500 on the venture. He explained that he wanted it to prove a failure to convince others there wasn't room for two houses in that vicinity.

The Casino burned down in 1909 but was rebuilt as a 220-seat house, opera chairs being installed while the walls were beautifully decorated and the front entrance finished in marble. In 1912, Al Bernstein opened the Capitol Theatre, with 500 seats, four doors west of the Casino Theatre. Karzin was afraid that this opposition house would put him out of business, but, instead, his patronage was increased. He later disposed of his Springfield houses at a handsome profit.

On February 2, 1912, he met William Tamme, owner of the Casino Theatre, 1624 Market street, who announced he was looking for a buyer for that house. Karzin agreed to pay $1,200 for the theatre and $300 for the lease and Tamme consented. John spent an additional $1,200 in improving the house.

William Flynn owned the Royal Theatre directly across the street but refused to sell, holding out for $10,000. But under Karzin the Casino's business mounted upward while the Royal steadily lost money. On December 23, 1912, Flynn sold the Royal to Karzin for $800. That same year Karzin leased the Easton-Taylor Theatre, a vaudeville house, and converted it into a picture theatre.

In 1914 he built the Majestic Theatre on Franklin avenue at a cost of $22,000. This house is operated by the McKinley Amusement Company in which Karzin is still interested. Karzin inter-

(Continued on following page)

They're Off!

Mr. Karzin's is the first nomination for the honor of being recognized as the oldest exhibitor, in years of service, in the country. His film career began in 1905. Who do you suggest as the Daddy of Them All? Come one, come all.

Old-Time Fronts

In our search for the oldest exhibitor in point of continuous service, we have dug up a rarity in photos of the old theatres run by John Karzin, of St. Louis, including the World Dream Theatre, then the only exclusively picture house in St. Louis; the first "nickleodeon" to pioneer for the wonderful structures now standing. In 1906 this was a fine theatre, but times have changed since then.

Other pictures are included in the list, and through the courtesy of Mr. Karzin these will be published in an early issue. Don't miss this feature. It will take you back to those good old days when the "manager" was also ballyhoo man and puller-in, and perhaps sang the "ill. song" as well.

Exploitation in those days was a mechanical organ or player piano and the "feature" running more than 1,000 feet was apt to be sent back to the exchange as being too long. Can you remember the row they raised when Edison put out "Frankenstein" in nearly 1,200 feet, and was accused of trying to grab off an additional $20 from the exchanges?

Maybe next week, but anyhow, pretty soon.—S. S.

John Karzin Nominated Daddy

(Continued from preceding page)

ested J. Pappas, present principal owner of the Majestic, to become interested in the new house.

Exhibitors probably will recall the Balkan War picture called "With the Greeks on the Firing Line." It was the first war picture shown in America, and in 1914 Karzin secured the Missouri rights to the picture for $5,000. It was six-reeler. John had visions of cleaning up on the picture and rented the Garrick Theatre, paying $500 for a week, and showed the picture at 50 and 75 cents, with $1 for boxes. The first day he took in $1,400 and it looked as though he would clean up. But on the second day a fellow to whom he had refused to make a "loan" announced to the waiting crowds that the picture was the bunk and they would be robbed if they went inside. That caused the bottom to drop out of the war picture and Karzin scratched off his $5,000 to the red side of the profit and loss account.

In 1915 Karzin operated the Paradise Skydrome at Seventeenth and Chestnut streets. This place had 3,000 seats and proved a big money maker, but was closed when the city banned tent shows. The Lincoln Theatre was purchased in 1919 and in 1920 Karzin paid Spyros Skouras and his brothers $20,000 cash for their interests in the Olympia Theatre. It was at that time the Skouras boys purchased the New Grand Central.

Karzin is also president of the Central Union Amusement Company, a $300,000 corporation which plans to erect a 2,500-seat house on Chestnut street, near Eighteenth street, to be known as The Terminal. This project is held up because of the proposed Market street widening.

He tells with amusement an experience during a state fair in Springfield, Ill., back in 1910. In those days moving picture posters and colored sheets were unheard of in America, but Karzin sent to Paris for some hand-painted two-sheets and plastered the front of his Casino Theatre with the beautiful pictures. He also had a huge banner strung across the street from building to building, announcing that the world's finest pictures and high class vaudeville could be seen inside for 5 cents.

The city was filled with farmers who had never seen a moving picture. Karzin played for them, installing two leather-lunged barkers in front of his house. They shooed the crowds in. There was too much business for a full reel and Karzin cut the picture in half. It didn't make any difference whether it ended properly or not. In one hour, twelve shows were given and the day's receipts were $464 at five cents a head. The vaudeville consisted of a black-faced comedian who welcomed the visitors to Springfield and thanked them for their attendance at the show.

When a performance closed, ushers directed the crowds out the back way up an alley leading to the street on which the theatre was located. Many attended the performance several times, not realizing they had walked into the same house, until they saw the half a picture.

Nate L. Robbins Will Build Million Dollar Utica House

Nate L. Robbins, who owns a chain of theatres in Utica and Northern New York, has just announced that plans have been approved for a million dollar theatre, store and office building which he will erect next year in Utica. The house will be known as "The Robbins" and will seat 3,200. It will be six stories in height.

Frederick W. Mansert, who runs the Rialto Theatre in Glens Falls, visited the First National exchange here the past week, on the look-out for features.

Hot weather cut into the attendance this week, and according to some of the managers business was no better than during some of the weeks in August.

Michael Kallet, who owns theatres in Oneida and Rome, and who recently acquired the Star in the latter city, dropped into Albany this week on his way back from New York.

The Van Curler, in Schenectady, opened Sunday with pictures. W. H. Wright is manager.

Louis Buettner, of Cohoes, has been having a tough run of luck. Just about the time that Mr. Buettner recovered from an illness, his wife was forced to submit to an operation last week, but according to all reports Mrs. Buettner is now on the road to recovery.

H. Calvin Ford and the manager of his two houses in Pittsfield, the Capitol and Majestic, were in Albany the past week, shopping along Film Row.

George W. Loomis, of Frankfort, in town for film, reports business good.

Are you puzzled over the release date of a picture? Ask the editor of Regional News and Gossip and he will see that you get a quick reply. We are at your service.

The new Rose Theatre, in Troy, is scheduled to open about December 1. The house will be run by Jake Rosenthal, former manager of the Majestic, and will seat about 900. The house will cost upwards of $100,000, and is located below Congress street on Fourth.

Dan Keegan who ran the Regent in Troy, partially destroyed by fire some little time ago, is planning to reopen soon.

Each fall, Bill Smalley, of Cooperstown, who runs a chain of six houses, drops into Albany on his way to the Danbury State Fair. Mr. Smalley arrived in Albany on schedule the other day, and was welcomed along Film Row. Mr. Smalley was originally from Danbury and his aged mother still resides there. When his car arrived in Albany, the rear was filled with vegetables and apples which he is taking back to his home town. Mr. Smalley informed some of the film managers that he intended to have his mother return with him in order that she might spend her remaining days under his roof in Cooperstown, and enjoy the success that has come to her son.

Gardner Hall, in Troy, run by Armstrong and Miller, and which was one of Barhydt's old houses, after being closed for the entire summer is to reopen in the near future.

Fewer Showmen Visit Seattle; Portland Restricted Locality

Very few out-of-town exhibitors visited film row the week of Oct. 1. In fact, it is becoming more and more evident that many of them prefer doing business through the territorial salesmen. This is the logical outcome of placing high class representatives in the field, and reports in general show a substantial increase over the preceding year. Every so often, the familiar faces still bob up, just to keep in personal touch.

Reports to the effect that Portland is confronted by a disagreeable situation, have reached Seattle. It is claimed that the smaller exhibitors are up in arms over the fact that Jensen & Von Herberg interests are blanketing the town with first run restrictions. Under this arrangement, films booked by Jensen & Von Herberg theatres on the West Side, are protected for six months before a second run is permitted to a smaller exhibitor. On the East Side, the restriction lasts for ninety days. Exhibitors are refusing to book any films so restricted.

Committees of the United Theatres Corporation, consisting of ten exhibitors owning twelve theatres, have had two conferences with Manager Claude Jensen, of the Jensen & Von Herberg interests, but nothing has been accomplished so far. These exhibitors are threatening to go to first runs.

Charles Ray's "Tailor Made Man" established a record here and in Portland, where it is playing at Blue Mouse theatres, by doing a better business its second week than the first, although the first week's record led to the extension of the engagement.

The Woolley Theatres Co., owners of the Union Theatre in the downtown district, have closed the house for extensive remodeling. About $10,000 will be spent, the seating capacity increased to 325, the foyer remodeled and the floor dropped, giving a better pitch. It will be closed about two weeks. Mr. Hartman is manager.

The Auditorium Theatre, Spokane, after renovation and redecorating, opens October 6 with "The Sign of the Rose," which will be followed October 12 with "The Queen of the Moulin Rouge." Two big orchestras, one a jazz orchestra, are part of the entertainment. The Auditorium is a legitimate house, but also shows pictures. C. W. Yorke is manager. He has contracted for the twenty-four American Releasing Corporation first run features, for one week showings.

It is reported that W. P. Brown closed his house in Waterville, Wash., October 1.

Portland's City Council has proclaimed November fourth as a musical day. The Portland Musicians' Club inaugurated the move, which is without precedent in that city. They want to show Portland people "how terrible life would be without music." The picture of Orpheus will be turned to the wall. Films will run to hushed houses. Vaudeville artists must get along without music.

Edna Fitzgerald has sold out her interests in the Liberty Theatre, Ferndale, to Guy Merrill, of Elk River, Idaho.

Ed Myrick, manager of the three Jensen & Von Herberg theatres in Tacoma, was lining up some of his fall bookings on Seattle Film Row this week.

W. W. Cooley, owner of the Gem Theatre, Silverton, Oregon, was in Seattle this week.

Rosse Nelson, exhibitor, of Independence, Oregon, stopped in Seattle long enough to say "Hello" on his way to Vancouver, B. C. Nelson is enjoying a vacation. He promises to call in again on his way home.

The Strand, Laurel, Mont., has changed hands. C. L. Harvey has sold out to Krome and MacArdle.

St. Louis Awaiting Outcome of Skouras-Paramount Deal

(News from Paramount on the ollowing story was received too ate for insertion here. You will nd the story elsewhere in this ssue.)

St. Louis filmdom is eagerly waiting the outcome of the New York conference between Spyros nd Charles Skouras, of Skouras Brothers Enterprises, owners of he New Grand Central and other heatres and holders of the First National franchise for Missouri, nd Harold Franklyn, general anager of the theatre department of Famous Players-Lasky Corporation. Famous Players owns he Missouri Theatre, which is pposite the New Grand Central t Grand boulevard and Lucas venue, and current gossip has ad it that when the Skouras boys eturn from New York they will ave the Missouri under their anner.

There is said to be no chance f the Famous Players selling the Missouri to the Skouras interests or the latter disposing of the New Grand Central to Adolph Zukor's organization, but unless here is a last minute hitch it is lmost certain that the two houses n a very short while will be nder the management of the Skouras boys.

A few days ago Nathan Frank, ewly elected president of the Famous Players Missouri Corporation, admitted there was a deal on between the New Grand Central and the Missouri for a working agreement. It is said to contemplate a division of the profits of the two houses after certain expenses are paid and an arrangement whereby long runs would be shown at the New Grand Central, which has a seating capacity of 1,800 and weekly changes at the Missouri, which has accommodations for 3,600.

It is said that a board of six directors headed by Spyros Skouras, three members of which would represent the New Grand Central and three the Missouri, would have charge of the two houses. A rental of $86,000 would be paid the Famous Players for the Missouri and $68,000 to Skouras Brothers. Enterprises for the New Grand Central.

With an understanding between the houses the competition would not be so keen and expensive and certain incidentals which have cost the houses big money in the past would be entirely eliminated. An inkling of this was given on Tuesday evening, October 3, when the Veiled Prophet's parade and ball was held without either house attempting to obtain exclusive moving pictures of the pageant and the festivities at the Coliseum.

The rise of the Skouras boys to the commanding position in the local moving picture world has been nothing short of phenomenal. Eight years ago they were bus boys in a local hotel. Shortly after that they obtained the Lyric Theatre on Sixth street and turned their attention to the movies. They were successful and later purchased the West End Lyric and the Pageant. Then the Shaw and the Olympia. About two years ago they decided to buy the New Grand Central, then the leading first run picture house of the city, together with the Central, Sixth and Market streets, and the Grand Central Exchange which controlled the First National franchise for Missouri. At that time they disposed of the Olympia to John Karzin for $20,000 and applied this as part of the purchase price of the New Grand Central.

Several months ago they perfected a deal with Harry Koplar and Sam Hamburg, Jr., of the City Wide Amusement Company, whereby their houses were consolidated under the banner of the St. Louis Amusement Company. The Skouras houses that figured in this deal were: The Arsenal, Shaw, Central, Pageant, while the City Wide put in the Pershing, Shenandoah, New Lindell, Grand-Florissant, Novelty, Juniata, Arco, Lowell, Manchester, Lafayette, Gravois and Maffitt. The Central was later converted into a store building, while the Pershing has been dark for some time. The Skouras boys are also interested in the Capitol Theatre and have the Empress under lease to the Shubert vaudeville interests.

The Famous Players-Lasky organization in June purchased the 25 per cent. of the stock of the Famous Players Missouri Corporation, consisting of 2,700 shares held by St. Louisians, for $100 a share. The St. Louis stockholders were Fred L. Cornwell, William Goldman, former mayor Frederick H. Kreismann, Harry Koplar and Sam Hamburg, Jr. At the same time the company paid the Delmonte Building & Investment Company $120,000 to release a ten-year lease on the Delmonte Theatre, calling for an annual rental of $36,000.

A few days ago it was announced in New York that William Goldman, managing director of the Missouri, had been promoted to assistant general manager of Famous Players-Lasky organization. During Goldman's absence in New York, Herschel Stewart has been acting manager of the Missouri. Whether his appointment will be permanent probably depends on the outcome of the negotiations under way with Skouras Brothers.

The battle is on again.

The fanatical reformers of Missouri are once more marshalling their forces in hopes of putting through state censorship, Sunday closing statutes and other measures harassing the industry.

With the general state election in November, the Intolerants are spreading their propaganda. The mails are filled with it. Questionnaires are being shot at candidates for the State Senate and House of Representatives.

This well organized minority, which almost slipped through state censorship two years ago, has been endeavoring to control the Missouri Constitutional Convention now in session. Apparently they have concluded that they can't get the "blue" program across in that body, so they have turned their attention to the new State Legislature.

The Motion Picture Theatre Owners of Missouri, led by Lawrence Goldman, frustrated the reformers two years ago. They are watching their campaign very closely and can be relied upon to put up a strong battle when the time comes.

"The Spirit of St. Louis" is the title of an historical film to be produced for the city of St. Louis by the Rothacker Film Manufacturing Company. Arrangements for the making of the picture were made at a recent conference in the office of Mayor Henry W. Kiel. Many prominent business men, clergymen and educators of the city were present. D. D. Rothacker, vice-president, and Allan Parker, scenario expert, represented the company.

Do you want to locate an old crony?

Write the editor of Regional News and Gossip.

Make use of this department's service bureau.

The Opera House, Troy, Ill., owned by Albert Reider, was destroyed by fire early Saturday, September 30. Two soft drink saloons, a shoe shop and two residences were also burned down. The total loss is $30,000. Reider owned one of the residences and a saloon. He is said to have had no insurance on the buildings.

East St. Louis dispatched a chemical engine to fight the fire when it got beyond control of the Troy volunteer department.

Two masked bandits took $2,000 from C. C. Cravens, auditor of the Lyric Theatre, East St. Louis, at 11:15 p. m., Sunday, October 1. The money represented the receipts of Saturday and Sunday.

The men, who carried revolvers, evidently had hidden in a rest room after the theatre closed for the night. Cravens had just finished counting the money when the men walked into the office and covered the auditor and George York, janitor.

The police believe that the men were friends of "Big George" Ayers, notorious yeggman, who was convicted at Edwardsville, Ill., last week and sentenced to life imprisonment for killing a deputy sheriff at Granite City, Ill. Cravens testified against Ayers and the robbers abused him for his part in the trial and threatened to kill him.

James Drake, manager, and C. F. McCarthy, assistant manager, departed from the theatre only a few minutes before the robbery. They told the police they observed no suspicious characters in the vicinity of the show house, which strengthens the theory that the men hid in a rest room after the show had closed.

George Beban, star of "The Sign of the Rose," has denied that he told the Chicago Tribune that "eighty per cent. of the motion picture actresses were beautiful, but too dumb to appear in a combination of the screen and stage."

William Goldman, manager of the Missouri Theatre, has been made assistant manager of the theatre department of Famous Players-Lasky and will leave for New York shortly to assume his new duties.

Herschel Stewart, of Dallas, Tex., has been acting manager of the Missouri Theatre during Mr. Goldman's absence from the city. He formerly was general manager of Southern Enterprises.

The Gem Theatre, Litchfield, Ill., has been sold by W. B. Kneedler to Dominick Frisini. The price paid was not given out. Frisini owns houses in Kincaid and Taylorville, Ill.

St. Louis Filmdom Mourns Teddy

Teddy's dead and all St. Louis filmdom mourns. A careless automobilist ran down Teddy, a 14-year-old spitz-collie dog, at Sixteenth and Chestnut street, Tuesday evening, September 26. The animal dodged one car but was struck by another going in the opposite direction.

Teddy was the property of John Karzin, owner of the Casino, Olympia and Lincoln theatres, and was his constant companion. Every day Teddy was brought to the Casino and took his place in the office overlooking the theatre.

When Karzin went to exhibitors' conventions Teddy went along. He was known throughout Missouri and Southern Illinois. Several years ago when Karzin operated houses in Springfield, Ill., and St. Louis, Teddy made the trip between the two cities in the baggage car.

Until a few years ago Teddy was a familiar figure on the sandbox of Market street cars, but when the United Railways barred dogs because a careless bulldog bit a lady passenger, Teddy had to give way. Karzin then had a special grip made to carry the dog from and to his theatre. He said that during the few days Teddy was forced to stay home the animal almost died of grief, refusing to eat or drink.

Sol Braunig Puts Providence "Lemon" in the Paying Class

Taking a conceded "lemon" house of five-years' standing, during which period every form of entertainment was tried out, and turning it into a paying proposition in the short space of four weeks is the meteoric record established by Sol Braunig, of the Capitol Theatre, Providence, R. I. For years, this house, located about a half mile from the theatrical and department store section, opposite the Cathedral and on a hill away from the transient trade, was a liability to its owners.

Last year, when Abe Spitz broke away from the Al Black Enterprises, Inc., which have been taken over by Famous Players-Lasky Corporation, believing that Black would invade Providence, he took a lease on the house, which was then known as the Mayflower. He entrusted the task of putting over this house to Sol Braunig, who is also manager of the Modern Theatre, a first-run theatre here. The task was a seemingly impossible one, for pictures had been tried out at that house before—and flopped.

However, Braunig went about his task quietly, renovated the house, renamed it the Capitol, started an aggressive newspaper advertising campaign several weeks prior to the official opening, announced a thrice-a-week-change policy, and he proceeded to make every individual in Providence and vicinity acquainted with the fact that the theatre would be re-opened. Mr. Braunig secured the membership lists of every organization in Providence. He tabulated these lists and wrote personal letters to the members. Something like 100,000 folks received these letters.

But Braunig didn't forget them after the first series of letters had been sent out. He kept pounding out letters with amazingly splendid results. He appealed to the foreign population of the city. Result: the attendance after the first week increased 1,500 per cent. and the third week showed an even greater increase. Now the Capitol is a money-maker.

Matt Rielley, manager of the Victory Theatre, Providence, has completed a deal whereby United Artists' and Allied Artists' Corporations' productions will be given first-run showings at that house. This wise showman capitalized on the "catch" by advertising the acquisitions in a half-page advertisement in the Providence newspapers.

Fred Lovett, manager of the Palace in the Olneyville section of Providence, believes in seeing every picture before booking it. The result has been that this house has been consistently making money, while similar houses who have booked on hearsay, have had a somewhat up and down career.

Clifton Lovenberg, son of Charles Lovenberg, lessee of the Victory Theatre in Providence, Scenic in Pawtucket, R. I., and Park Theatre in Woonsocket, R. I., has returned from a tour of European countries. Cliff came back with one conviction. "There is no place like home."

Martin Touhey, manager of the Emery Theatre, is a firm believer in the "patronize home talent" idea, and consequently is giving likely home talent every opportunity to show itself. This policy has had the tendency of drawing business for the house, which does not find a single week without some local turn featured in conjunction with the showing of some picture.

This is anniversary week at Bill Mahoney's Rialto Theatre in Providence, and as an inducement for patronage the management is topping its bill with Metro's "The Prisoner of Zenda." This picture is cleverly exploited and all indications point to a record breaker, with a strong likelihood that the feature will be held over a second week.

John Isaaco, manager and proprietor of La Sirena Theatre in the Federal Hill section of the city, has reopened that house with a daily change policy.

Detroit Newspapers Rebuked by Trendle, Kunsky Manager

The following letter was sent recently by George A. Trendle, manager of the John H. Kunsky theatres, to the Detroit Free Press and the Detroit News:

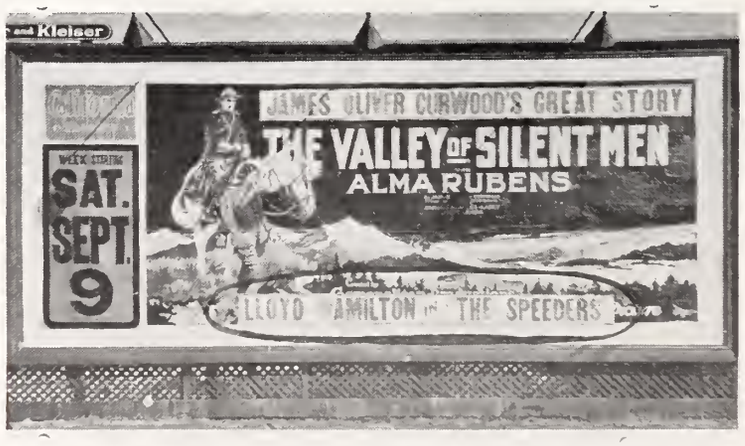
"I have recently learned that the government desires to curtail the operating of the radio broadcasting station of both your paper and the Detroit Free Press, and understand that in the very near future you will be called into conference for that reason, and am taking the liberty of again writing, in the hope that you will seriously consider the advisability of discontinuing the use of the radio outfit after 7 o'clock in the evening.

"We are spending many thousands of dollars with your publication each year to increase the attendance at our motion picture shows. Undoubtedly it is a selfish motive, but at the same time, an expensive one, while your publication at no profit to itself, makes a strenuous effort to keep as many of our patrons away as possible by giving them lavish entertainments during the evening, without expense. This does not seem to our organization to be a fair and just return for the co-operation we are giving your paper, and if you can eliminate the broadcasting during the evening hours, giving your patrons the benefit of it during the afternoon or morning, I am sure that you will eventually benefit by it.

"I am writing the Free Press and making the same request, not as a favor, but as a strictly fair and square business consideration, to which I feel that the theatres of Detroit are entitled in return for the enormous amount of advertising placed in your publication from week to week. Comments are heard from theatre managers daily with reference to this, and it certainly deserves some consideration on the part of the News.

"I sincerely hope that after careful thought you will agree with me that the News can carry its message to its many radio fans without so seriously interfering with the operation of amusement enterprises in Detroit, which, I am frank to say, have not come back to normal since the inception of the News and Free Press radios. Our residential houses particularly have been seriously affected and we can give no other reason for it."

Exhibitors, this department is YOUR department. Here you read what brother exhibitors are doing. There also is a service bureau attached to it. When you want any information, write the editor of Regional News and Gossip. Let us be of real service to you.



"BILLBOARDING" SHORT SUBJECTS

How Eugene Roth of the California Theatre, San Francisco, used space on twenty-four sheet to announce one of Educational Film Exchange's two reelers.

Joseph Portell, manager of the Debray Theatre, was married on October 4 to Miss Annabelle Ellen Schnur.

Mrs. May Whitman, of Buchanan, Mich., has sold the Princess Theatre of that city to John Crowe, formerly of Otsego.

Phil Gleichman, manager of the Broadway-Strand, Detroit, has just returned from New York and announces the following pictures for release at his house in the near future: "Broadway Rose" opens on October 8, following "The Man Who Played God." Mary Pickford in "Tess of the Storm Country" is due to follow Mae Murray. "The Hands of Nara" is also billed for a showing as is Lady Diana Manners in a special seven reel feature in natural colors.

Herb L. Weil, manager of the new Desmond Theatre at Port Huron, Mich., and supervisor of Equity Pictures Corporation, was in Detroit last week in the interests of the latter company. He stated that after looking over the local distribution field he had made arrangements with the Minter United Amusements to handle the sales and distribution of all Equity pictures for Michigan.

Manchester, N. H.

Manager W. S. Canning, of the Manchester Amusement Co., Manchester, N. H., operating the Palace and Strand Theatres, has been so good as to supply Regional News and Gossip with the following local items, and we assure him that his co-operation is greatly appreciated:

The Eagle Theatre, one of the leading picture houses, which has been closed since last May, opened October 2 with "The Storm." Owing to the industrial conditions that exist here, due to the textile strike, the Eagle was forced to close for the first time since it was opened, six years ago.

The Strand Theatre, which plays attractions and big pictures, is closed for the season.

The Park Theatre, which was formerly a vaudeville and picture house, and later a stock house, has also been forced to close this year.

E. J. Caron, former owner of the Star Theatre, leaves Tuesday for an extended trip through the West. He will be gone until after the holidays.

Pittsburgh Folks Turn Out Despite Hot, Dry Weather

In Pittsburgh theatres, week of October 2 Norma Talmadge in "The Eternal Flame" got the biggest crowds at the Grand and Liberty. The Cameraphone, with a second week's run on "Grandma's Boy," got better than average business. Records at this house were broken by this comedy the previous week. "More to be Pitied Than Scorned" went well at the Blackstone, while Jack Holt in "While Satan Sleeps" got average business at the Regent and State. "Monte Cristo" got fair business at the Alhambra. "Manslaughter," in second and last week at Olympic, drew well. Weather, hot and dry.

Workmen have begun the installation of the largest electric sign in Charleston, W. Va. It is the sign for the Virginian Theatre on State street and is 44 feet, six inches from top to bottom. The remodeled show house will be ready for opening the latter part of October. The Virginian has been built at a cost of $300,000 and will seat 1,200 people, including 447 chairs in the balcony.

J. Lester Bush, owner of the Strand and Grand Theatres, Grafton, W. Va., has purchased from John N. Tregellas, the building in which the Grand Theatre is located, in consideration of the sum of $25,000.

R. J. La Voise, for the past seven months manager of the East Liberty Cameraphone, has gone to New York and will be sent somewhere in the States to do Goldwyn exploitation.

Building inspectors, of Pittsburgh, under the personal supervision of Director of Public Safety George W. McCandless, have completed an investigation of the flooring in all theatres in Pittsburgh, special attention having been given concrete theatre lobbies, similar to the floor which recently collapsed at the Strand Theatre in Lincoln avenue, killing one child and injuring 56.

Pittsburgh officials, it is said, are taking steps to obtain nation-wide prohibition of the distribution to school children of free tickets to motion picture shows and other similar entertainments.

B. V. Barger, of the Liberty Theatre, Parkers' Landing, Pa., has sold one-half interest in his house to W. F. Faust. The Liberty is a theatre of 300 capacity and has been in operation for a year and a half.

Charlie Watterson, manager of the Amusu Theatre, West Monterey, Pa., has been appointed postmaster in his town. Maybe he took the job to make sure that he gets his films in time for showing.

Miss Agnes Rapp, of Rapp's Theatre, Emleton, Pa., has taken up golf. In a recent game she made 19 holes in 57.

Bob Fulton, of the Chickquitty Theatre, North East, Pa., has given up the exhibiting business and purchased a hotel at St. Petersburg, Florida.

Tom Greer, of the Coliseum Theatre, Stoneboro, Pa., recently motored to Pittsburgh in his flivver, and was arrested here for speeding. But Tom got out of his trouble. He told the cop he had just assembled the car and forgot to put the slow parts back into it.

J. W. Miller, of the Dayton Theatre, Dayton, Pa., is back from a short fishing trip near Rochester, N. Y. All Miller got was two small fish. He's truthful!

J. K. Gearhart, of the Regent Theatre, Templeton, Pa., is contemplating installing his own power plant. He says that the town power plant is too unreliable.

John Pearce, formerly of Shea's Theatre at Olean, N. Y., has been transferred as manager of Shea's Theatre at Bradford, Pa.

Palmer's Theatre at Black Lick, Pa., was destroyed by fire recently.

After being closed three months, the Commons Theatre, Hastings, Pa., has again opened six nights a week. During the shutdown period, Mr. Commons had done some extensive remodeling. The ceiling of the house has been raised seven feet, which allowed the addition of a balcony to seat 200 persons. He has also installed an office for himself, where he can talk pictures with visiting salesmen without interruption.

Moe Lewis, of the Colonial and Lyric Theatres, Altoona, Pa., has returned to his duties after spending a honeymoon in the East.

L. W. Barclay, who recently resigned as managing director of the Grand Amusement Company, Johnstown, Pa., has left for the coast, accompanied by his family, to take care of Goldwyn exploitation.

The Washington Theatre, Swissvale, Pa., celebrated its first birthday the week of October 9. A program of Paramount pictures and home talent entertainers was on the bill all week. T. J. Conlan is manager of the house, which is owned by the National Theatres Company.

The Cameraphone and Alhambra Theatres in East Liberty, Pa., are planning to enlarge next spring. It is said that the name of the latter will be changed to the Capitol.

The Nemo Theatre at Pitcairn, Pa., has been sold by the National Theatres Company to J. B. Kane, who took charge the first of the month.

Better Films Idea Spreads Throughout the Southeast

The Better Films idea has gone over to Tennessee and the executive council of the Tennessee Federation of Women's Clubs has recommended the creation of a department for carrying on these activities. Mrs. M. N. Whitaker, of Chattanooga, has been appointed chairman. Turner Jones, of the Public Relations Department of Southern Enterprises, made an address with this end in view.

Dan Webster, one of the most popular film men in the South, died in Miami, Florida, September 25, of acute indigestion.

John B. Carroll, of the Imperial, Asheville, recently pulled a giant style show in connection with his showing of "The Gilded Cage," that was the talk of the whole town. All attendance records for the house were broken, and an extra midnight matinee was necessary on the opening day.

W. T. Howell, of the Grand, Tuscaloosa, Ala., has been in Atlanta several days on business.

Walter Brackin, of the Callahan, Bainbridge, Ga., was a recent visitor on film row, Atlanta. Manning & Wink, of Dalton and Etowah, Tenn., were buying films in Atlanta the past week.

A. B. Hill will take over the Imperial and Duvall theatres, Jacksonville, Fla., to succeed Richard Dorman, and W. R. Bedell will suceed Phil Gersdorf at the Rialto, Atlanta, the change taking effect October 1. Mr. Gersdorf has gone to New York for Goldwyn's exploitation staff. The houses are Southern Enterprises theatres.

Among the changes along film row in Atlanta are the following: Tom Bailey has gone to Alabama and Tennessee territory for Southern Enterprises. R. H. Page, formerly with Pathe, has gone with Goldwyn as salesman. Bob Ingrem leaves F. B. O. to go with Arthur C. Bromberg attractions.

A. G. Moore, who operates the Savannah Theatre, Savannah, Ga., has taken over the Grand at Brunswick, Ga., and is having the house completely remodeled. Perry Spencer, formerly with the Pack Theatre, Asheville, will be manager.

One Wild Welcome

A newly-married couple in Toronto were given the surprise of their happy lives after they had returned to their home from the honeymoon, when they discovered their residence practically covered from top to bottom with lobby display signs of an appropriate nature, which had been secured from numerous exhibitors in the city.

These signs bore such titles as "Why Announce Your Marriage?" "Her Husband's Trademark," "Too Much Wife," "The Love Nest," "Frivolous Wives," "The Silent Vow," "My Boy," "Smilin' Through," "The Glorious Fool," "One Wild Week," "The Newly Weds," "Is Matrimony a Failure?" "No Woman Knows," "Love's Redemption," "Don't Call Me Little Girl," "The Truthful Liar," "Love Specialist," "For Those We Love,' "A Game Chicken," and scores of titles in similar vein. Melville Muir and his bride were the victims of this welcome.

A First National Release

A SINGLE CLUTCH WAS SUFFICIENT ATTRACTION

Earl Settle, of the Palace Theatre, McAlester, Okla., put over "The Lotus Eaters" to good business with a single cutout from the three sheets. It was not much, but it turned the trick.

What is that address you want to learn?

How can you get it?

Write the editor of Regional News and Gossip and he will gladly look it up for you.

Buffalo Headquarters Opened for Daylight Saving Battle

The Western New York unit of the Motion Picture Theatre Owners of New York, Inc., has opened new offices in the Buffalo Lafayette Square Building, Room 313, from which a determinated offensive against the daylight savings ordinance is being launched by President George Williams and members of the executive committee. Letters are being sent to all railway men, post office employes, exchange and theatre workers, etc., asking their support at the polls at the next election when the question, "Shall Buffalo return to standard time?" will be submitted to a referendum.

Burglars entered the home of Ira M. Mosher, 435 Delaware avenue, Buffalo, Wednesday night, October 4 by jimmying a side window, and got away with one diamond, two ladies' gold rings, a topaz tie pin, a lavalier, a gold chain and locket, a pair of ear rings and a silver bracelet. Mr. Mosher is a former president of the Buffalo Theatre Managers' Association and for many years was manager of the Palace Theatre. He is now engaged in industrial film work.

E. O. Weinberg, former manager of the Buffalo Strand, and who has been managing the Syracuse link in the Mark chain of houses during the summer, is in Buffalo for a few weeks. Edgar Weill has returned to the Syracuse Strand with health much improved. Mr. Weinberg will soon go to Troy, where he will manage the new Strand Theatre, now in the course of construction.

Tom Joy, manager of the Hippodrome in Carthage, N. Y., and a former member of the Buffalo Metro exchange sales staff, writes that business is fine in his town, but exchange men insist that Tom tells them his box-office figures are terrible. Tom takes on the role of exhibitor quickly.

M. Gibson has resigned as manager of the Mozart Theatre in Elmira and Mrs. Jackson, lessee, has taken over the operation of the house.

Buffalo friends of Harold B. Franklin, former managing director of Shea's Hippodrome and now in charge of Paramount's theatre department, are informed that Harold has purchased a new home in New Rochelle, N. J., where he will welcome his old pals from Western New York when they are in the metropolis, Henry W. Kahn not included.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—BUT LIFE'S WINDOW"

Al Beckerich, the week of October 15, will celebrate the first anniversary of the Buffalo Loew State with a special program. Al promises a big surprise film program, special music, decorations, etc., and etc. The first year at the State has been a most successful one. Much of the credit for this success should go to Al himself, who has worked about 24 hours every day thinking up new ideas for putting the big theatre over. Well, it has gone over and Al is now sleeping an hour each day. He simply had to let down a bit.

Mr. Shea, of Feiber & Shea, operators of a chain of houses in Western New York and Pennsylvania, was a Buffalo Film Row visitor on Wednesday, October 11.

Nikitas Dipson, owner of the Family Theatre, Batavia, N. Y., is back in his home town after a trip to Europe. Mr. Dipson is also interested in houses in Olean.

The Star Theatre, Rome, N. Y., owned by Kaufman & Shane, has been sold to M. J. Kallet, of the Strand, in the same city.

Leave it to Harry Green, of the Premier, Buffalo, to get free space in the newspapers. Its an event when an exhibitor gets a notice during the week in one of the papers, but Harry arranged for the showing of pictures of a cruise staged by this paper and in return got a story. Nothing less than a diplomatic triumph.

Patrons of Shea's Hippodrome, Buffalo, were given a treat the last half of the week. In an effort to advertise a new kind of candy, a man sought the permission of Mr. Shea to distribute samples in the lobby. Such a thing has never been done in the history of the house. But when Mr. Shea ate one of the samples, he liked it so well that he gave the word for the free distribution.

Deeds have been filed in the county clerk's office in Binghamton, N. Y., transferring the brick block at 153-159 Washington street from the estate of the late George C. Hemmingway to Harry Rubin and Hiram Mintz. The consideration was $150,000. It is said that negotiations are pending through which the property may be turned over to a new company for a picture theatre.

When Bobby Albert presented "The Storm" at the Albert Theatre in Lancaster, N. Y., he put on a special stage setting depicting a forest fire. A special matinee was also given for school children. Mr. Albert this week is presenting his annual event, "The Old Country Store."

The Elite Theatre, Niagara Falls, N. Y., has been reopened under the management of George Miller. The house, which is at Main and Cleveland streets, has been redecorated and thoroughly renovated. "Beyond the Rocks" was the opening attraction.

John Amendola, manager of the Amendola Theatre, Niagara Falls, N. Y., announces that he has added vaudeville to his picture program. The idea has proven popular with patrons of the Pine Avenue Theatre.

R. W. Thayer, manager of the new Strand Theatre in Niagara Falls, is specializing on a drive for the patronage of children. In his advertising he is informing parents to send their offspring and that strict attention will be paid to their welfare. He has also established special prices for the kiddies, as follows: matinees. 15 cents; night, 25 cents.

Ottawa's Regent Advances Prices; 50 Cents Highest

In view of various conditions affecting the picture theatre business during the past year or more, it is somewhat astonishing to note that admission prices for Allen's Regent Theatre, Ottawa, have been permanently advanced. Manager J. C. Kennedy, of the Regent, has announced a new scale which ranges up to 50 cents as the evening price for an orchestra seat, tax included. This is 10 cents higher than the previous orchestra floor rate. Along with the advance in admission prices at this house, however, came an increase in the size of the regular orchestra to fifteen pieces, with a weekly symphony concert each Monday evening by an augmented orchestar of 22 musicians. The Ottawa Regent has always been considered one of the best houses on the Allen chain.

Two special D. W. Griffith productions formed the attractions at two rival Ottawa theatres during the week of October 9, when "Orphans of the Storm" was presented for its second week at the Centre Theatre and "Way Down East" was shown at the Regent Theatre, this being the third local run for "Way Down East." Manager Stapleton raised prices for "Orphans of the Storm" at the Centre, evening prices being 80 cents for an orchestra seat and 60 cents for the balcony, this being considerably above the regular scale. In spite of the higher admissions, the feature ran for two weeks.

The first theatre in Canada to arrange a special benefit performance for the relief of sufferers in the terrible forest fire in Northern Ontario, October 4-5, was the Loew Theatre in Ottawa. Capt. Frank Goodale, manager, conducted a special show on Sunday evening, October 8, for this purpose, in co-operation with the Lions Club of Ottawa, of which he is an active member. Musicians, operators and all other employes of the theatre donated their services for the occasion. The performance was formally opened by Mayor F. H. Plant.

Harry Brouse, owner of the Imperial Theatre, Ottawa, is not worrying about the coal situation because he took time by the forelock early last spring, securing immediate delivery of a winter's supply of coal at that time, with the result that the bunkers of the theatre are filled—and at a fair price. Other theatres in Ottawa are not so well fixed, however, several of them having little or no coal. The Regent Theatre, Ottawa, hasn't a lump in the bucket, but a special supply is expected.

A. Donaghy, some years ago manager of the Monument Nationale Theatre, Ottawa, has secured a long term lease on the Francais Theatre, Ottawa, and took over the personal management of the Francais Theatre on October 9, succeeding Val Bureau as manager of the house. For the past four years, Mr. Donaghy has been an exhibitor and exchange manager in and around St. John, N. B.

A Fox Release

AN AUSTRALIAN EXPLOIT FOR CLYDE COOK

The Australian Theatre, Sydney, used this animated cutout banner for the comedy and greatly multiplied the attraction of a flat banner display, playing up the two reeler above the feature.

Kansas City Robbers Hold Up Charles Burkey Second Time

Charles H. Burkey, owner of the Summit Theatre in Kansas City, was held up and robbed recently for the second time in two weeks. This time the two men robbed him of $217.50 and escaped in his Buick roadster. Mr. Burkey was leaving his theatre when the two men jumped on the running board of the car and instructed him to drive to another section of the city.

Just two weeks before this Mr. Burkey was leaving his theatre when a young man jumped on the running board of his car and told him to drive several blocks away. There he was robbed of about $400 and his car, which was found later. The losses were covered by insurance.

Lee D. Balsly, advertising manager of the Wichita Theatre, Wichita, Kansas, and Howard E. Jameyson, advertising man for the local branch of Universal, have traded places. Mr. Balsly has been in the distribution, exhibition and exploitation ends of the game. His first place in Kansas City was with Paramount. Later he was manager of the local First National office and then he purchased the Aladdin Theatre in Springfield, Mo. Jameyson established his reputation as advertising manager for the Liberty and Doric Theatres, this city, and was more recently with the Butterfly Theatre in Milwaukee.

Exhibitors who attended the convention of the Motion Picture Theatre Owners of Kansas, held at Wichita, Kansas, were: R. G. Liggett, Gene Gauntier, M. Van Praag, Art; A. F. Baker, Electric; Frey Meyn, Pershing; Wm. Meyn, Phototorium; R. R. Biechele, Osage; C. M. Smith, Tenth St.; C. E. Cook, executive office, all of Kansas City.

Lee D. Balsly, Wichita, Wichita; John H. Thomas, Novelty, Winfield; L. A. Wagner, Princess, Eureka; Richard J. Hopkins, Counsel, Topeka; Mr. and Mrs. E. E. Frazier, Grand, Pittsburgh; R. L. Ledou, Larabee Opera House, Isabell; I. E. Runyan, Iris, Hutchinson; Mr. and Mrs. Chas. H. Barron, Kansas, Wichita; H. A. McClure, Strand, Emporia; Mr. and Mrs. W. F. McDowell, Majestic, Ashland, Isis, Wellington; R. H. Holmes, Royal, Emporia; S. A. Davidson, Princess, Neodesha; J. R. Burford, Rex, Arkansas City.

G. A. Kubach, Lyric, Abilene; M. B. Shanberg, Midland Circuit, Kansas City, Mo.; S. M. Chambers, Miller, Palace, Regent, Princess, Wichita; Frank Davidson, Royal, Cherryvale; Clair M. Patee, Patee, Lawrence; Mr. and Mrs. Mark T. Wilson, Peoples, Chanute; Jack Roth, Iris, Eldorado; Arthur M. Ford, Marple, Wichita; C. L. McVey, Dreamland, Herrington; J. B. Tackett, Tackett, Coffeyville; M. G. Kirkman, Strand, Hays.

Mr. and Mrs. C. L. Sherman, Royal, Bonner Springs; Roy A. Sharp, Hunnewell, Hunnewell; Mr. and Mrs. Chas. A. Bull, Holland, Wichita; W. D. Fite, Novelty, Wichita; Wm. Looker, Oxford, Oxford; Mr. and Mrs. O. W. Paterslie, Gem, Burrton; S. E. Austin, Garden, Garden City; Jack Johnston, Isis and Mecca, Augusta; Jack Gross, Palace and Eldorado, Eldorado; John I. Saunders, Cheney, Cheney; L. M. Pace, Whitewater, Whitewater; W. H. Weber, Echo, Great Bend; L. S. Cook, Liberty, Augusta; Mr. and Mrs. L. M. Miller, Miller, Wichita, and S. F. Meade, Meade, Kingman.

Ed Frazier, of the Grand Theatre, Pittsburg, Kans., was a visitor at some of the exchanges last week.

R. B. Christian, who has the Casino Theatre at Excelsior Springs, Mo., dropped into town the other day and looked over some of the latest releases.

Lee Gunnison, who has a theatre at Atchison, Kan., was seen at some of the film exchange offices last week.

Fred B. McCracken, manager for United Artists, returned recently from a trip through the Missouri territory.

William Goodnight, owner of the Lyric Theatre at Holden, Mo., booked some of the season's best pictures on his last trip to town.

T. H. Lauck, who has the Opera House, Mound City, Kans., was a recent caller on various managers of the film exchanges here.

The Howe Brothers, Marceline, Mo., are keeping their Cater Theatre open every night now instead of the one night a week, which has held sway during the summer. This instance is only proof that business is picking up in Marceline.

A. W. Pugh has purchased the Liberty Theatre, Cherryvale, Kans. He owned the Airdrome at Erie, Kans.

Willard Frazier has bought the Empress Theatre, Paola, Kans., from J. P. Everett. Mr. Frazier's father, E. E. Frazier, has the Grand Theatre at Pittsburgh, Kans.

Leon Weil has purchased the Criterion Theatre, a 1,300-seat house, at Enid, Okla.

J. B. Tackett, of the Tackett Theatre, Coffeyville, Kans., was found looking over some of the products put out by the film exchanges here.

Mark Wilson, of the People's Theatre, Chanute, Kans., was another visitor last week.

The Palace, Wichita, furnished handkerchiefs to women patrons for the showing of "Grandma's Boy." It was explained that each lady should bring her handkerchief because she would laugh until she cried. Stanley Chambers is manager of the Palace.

Howard Price Kingsmore, until recently exploitation manager for the local Paramount office, has left for Pawtucket, R. I., where he will assume the directing management of the Strand Theatre, a Paramount house. Kingsmore was known as one of the livest publicity men in this territory and it is with real regret that his many friends bid him goodby. Prior to his position here he was a major with the United States Signal Corps in Siberia, and was for eleven years associated with the Philadelphia Public Ledger.

Sam Harding, of the Liberty Theatre, Kansas City, has contracted for Warner Brothers' eight big specials to be shown at the Liberty and at all of Capitol Enterprises' Theatres. It is reported that this is the biggest contract ever closed by an independent exchange in this territory.

Locatelli Breaks Ground for Somerville, Mass., Theatre

John E. Locatelli, formerly a member of the Somerville Board of Aldermen, has broken ground on Ball Square, midway between Winter Hill and Teele Square, in that city, which, when completed, will be devoted exclusively to the presentations of carefully selected screen productions. His son, Albert Locatelli, who is now at the head of the Central Amusement Company, which operates the Central Theatre at Somerville, will assume the management of the new theatre on its completion. The new house is to seat 1,500.

Massachusetts amusement enterprises chartered during the past week at the office of the Bay State secretary of state, follow:

The Red Shield Company, Inc., Boston; entertainments; capital, $25,000; incorporators, Charles F. Atkinson, of Brookline, and Albert C. Blythe and Howard V. Knight, of Boston.

Boulevard Amusement Company, Revere; general amusement business; capital, $50,000; incorporators, Celeste D. Captell, of Revere, and Leo H. Tracy and Genevieve F. Tracy, of Salem.

Cosmopolitan Opera Company, Boston; opera houses and theatres; capital, $100,000; incorporators, Charles S. Malaguti and Tomaso Nazzaro, of Boston, and Arturo Casiglia, of South Berwick, Me.

Max Shoolman, one of the officials and principal owners of the Olympic Theatres Company, has been appointed head of a representative committee of the Boston Jewry, which is making plans for a campaign to raise $250,000 as Greater Boston's share for the rehabilitation of Palestine.

Performances at all the Worcester theatres were halted for more than a half hour one evening last week, owing to a breakdown at the main plant of the Worcester Electric Light Co.

The Strand Theatre at Worcester has effected a tie-up with the Worcester Sunday Telegram, where a coupon published in the latter last Sunday was redeemable for 5 cents on the purchase of any floor seat for a matinee, except on Thursday and Saturday. The scheme is said to have proved very successful.

Film fans of Boston certainly could not complain of a dearth of good pictures at the theatres this week. What with Griffith's new picture, "One Exciting Night," having its initial showings, and "Manslaughter," "The Man from Beyond," "The Fast Mail," "The Valley of Silent Men," "The Prisoner of Zenda," "Heart's Haven," "My Friend the Devil," "My Wild Irish Rose," "Forget-Me-Not," "The Bond Boy" and a dozen to twenty others, there has been a variety of entertainment afforded at the picture houses it would be difficult to duplicate.

A Paramount Release

THESE KIDDIES PUT UP A SPIRITED BOUT

The exploitation of Gordon Conrad, of the Auditorium Theatre, Melbourne, on Wallace Reid in "The World Champion." A narrow platform with a painted background of spectators got the crowd.

Atlanta's Picture Theatres Have Week of Great Business

The week of October 1 has been a great one for the picture houses in Atlanta. The Metropolitan played to capacity all week with "The Eternal Flame," the crowds also enjoying Buel B. Risinger's magnificent symphony orchestra, which opened the fall season at the Metropolitan several weeks ago.

The Howard had for its chief attraction "Manslaughter." Business was splendid, an especially effective prologue, and some exploitation that rang the bell helping considerably.

At the Rialto, "In the Name of the Law" held forth, and, backed up by excellent exploitation and good salesmanship, played to good business, which picked up through the week. A Sunshine comedy called "Puppy Love" and the International News were also used to good advantage.

The Criterion played a return engagement, by popular demand, of "Penrod," and this boyhood classic was well received, despite the fact that it was a second run. Lloyd Hamilton's "The Rainmaker" was also returned, with excellent results.

Business at the Strand with "The Kick-Back" was fair. Clyde Cook's "The Chauffeur" played a return engagement, completing the bill.

The Tudor is making a financial success of second, and even third runs. The past week saw, for Monday and Tuesday, "The Heart of Maryland," which played to good business; Wednesday and Thursday saw Thomas Meighan's starring vehicle, "Civilian Clothes," and Friday and Saturday, "Paid Back," a new release, which was well received.

The Grand, which plays a feature picture and comedy-reels in conjunction with five reels of vaudeville, played to average business with Mabel Normand in "Head Over Heels" and Bert Lytell in "The Face Between."

William R. Bedell, formerly in the home office of Southern Enterprises, has assumed the managerial desk at the Rialto Theatre, and has started off his new career with a smashing campaign on Paramount's "Pink Gods." Especially effective cut-outs of Bebe Daniels and a jewel-showcase full of diamonds—$20,000 worth of them—guarded by two stalwart "strong arms of the law," in the lobby are high lights of Mr. Bedell's campaign.

Phil Gersdorf, who came from Macon to manage the Rialto, Atlanta, has accepted a position in the exploitation department of Goldwyn's Kansas City office.

Film Row heard, with deep regret, of the sudden death of Dan Webster, veteran and popular film salesman, who was on the Metro payroll. Mr. Webster died on Sunday, September 26, of acute indigestion, in Miami, Fla. The funeral was held in Atlanta.

"Pup" (G. M.) Phillips—it's kind of hard to know what to call him, though his friends hail him as "Pup," while his paycheck is made payable to G. M.—anyway, he is now managing the Strand Theatre, and is making 'em sit up and take notice. There are a number of folks who insist that his nickname should be "Pep" instead of "Pup."

Ralph DeBruler, who used to manage the Howard and Grand theatres here has accepted a position in the exploitation department of Goldwyn, and is en route to New York City.

Manager Willard Patterson, of the Metropolitan and Criterion theatres, has just installed a wonderful new orchestra in the Metropolitan. It will be directed by Buel B. Risinger, of New York, with Wallace Jackson as concertmaster.

Manager James Jackson, of the Tudor Theatre, narrowly escaped serious injury when his automobile was struck by a trolley car during a recent "Careful Driving" campaign put on by the Junior Chamber of Commerce. Manager Jackson is inclined to be a little sarcastic about "Be Careful" campaigns now—it seems he was observing the rules, but the trolley-car wasn't!

W. T. Murray, who manages the Alamo No. 2, is working out a scheme which he promises to reveal, as soon as it is "air-tight" and "fool-proof," for making a theatre in the heart of the shopping district a financial success. The Alamo No. 2 plays second-runs to two-day engagements, and by reason of its location caters chiefly to women—which gives it a good business for the morning and afternoons, but makes it bad in the evenings.

The Brunswick Theatre will, in future, be known as the Grand Theatre, and will be operated by A. G. Moore, of the Savannah Theatre. A manager has not as yet been chosen, though Mr. Moore expects to make his announcement soon.

Mr. Manning, of Manning and Wink, who operate a small chain of theatres around Atlanta, spent a couple of days in town recently.

DeSales Harrison, of the Howard Theatre, deserves a great deal of credit for the way in which he put over "Manslaughter" at this theatre recently. Some people even go so far as to accuse him of originating the Junior Chamber of Commerce's sensationally successful "Be Careful" week as exploitation for the picture, though Mr. Harrison modestly disclaims any such allegation, although his tie-up with this special week resulted in mighty good business for the picture.

Baltimore Plans Referendum on Daylight Saving Measure

Daylight saving, which has seriously hurt exhibitors' business during the past summer, when it was in effect in Baltimore, Md., is to have a referendum. Whether it will become a permanent institution in Baltimore or be discarded, will be decided by the people at the municipal election to be held next May.

The Gayety Theatre, Baltimore, Md., built after the fire in 1904, which measures 63 by 175 feet, has been sold to Louis Applefeld and Joseph I. Hamburger and the title has been transferred from the Baltimore Theatre Company of New York to them. The entire assessment on the property amounts to $230,000. There is a possibility that the theatre will be leased within a short time.

That an immediate inspection of the exits of picture theatres and theatres be made in Baltimore, was the request of a committee from the grand jury received by J. Frank Crowther, Inspector of Buildings, on Friday, September 29.

The Morgan Pictures Corporation has been incorporated under the laws of the State of Maryland with a capital stock of $75,000. John A. Holden is named as the incorporator and the office of the company is 416 Equitable Building. This company will produce, distribute and lease motion pictures.

The case against Frederick Clement Weber, manager of the McCoy Theatre, Baltimore, Md., and former manager in that city for the affairs of Winthrop Smith Company, in which a petition was filed in the Circuit Court, No. 2, asking that Mr. Weber be declared in contempt of court, was dismissed by Judge Charles F. Stein when it came up before him. Mr. Weber's stopping payment on a check which was sent to Winthrop Smith & Company, which, the petition claimed, was in contempt of the order from the court asking that an accounting be given of funds which were received as commissions, was the cause of the action. After Mr. Weber explained his side of the case, the action was dropped and the case dismissed.

George A. McDermitt, formerly manager of the Garden Theatre and Century Roof, of the Whitehurst Theatrical Interests of Baltimore, resigned his position on Friday, September 29, and has gone to New York, where he will become associated with a large theatrical company and have charge of several theatres. William H. Whitehurst, general manager of the Whitehurst interests, will assume direct control of the Garden Theatre and the Century Roof, and William F. Stumpf, who has been acting as resident manager of the New Theatre, has been transferred to the Garden. He will act as resident manager at that theatre under Mr. Whitehurst. The New Theatre is now directly under the control of Eugene M. Daly, who is managing the Century Theatre also.

Thomas D. Goldberg, who, with Arthur B. Price, heads a group of Baltimore picture theatres, went to New York with his wife on Sunday, October 1, to pay a visit to her family in that city. They returned to Baltimore on Wednesday.

Dr. Milton (Mickey) Whitehurst, brother of Charles E. Whitehurst, president of the Whitehurst Theatrical Interests in Baltimore, is acting now as football coach of the Third Corps Area team at Fort Howard, Md.

"Murphy" Snyder, who has been employed at the Comedy Theatre for seven years, succeeded Joseph Robbins as manager about five weeks ago.

An apartment has been leased in the Emory Court Apartments, through the office of Charles Greenblatt, by George A. McDermott, manager of the Garden Theatre, and Century Theatre Roof.

A two-story brick opera house is planned for erection on Chincoteague Island, Va., which will have a seating capacity of 800. Wilson E. Booth, of Salisbury, Md., is back of the project. The theatre will measure 153 by 42 feet and cost approximately $50,000.

A picture theatre seating 1,000 will be built at 109 Henry street, Roanoke, Va., in the near future by A. F. Brooks and C. Tiffany. The cost will come over $15,000.

Philadelphia

Jules E. Mastbaum, president of the Stanley Company of America, has taken over the Ice Palace at 45th and Market streets. This is a huge building and it will shortly be visited by Mr. Mastbaum's engineers and architects, who will advise to what extent alterations for a general improvement can be accomplished. The new acquisition will be maintained as a general amusement resort.

Harry Blumberg has taken a long lease on the store at 262 North 13th street, where he will have more room and better facilities for handling his increasing business on motion picture theatre supplies. He will also have a first class repair shop.

John Sheridan, 4035 Warren street, door-man and ticket taker for the past five years of the Family Theatre, succumbed after a short illness and will be buried in the Cathedral Cemetery.

SOL LESSER
Who Presents "Oliver Twist"

Jackie Coogan Burns Old Print

It might interest exhibitors to know that Sol Lesser, presenting Jackie Coogan in Charles Dickens' "Oliver Twist," paid thousands of dollars for a film and then destroyed it—rather Jackie did the destroying of the film by setting it on fire.

The reason of this expensive destruction will commend itself to the most cautious financier and the most captious critic, for what was purchased was an old print of "Oliver Twist"—made many years ago, in fact.

The motive of the purchase and the motive of the destruction was to protect the exhibitors of the world from re-releases of this aged relic of a past era in the silent drama which re-release could be so timed that it would be exhibited at about the same time Jackie Coogan's screen version of the masterpiece was presented the market.

Shown Abroad

With the arrival in London of E. Bruce Johnson, foreign manager for First National, comes word from Ralph J. Paugh, head of the London office for the First National organization, that Jackie Coogan's "Oliver Twist" production will soon have a big European premiere.

Johnson will remain in London for the Coogan premiere and, prior to returning to the United States, will make a careful survey of conditions throughout entire Europe.

First National will release "Oliver Twist" throughout the entire world, this being one of the first super-productions that has been negotiated for in this respect.

Lesser Tells Why Deal Was Made with F. N.

When Sol Lesser brought the print of "Oliver Twist" to New York he had definite road-showing plans regarding it. Everything was prepared for the road-showing of the production and Lesser entered Gotham ready to place initial companies out immediately.

However, after having conferred with members of Associated First National Pictures, Inc., Lesser realized that the exhibitors throughout the land who had booked all of Jackie's former pictures should be given the opportunity to receive and exhibit the Dickens super-production. Lesser felt that these men who had put their shoulder to the wheel and made records with Jackie's products should make records again with "Oliver Twist."

Consequently the road-showing plan was abandoned and a deal entered into between Lesser and First National for world distribution.

"The Jackie Coogan production of 'Oliver Twist' cost four or five times more than the usual Coogan features," says Lesser. From its incipiency both Mr. Coogan and I felt that we should obtain advanced admission charges and consequently the road-show plan presented itself in full measure and all work was proceeded upon along these lines.

"Briefly, I saw the exhibitor's angle, as soon as I arrived east and I immediately sought to prevail upon those with whom I am associated in the West Coast Theatres, Inc., organization to confirm my opinions. It was not long before they, too, realizing the exhibitor's standpoint consented to a world distribution arrangement for the picture with First National.

"At this time I wish to congratulate Adolph Ramish, A. L. and M. Gore for being so liberal-minded in this transaction, and we all anticipate the greatest results from this, Jackie's greatest photo-production. I am sure that First National will leave no stone unturned in the sincere endeavor to establish a record both from the distribution end and from the box-offices of the exhibitors throughout the country who are going to present this masterpiece.

Lesser is now in Los Angeles, having arrived there this week from the east. He was away from his West Coast desk four weeks, stopping in Chicago to attend the special First National executive meeting en route to Los Angeles.

Field Men to Push "Oliver Twist"

The Jackie Coogan Productions organization announce that, in addition to the extensive exploitation campaign scheduled to be carried on throughout the country on Jackie Coogan's big "Oliver Twist" offering, they will have representatives in the field besides.

Arrangements have been made whereby Harry Rathner, of the Coogan eastern offices, and Max Roth, of the same organization, will immediately enter the field and boost the "Oliver Twist" product to the greatest extent.

It is planned to present the Dickens classic at special previews in all the large key centers, and all exhibitors, exchangemen and people generally interested in the picture will be asked to attend these special showings. They will be staged in elaborate manner with luncheons or dinners preceding each showing. It is likely the ball-rooms of the various large hotels throughout the country will be used for the purpose.

Messrs. Rathner and Roth expect to leave New York this week on this important mission, Rathner taking over the middle west, Roth the south. It is likely representatives will leave from the West Coast Coogan offices also.

Meanwhile Associated First National are working hard to complete all arrangements and accessories for the production so that its general release date will be on schedule time—November 20.

"Oliver Twist" to Play at the Strand

After all, the motion picture industry is like any other branch of the world's industry. For now comes announcement from Sol Lesser to the effect that the Jackie Coogan Production of "Oliver Twist" will not only sail through Associated First National Pictures channels for the world, but that instead of breaking onto Broadway, New York, in a "legitimate" theatre, the Coogan special will enter an engagement at the Strand Theatre commencing October 29.

It was Mr. Lesser's intention to place "Oliver Twist" in a Broadway "legitimate" house for a run, but with the signing of a contract with First National for the world release it was no more than right that the feature play be placed in a First National motion picture theatre.

GLADYS BROCKWELL
Playing Nancy Sikes in Jackie Coogan Production of "Oliver Twist"

Coogan Film Perfect In All Details

To one not familiar with life in Egypt, the mistakes of a director filming Egyptian episodes and never having visited Egypt, would be unimportant. But to many people visiting the motion picture theatre, the mistakes of a director laying his episodes in London, England, would be painfully apparent.

Frank Lloyd, who directed Jackie Coogan in Charles Dickens' masterpiece, "Oliver Twist," was selected primarily because he is recognized by all picturegoers as one of the finest directors in the industry.

Another quality that rendered Lloyd the logical man to transcribe "Oliver Twist" from the pages of a book to the screen of picture theatres was his love for and knowledge of children. Lloyd knows how to get along with juvenile folk and to make them love him heartily and without restraint.

But the final fact that rendered Frank Lloyd the inevitable choice for the difficult "role" of directing the great production was his knowledge of the London not only of today but of the Dickens period as well.

When it came to selecting the characters to portray the many important roles, Lloyd knew just what he wanted, and those who have witnessed private screenings of "Oliver Twist" will testify that those who support little Jackie Coogan in this screen masterpiece are truly living Dickens characters in every detail.

An exhibitor since 1905!

So John Karzin, of St. Louis, is nominated Daddy of Them All.

Who do you suggest?

Read Page 663.

Irving Lesser Heads Coogan In East

The Jackie Coogan eastern offices have now been named the Distributing offices of Jackie Coogan Productions. The seat of activity is in New York City and is in charge of Irving M. Lesser, brother of Sol Lesser.

The productions of Jackie Coogan are made in Los Angeles with huge space leased at United Studios, Hollywood. All business pertaining to the distribution and sanctioning of Jackie Coogan film contracts is handled in the New York offices under Irving Lesser's guidance.

With the closing of a world releasing contract for "Oliver Twist" with Associated First National Pictures, Inc., the eastern offices will be enlarged and added attaches immediately placed at work. The "Oliver Twist" contract represents a big undertaking insofar as distribution is concerned, and it will be some time ere Irving Lesser will be able to return to the West Coast.

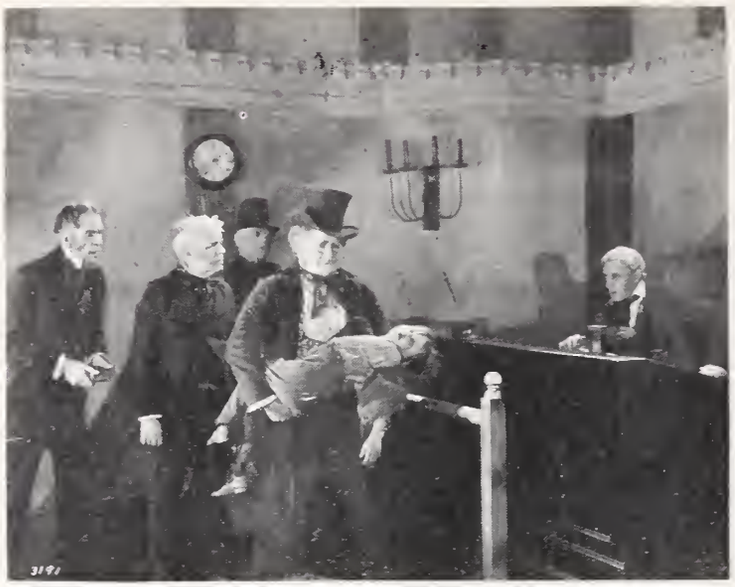
It is the intention of Lesser to establish a definite system pertaining to personal contact between salesman and exchange manager and exhibitor. In addition to the strong forces of First National, the Coogan organization will have its own men in the field as well and Harry Rathner, widely known in film sales circles throughout the country, leaves in the near future for a tour of the exchanges that will shortly handle the Jackie Coogan "Oliver Twist" production.

Last "Shot" Taken of Coogan Film

The last shot has been made in Jackie Coogan's newest picture, the working title of which is "Fiddle and I." The story was written by Mr. and Mrs. Jack Coogan and was directed by E. Mason Hopper. It will be a First National release.

Prominent in the cast with Jackie is Gravini, a well-known continental actor.

JACKIE COOGAN AS OLIVER TWIST



STIRRING SCENE FROM JACKIE COOGAN'S BIG PRODUCTION, "OLIVER TWIST"

Heavy Bookings On Coogan Production

That "Oliver Twist" will have early release bookings and that all possible speed will be exercised in the endeavor to prepare accessories for the Jackie Coogan feature is made known by Associated First National Pictures, Inc., which has charge of world distribution for the new Coogan product.

Ever since the announcement that First National would handle the Dickens film was made, telegrams, letters and telephone calls have been pouring in on that organization from exhibitors throughout the country asking for release dates and early bookings.

The general release date for "Oliver Twist" will be in the middle of November with some of the large cities playing it prior to that time. The Strand Theatre, New York, has booked the feature for October 29, and an extensive campaign is being mapped out for the initial presentation.

The "Twist" film is a genuine holiday production, and many exhibitors are planning it for holiday season. There is no doubt but that "Oliver Twist" is going to be a money-maker for all theatres. It contains a universal appeal and has with it the names of Dickens, Coogan, and the book classic itself.

Hays Commends Coogan Production

It was during the production of Charles Dickens' "Oliver Twist" that Will Hays, the "general" of the silent drama industry, visited the West Coast—and Jackie Coogan's studios. Jackie was in the midst of production on the Dickens film at the time.

Depth of emotional truth is one of the elements demanded by Hays and by other well wishers of the cinema art. Another quality more and more demanded of picture makers is that they project some educational value on the screen as well. Not tiresome instructions, but unobtrusive information valuable to remember and pleasant to recall.

Still a third quality emphasized by Mr. Hays as essential in properly conceived and wrought picture-plays was "wholesomeness." It ought not to be the purpose of any artist working in any medium to debauch the minds of the young or to encourage evil thinking by those unfortunately bent in that direction, says Mr. Hays.

When Will H. Hays personally congratulated Jack Coogan, Senior, father of Jackie, on the character of stories in which he was promoting his son's artistic and financial welfare, he said, "That's the kind of picture the world needs." Mr. Hays was referring to "Oliver Twist," which is soon to be flashed on the screens of the world.

Educationally, this Dickens classic calls the attention of millions throughout the world to a masterpiece of literature that humanity could ill afford to lose—one of the supreme literary products of all time.

Have You Read Page 663? If Not, Do So Now

Brockwell Scores In Comeback

Gladys Brockwell is back in the pictures! Miss Brockwell, in 1915, was one of the stellar queens of the stage. She played heroic roles of near juvenile character and earning the proper reward for her gifts from stage and screen, she retired from professional life.

During her days as a film star, one of her directors was Frank Lloyd, and when Mr. Lloyd was signed to direct Jackie Coogan in Charles Dickens "Oliver Twist," he carefully mapped out the possibilities for the various characters that were to support Jackie.

Scanning the names of the famous Dickens characters, Lloyd came to that of "Nancy Sikes." His mind traveled to one artist—and only one. And that artist was Gladys Brockwell.

Miss Brockwell returns to the screen and scores in the role of "Nancy Sikes" in this Coogan super-production. Everyone who has witnessed the showing of "Oliver Twist" claims that Miss Brockwell is the one and only movie "Nancy Sikes."

Campaign Book An Exhibitor's Aid

The exhibitor booking Jackie Coogan's "Oliver Twist" will be able to obtain a campaign book that does the picture industry proud. This book was compiled with the express intention of selling the public—not the exhibitor.

Within its many pages will be found every means of exploiting this famous Dickens picture, and every good showman will be bound to make a big clean-up if he but follows the simple instructions contained within the exploitation book.

These volumes are now in the New York office of First National and may be obtained from that source. They were compiled in addition to the usual complete press sheet that First National puts forth for the exhibitor.

In addition to exploitation stunts and how to put them over, there will be found special sets of reproductions of the cast, scenes from the play, illustrations of tie-ups for merchants, lobby, stage presentations—every imaginable asset for the man who wants to make records via his box-office.

THE COOGAN FAMILY
Mrs. Coogan, Jackie and Jack, Sr.

John Gilbert in New Fox Film

"Calvert's Valley," John Gilbert's October 8 release, scores another triumph for the talented young star, says Fox. Gilbert had the principal part in "Monte Cristo," which is said to be breaking records at the 44th Street Theatre, New York. In his latest picture, which Fox says has all the elements which go to make up an excellent photoplay, Gilbert does some exceptionally good work, it is reported.

Noted Actors in Film Cast

In "The Dangerous Age," a First National Attraction presented by Louis B. Mayer, John M. Stahl has achieved another triumph in his climb towards the top rung of the directorial ladder of fame, First National says. This director's last two productions were "One Clear Call" and "The Child Thou Gavest Me."

"The Dangerous Age" presents Lewis S. Stone, Edith Roberts, Myrtle Stedman, Ruth Clifford, Cleo Madison, James Morrison, Helen Lynch and others of note among its list of screen artists.

Five Principals in Paramount Film

Here is the quintet of principals who have been selected for the chief roles in Cecil B. De Mille's current production for Paramount: Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon. The supporting cast will include such well-known players as Clarence Geldart, Lucien Littlefield, Robert Brower and Kalla Pasha.

Jeanie MacPherson is both author and scenarist of this successor to "Manslaughter," which Miss MacPherson also adapted to the screen. No title has been selected.

Beban's "Film-Act" Is Big Success

The first three of George Beban's season of thirty weeks in his combination of screen and spoken drama, "The Sign of the Rose," have met with pronounced success, American Releasing Corporation says.

At the California Theatre, Los Angeles; The Miller, at Wichita, and the Delmonte, in St. Louis, four performances daily have totaled a big weekly business in these large houses, it is stated.

Enthusiastic About "The Christian"

"The Christian," Goldwyn's production of Hall Caine's story, filmed largely in England and the Isle of Man, was shown in preview Wednesday night at the Paramount Theatre, Hollywood, to an enthusiastic audience.

"The Christian" was directed by Maurice Tourneur and the title role is played by Richard Dix. Mae Busch has the leading feminine role.

Goldwyn Assigns Exploitation Men

With a Goldwynner—as its field exploitation men are called—in each exchange, Goldwyn Distributing Corporation this week announced that it was ready to fulfill the requests of exhibitors throughout this country and Canada for assistance in putting over its Big Twenty for 1922-1923, starting with "Remembrance." Effective with the week of October 8 the men were actually at their posts.

The exploitation department, which is a division of the department of advertising and publicity, Howard Dietz, director, will carry out its work along definite and constructive lines. The fact that all Goldwyn pictures are completed a considerable time before the release enables the home office officials to give careful study to each one and to lay out the broad lines for exploitation and arrange national tie-ups.

The Goldwyn exploitation force now includes twenty-four men in addition to the exploitation manager, R. E. Pritchard, and the home office assistants. W. R. Ferguson, who has for the past two years been attached to the home office and engaged in exploitation work, has the position of special representative and will co-operate with the exploitation manager and attend especially to pre-release showings, especially at the Capitol Theatre.

The field men in the various offices, listed alphabetically, are:

Atlanta—James Carrier, former general manager for the Harry Koplar theatres in St. Louis and later on the exploitation forces of Robertson-Cole and Selznick, and most recently doing special work on the Pacific Coast in partnership with his brother.

Boston—John Wilstach, who comes of a family of well-known advance men, his father and two uncles having been for years leaders in their profession. Mr. Wilstach has exploited a number of important picture specials.

Buffalo—Irwin Zeltner, who for a number of years has been working on New York newspapers and in theatres here, and more recently has been engaged in exploitation work for the home office.

Chicago—Walter D. Nealand, whose experience includes exploitation work with Keith and Proctor, Savage, W. A. Brady, the Selwyns and the Sells-Floto circus, and who more recently has been engaged in exploiting big public events in Chicago, and the Wisconsin State Fair.

Cincinnati—Phil Gersdorf, who has been manager of theatres in Jacksonville, supervisor of theatres for Southern Enterprises in Macon, Ga., and who joins Goldwyn from the management of the Rialto Theatre in Atlanta, where he has been attracting much attion.

Cleveland—Eddie Carrier, who has been associated with his brother, also a Goldwynner, in his various undertakings, a thorough showman and exploitation man.

Dallas—James D. Stewart, who was general exploitation and publicity director for the E. H. Hulsey theatres in Texas, and more recently was manager of the new Hope Theatre in Dallas.

Denver—Richmond Dorman, who comes to Goldwyn from Southern Enterprises, having last been manager of their Imperial Theatre in Jacksonville, Fla. He has specialized in exploitation work.

Detroit—Earl Payne, who came East from the publicity department of the California Theatre, Los Angeles, to gain wider experience with Goldwyn.

Indianapolis—H. R. Snowden, who for two years was with the Robertson Cole exchange in Detroit, for a year photoplay editor of the Indianapolis Star, press representative on the southern tour of "The Birth of a Nation," and more recently with the T. L. Kearse theatres in Charleston, West Va.

Kansas City—William H. Branch, who has left the management of the Princess Theatre to come with Goldwyn. He has managed several of the Lynch and Hulsey theatres in Texas and knows the Middle West thoroughly.

Los Angeles—L. W. Barclay, who has for several years been general manager of the Grant Theatre Company's chain in and around Johnstown, Pa., and before that a newspaper man for a number of years, and an originator of many exploitation ideas.

Minneapolis—Charles C. Perry, who recently was managing director of both the State Theatre, Minneapolis, and the Capitol, St. Paul, for Finkelstein and Ruben, and before that manager of other important theatres in that section.

New Orleans—Robert H. Clemmons, who comes to Goldwyn from the Tivoli Theatre, Beaumont, Texas. He has been with various Hulsey houses in that state and was for a time with the Jefferson Amusement Company.

New York—Mr. Ferguson will give a considerable portion of his time to this exchange and will be assisted by Edward Finney, who has joined Goldwyn from the contract department of First National, and who will assist in exploitation in the territory around the city.

Omaha—Howard J. Phillips, who joins the Goldwynners from the management of the Sigma Theatre, Lima, O., a house that constantly ranks with the best in exploitation. Before going to Lima he was manager of the Grand Theatre, Tiffin, O.

Philadelphia—Paul Silver, who has been connected with a number of New York theatres, and who was one of the special exploitation force employed by Goldwyn for "Theodora."

Pittsburgh—William Robson, who was one of the original exploitation force with Famous Players, and who has been with that company also continuously, leaving that service to join the Goldwyn organization.

San Francisco—William A. Burke, who comes to Goldwyn from the publicity directorship of the Rialto Theatre, Butte, Mont., where he established himself as one of the livest of the live western men engaged in the business of putting over pictures.

St. Louis—H. H. Niemyer, who has resigned the publicity directorship of the Missouri Theatre to accept this post. Before he resigned for a European trip he occupied a similar post for the fourteen Famous Players theatres in the Missouri metropolis.

Seattle—Frank Burns, who has just left the post of director of publicity for the Southern Enterprise theatres at Orlando, Fla., and who has contributed many unusual ideas to exploitation as represented in the motion picture trade papers.

Washington.—R. J. LaVoise, who left the management of the Cameraphone Theatre, Pittsburgh, to accept his present post.

Toronto—Ben F. Wolcott, who has been with the Fox exploitation department, a veteran showman and advance man for legitimate attractions.

Goldwyn has arranged for the probable addition of several others to its force within a short time, since the early indications are that the Goldwynners are in great demand and their success with the first showings of "Remembrance" have been most pleasing.

Filming Exteriors for "Penzie"

Last week the filming of the exterior scenes of "Custard Court" in the Fox special production of "Penzie," featuring Mary Carr, was started upon by Director Brenon. In order to have the correct atmosphere for the cluster of dwellings which gave the Florence Bingham Livingston book its title of "The Custard Cup" a reproduction of the place was built over on Long Island, complete in every detail.

The court stands on the edge of a lively little town not far from Flushing Bay. Mrs. Penfield's home, which, according to the author, was constructed from an old barn, follows faithfully the description in the book. The lawns and flower-bordered walks in front of the other houses have been laid out with close attention to proper detail, and the little park in the center of the court, with its single apple tree, is in keeping with the scene.

"Cutting" C. Ray's New Picture

The work of cutting Charles Ray's second big photoplay production for United Artists' Corporation, "The Girl I Loved," a film version of the famous James Whitcomb Riley poem, is well under way. With the editing this work will consume about six weeks. Officials of the Ray Company declare: "The Girl I Love" will set a new mark of achievement for Mr. Ray on the histrionic side.

Cabanne Film for Early Release

"Till We Meet Again," the Dependable Pictures' offering, which Associated Exhibitors is releasing October 15, is declared to be a photoplay whose humor and pathos strike the deeper emotions; while the plot and characterizations are destined to hold the interest of every onlooker from first to last.

It is a William Christy Cabanne production, directed by him from the script of Edmund Goulding, and the cast is virtually all-star, with the talented Mae Marsh featured.

Playgoers Film for Early Release

Playgoers Pictures' officials declare that great interest has been aroused by announcement of the release, October 22, of their five-reel feature, "The Bootlegger's Daughter." Enid Bennett is starred. Fred Niblo has the leading male role.

The current offering was from the script of R. Cecil Smith, and the production was directed by Victor Schertzinger.

To Star Miss Haver

Mack Sennett announces his intention of starring Phyllis Haver in a series of full length comedy dramas. F. Richard Jones will direct Miss Haver in her starring debut and Associated First National Pictures will handle the distribution.

News from the Producers

Conducted by T. S. da Ponte

Metro to Release Max Graf Film

Metro Pictures Corporation will release "The Forgotten Law" and two others of a series of photoplays, produced under the supervision of Max Graf, according to an announcement made by William E. Atkinson, general manager of Metro.

"The Forgotten Law" was adapted from Caroline Abbot Stanley's novel, "A Modern Madonna." James W. Horne was the director. Joseph Franklin Poland adapted the story to the screen. The camera man was John Stumar, and Earl Sibley art director.

In the cast are many players of screen prominence. Among them are Milton Sills, Jack Mulhall, Cleo Ridgely, Alec B. Francis, Muriel Dana, Alice Hollister, Ednah Altemus, Lucretia Harris and Walter Law.

This is Yen Sin. "a Heathen Chinee" who was fair to his fellow man. Portrayed by LON CHANEY

B·P·Schulberg presents A TOM FORMAN Production

"SHADOWS"

From Wilbur Daniel Steele's Famous prize story "CHING, CHING, CHINAMAN" A great American Photoplay by a great American Author.

Distributed by AL-LICHTMAN CORPORATION 576 FIFTH AVENUE NEW YORK CITY

It's A Preferred Picture

Barthelmess Film Given High Praise

Richard Barthelmess in "The Bond Boy," a First National attraction, scored a great triumph when it opened at the New York Strand Theatre, Sunday, October 8 says First National. Managing Director Joseph Plunkett, of the Strand, arranged an effective prologue for the presentation.

The motion picture critics of the daily papers were practically united in praising "The Bond Boy," which was produced by Inspiration Pictures, Inc., and directed by Henry King. Following are some of the comments:

Herald—In "The Bond Boy," Richard Barthelmess again enriches the screen with a portrayal of a poor "cracker white" in the South. American—All the advantages of the screen are undeniably attained in "The Bond Boy." Times—Richard Barthelmess, as the poor country boy who is bound out to an old skinflint and later accused of his murder, is true to his part.

Morning Telegraph—"The Bond Boy" is a film that the entire industry may well be proud of.

Evening Telegram—That excellent alliance, Richard Barthelmess, the star, and Henry King, the director, has outdone itself with the production of "The Bond Boy." Evening Sun—Barthelmess again gives a performance that entitles him to a place among the screen stars who hold the altitude record for lofty acting.

The Globe—"The Bond Boy" is another "Tol'able David."

Evening World—We think Barthelmess in "The Bond Boy," now being unwound at the Strand, has reached heights that even he did not dream of.

Big Change Is Made in Releasing Policy

A distinct change in the English release policy of American film companies has just taken place with the completion of arrangements by the European Motion Picture Company, Ltd., distributors of Universal films in Great Britain, for the showing of Universal pictures in the New Oxford Theatre, one of London's revue houses. This is the first time pictures have been shown in this house, and its initial venture into the screen world, the recent presentation of "The Storm," Universal's Jewel production of Langdon McCormick's celebrated play, met with great success.

"The Storm" will be followed by "Foolish Wives," and later by "Under Two Flags" and other Universal specials. This marks the first steps to be taken to carry out Carl Laemmle's recently announced policy of breaking the release dead-lock in England, and of showing American films in that country at approximately the same time they are presented in this country.

The European M. P. Company is said to be making rapid strides towards the perfection of one of the biggest and most efficient distributing organizations in Great Britain.

"If I Were Queen" an F. B. O. Film

"If I Were Queen," the first Ethel Clayton production to be distributed through the Film Booking Offices of America, heads the list of October releases of that company. The F. B. O. advertising and publicity department has made elaborate preparations for the release of this production and it will be issued with a complete service press book, and a number of attractive novelties.

F. B. O. officials believe that "If I Were Queen" is being issued at a particularly opportune time. It is said that it combines all the appeal of the costume play, which is now greatly in demand, and at the same time is the story of a present day American girl.

Wesley Ruggles directed the star in her first F. B. O. release. The picture is adapted from a story which appeared originally in Smith's Magazine, under the title of "The Three Cornered Kingdom." It is by DeVernet Rabell

Madge Kennedy Sees New Films

Madge Kennedy, star of the Kenma special production, "The Purple Highway," recently viewed the picture. The finished version of the production was shown to an audience composed of the star herself, Rufus Steel, production manager, who also developed the story; Henry Kolker, the director; Harold Bolster, president of the Kenma Corporation; several other officers of the new film corporation, and the staff of cutters and title editors. It was the consensus that the film, which is in six reels, now represents the goal which had been aimed at.

Ralph Graves in a New Picture

Ralph Graves, "developed" by Universal, has been cast for the role of the boy in "The Ghost Patrol," Sinclair Lewis' story. Edith Roberts, starred in her own right by Universal, and recently with Paramount, has the role of the girl. George Nichols will play the big character role. Production will start at once at Universal City. Nat Ross will direct the picture.

Work Begun on Ray's New Production

Research work and costume designing have begun for Charles Ray's photoplay production, "The Courtship of Miles Standish," which will follow "The Girl I Loved," a film version of James Whitcomb Riley's poem, and which will be his third production for United Artists Corporation.

It is said to be the intent to make this feature with the love story of John Alden and Priscilla so accurate that it will be accepted in the schools of the country and everywhere where the famous Longfellow classic is a part of educational work.

Selects Cast for Meighan Films

A large and notable cast is said to have been selected for Thomas Meighan's latest Paramount picture, "Back Home and Broke," George Ade's second original story for the screen, which has been put into production at the Paramount Long Island studio. Lila Lee will be leading woman and Florence Dixon, who just completed the role in "Anna Ascends," Alice Brady's picture, will be the other girl. Charles Abbe, who played "Cappy Ricks" with Meighan a year ago, will have one of the principal roles.

Equals Record

"Manslaughter," Cecil B. DeMille's Paramount production featuring Thomas Meighan, Leatrice Joy and Lois Wilson, after three weeks of capacity business at the New York Rivoli, moved down to the Rialto for a fourth week on Broadway. Early indications were, it is stated, that the week's business would equal if not exceed that of any one of the three previous.

This equals the Rivoli-Rialto record of continuous showing previously held jointly by "The Miracle Man," "Deception" and "Blood and Sand."

Reid To Be Star In "Nobody's Money"

Wallace Reid's next picture for Paramount, which started Monday, will be a screen adaptation of "Nobody's Money," a farce-comedy by William Le Baron. This author also wrote "Apple Blossoms" and "The Very Idea," two other successful plays.

"Nobody's Money" first opened at the Longacre Theatre, New York, in the summer of 1921. Wallace Eddinger was the star.

Wallace Worsley will direct Reid and Wanda Hawley will play the feminine lead.

Said to Be a Big Box-Office Hit

"The Hands of Nara," the Harry Garson production for Metro of the popular novel by Richard Washburn Child in which Clara Kimball Young is starred, has, Metro says, proved itself one of the most substantial box-office attractions of the season. The photoplay, the first of a series which are released chiefly by Metro Pictures Corporation, has found great favor with exhibitors everywhere, it is stated.

Many circuits and chains of theatres have made arrangements to run the film in their houses, according to reports.

Records Broken by "Over the Hill"

The William Fox special, "Over the Hill," is breaking all picture records in Melbourne, Australia, according to advices received at the New York offices of the Fox Film Corporation. Up to the middle of August it had played ten weeks at the same theatre and was still going strong.

William Russell in "Mixed Faces"

"Mixed Faces" is the title of William Russell's October 22 release. It is a Fox production and was directed by Roland V. Lee from the adaptation of the story by Roy Norton.

Pictures in Work at Universal City

Several productions have been started at Universal City which will offer screen fans entertainment of the highest quality, Universal says.

"The Kidnapers," one of the "Scarlet Car" stories by Richard Harding Davis, is being made with Herbert Rawlinson as star, under the direction of Stuart Paton. Claire Adams is the leading woman. "The Summons," a story by George Patullo, which Universal bought for Frank Mayo's use, is under production with William Worthington handling the megaphone. Both "The Kidnapers" and "The Summons" were prepared in continuity by George Randolph Chester, author of the "Wallingford" stories.

Nat Ross is preparing to start work on "The Ghost Patrol," the humorous story by Sinclair Lewis, scenarized by Edward T. Lowe, Jr., and Raymond L. Schrock. The cast will be "all star." Robert F. Hill, director of two of Universal's best serials, "Robinson Crusoe" and "The Radio King," is preparing to direct a new chapter play titled "Wolves of Society."

In production for a few weeks past are such specials as "Forsaking All Others," in which Colleen Moore, Cullen Landis, June Elvidge and others are directed by Emile Chautard; "White Tiger," starring Priscilla Dean; "The Runaway Girl," starring Gladys Walton; "Around the World in Eighteen Days," starring William Desmond, and Hoot Gibson's latest starring effort, "Kindled Courage." Filming for von Stroheim's spectacle of Vienna, "Merry-Go-Round," proceeds consistently.

Three series of two-reel productions based on condensed dramatic stories are under way: "Tales of the Fish Patrol," Jack London's famous sea stories starring Jack Mulhall; Timberland Tales, starring Roy Stewart, and "The Leather Pushers," H. C. Witwer's short reel pictures starring Reginald Denny.

Comedies starring Lewis Sargent and Neely Edwards are being filmed. George Archainsbauld is preparing to film "The Power of a Lie," Johann Bojer's story, with a cast of well known players. Rupert Julian is also preparing an all-star special.

Fox Picture Based on a Famous Novel

In the William Fox cast for the dramatic picture, "My Friend the Devil," which is based on George Ohnet's famous novel, "Dr. Rameau," are Charles Richman, Barbara Castleton, Peggy Shaw, William Tooker, Benny Grauer, Robert Frazier, Alice May, Myrtle Stewart, Adolph Miller, Mabel Wright, John Randall.

Charles Richman brings to the screen a stage career that has won the applause of the theatregoers in New York City and on the road. Barbara Castleton is entirely a product of the screen. Her success and popularity has been due to hard work and an engaging personality. She has done some fine screen acting.

William Tooker has had a long career, both on the stage and the screen. He has played important roles with John Mason, Emma Dunn, Lionel Barrymore and other stage celebrities.

Peggy Shaw is new to the screen. She began her career in Pittsburgh as a dancer. Soon after she came to New York she was engaged for Ziegfeld's Frolic. She came into pictures as a leading woman with William Farnum in "A Stage Romance."

Benny Grauer, now only twelve, has had stage experience as well as picture successes. John Randall has had a varied career in his short time on the stage and screen. He played in stock in Portland, Me., Little Rock, Ark., and St. Louis, Mo.

Paramounts Slated for October 15

Paramount will release on October 15 the George Melford production. "Burning Sands," with Wanda Hawley and Milton Sills. and Wallace Reid in "The Ghost Breaker."

"Burning Sands" is being advertised as "A Man's Answer to 'The Sheik,'" and, judging from the reception of the picture in pre-release showings. the new Melford picture will, in the opinion of Paramount, duplicate the popularity of his previous drama of the Sahara. It is taken from the novel by Edward Weigall, the scenario being by Olga Printzlau and Waldemar Young.

"The Ghost Breaker" is a comedy-melodrama. It is an adaptation by Jack Cunningham of the stage play by Paul Dickey and Charles W. Goddard. Alfred E. Green, who handled the megaphone for "The Bachelor Daddy" and "Our Leading Citizen," was the director.

The story starts off with feuds in Kentucky and moves to castles in Spain, with a happy-go-lucky interlude in New York.

F. B. O. to Release Society Drama

Film Booking Offices of America this week announces "The Black Domino," a society drama, directed by Harry Revier, as a future F. B. O. release. It is interpreted by a cast including Jack Connolly, Dorothy Revier, Harry Van Meter, Juanita Hansen, Eugene Burr and Lee Willard.

"The Black Domino" tells the story of an unscrupulous doctor who uses his beautiful wife to find subjects for blackmail.

Laura La Plante In Desmond Film

Universal has assembled a speedy cast to help William Desmond to get "Around the World in Eighteen Days." Opposite the star in his newest Universal chapter-play is Laura La Plante, who provided the beauty and feminine grace for Desmond's drama in "Perils of the Yukon."

Boyd Irwin and Spottiswoode Aitken, the dean of character players, have been added to the cast. Reaves Eason is directing from a story by George Bronson Howard.

This is John Malden the young minister who followed the Golden Rule.
Portrayed by Harrison Ford

B·P·Schulberg presents
A TOM FORMAN Production

"SHADOWS"

From Wilbur Daniel Steele's Famous prize story "CHING, CHING, CHINAMAN"
A great American Photoplay by a great American Author

Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

It's A Preferred Picture

Gene Stratton Porter to Enter Production Field

Gene Stratton Porter, one of the most widely read living novelists, has entered the film production field with plans for the immediate screening of eight of her most popular stories.

Production work on the first of these, "Michael O'Halloran," already is well under way at the Thomas H. Ince studios at Culver City, where the cameras began "shooting" September 25. James Leo Meehan, a former newspaper man, who has achieved success since he entered the motion picture field three years ago, is directing the picture with Tennant C. Wright as production manager.

Mrs. Porter has a record of more than ten million books sales in the English language with eight foreign translations, including the obscure Arabic. Her reading audience is estimated on a conservative basis in excess of fifty millions in the English language alone while since the publication of her first novel, "Freckles," her publishers have sold her books at the average rate of 1,645 copies per day. In the eighteen years since her first big success, each new story has met with immediate response, the most recent, "Her Father's Daughter," having been ranked as first and second, after ten and eleven months on the market, on the Bookman's list of "best sellers."

Exhibitors throughout the country will, it is stated, welcome the news of her production plans enthusiastically, especially in the light of Mrs. Porter's decision personally to supervise the making of each picture in order that the spirit, theme and characters of her novels, as translated to the screen, shall be in thorough accord with the books from which they are taken.

Of special interest is the fact that Mrs. Porter and her director have worked and planned together for more than a year before the first wheel of production work was turned.

"In the past I have been unwilling to sell screen rights to my stories because of the risk that they might be butchered in the process of film adaptation," declared Mrs. Porter in discussing her new venture. "The only alternative was to enter the production field myself, which could not be done until I had taken time to study the technique of this great industry. Accordingly I have devoted practically all my time during the past four years to detailed study of the technique of motion picture production.

"I realize that a novel cannot be translated to the screen, page for page, or chapter by chapter. There are certain well defined limitations which must be regarded. But I am equally convinced that producers in many instances have lost the confidence of the 'fan' public because of the distortions of familiar popular novels and stories which have found their way to the screen. I was determined not to break faith in any such way with the public which has been good enough to read and love my fiction characters."

Following the completion of screening her first story, seven other novels will be filmed, according to Mrs. Porter's plans. They are "The Harvester," "The Girl of the Limberlost," "Laddie," "At the Foot of the Rainbow," "Her Father's Daughter," "Daughter of the Land" and "The Firebird."

This is Sympathy, the girl who learned that there's nothing in a name.
Portrayed by MARGUERITE De La MOTTE
B·P·Schulberg presents
A TOM FORMAN Production
"SHADOWS"
From Wilbur Daniel Steele's Famous prize story "CHING, CHING, CHINAMAN"
Ready for Exhibition in October.
Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY
It's A Preferred Picture

Mary's New "Tess" Called Her Finest

"The crowning achievement of Mary Pickford's career," declared Hiram Abrams, president of United Artists' Corporation, as the final scene in Miss Pickford's new 1922 reproduction of that famous screen classic, "Tess of the Storm Country," flashed across the silver-sheet at a recent private showing in New York for Miss Pickford, Douglas Fairbanks, others in the Pickford-Fairbanks party, and executives of United Artists. This verdict was indorsed unanimously by all who saw Miss Pickford's own version and own re-creation, just completed, of one of her early picture triumphs.

Miss Pickford's reproduction of "Tess of the Storm Country," probably marks the first time in the industry that any great star has seen fit to remake in later years, and as an independent producer, a photoplay which earlier had served as one of the big steps toward placing her in the very forefront of cinema artists.

Miss Pickford is said to have taken full advantage of every one of the tremendous improvements in photoplay making that have come into the industry since the first "Tess of the Storm Country" was made. Even the story itself, from that widely read novel by Grace Miller White, is considered vastly improved upon under Miss Pickford's personal handling, while in the matter of direction, settings, art work and photography, this 1922 reproduction is so far superior to the original of eight years ago as to defy comparison and beggar description. Arrangements are being made for an early premiere.

Lucille Ricksen To Be In New Film

Lucille Ricksen, talented sixteen-year-old screen beauty, has been signed by Universal for an indefinite period.

Her first featured effort at Universal City probably will be in "Wolves of Society," a serial of social adventure, which Robert Hill will direct. The role will be a second lead in support of the star, who has not yet been chosen.

Buys Story for Harry Carey

"The Canyon of the Fools," a story by Richard Mathews Hallett, which appeared originally as a serial in the Saturday Evening Post, has been purchased by P. A. Powers as a future Harry Carey production.

Carey is now producing "The One Man."

Along New Lines

Announcement is made that the new D. W. Griffith photoplay production, "One Exciting Night," will be given its New York opening at the Apollo Theatre, the evening of October 23, thus introducing Mr. Griffith's fifth annual season on Broadway.

"One Exciting Night" has been arranged for a full theatrical performance, running about two and one-half hours. The story of this new Griffith picture is said to be an abrupt departure from the themes generally accepted for large productions, there being no costumes nor spectacular scenes nor big crowds. The major part of the story observes the Greek unities of dramatic structure, the action all taking place in one night and one locality, with a steady progress toward the climax.

Charles Ray's Next Finely Emotional

Arthur S. Kane, Eastern representative of Charles Ray, has gone to the West Coast to confer with Mr. Ray and get a first view of the star's second United Artists' feature, "The Girl I Love," based on the poem by James Whitcomb Riley, which recites the impressive story of the Hoosier poet's own romantic experiences.

A letter from Kane says: "I have just seen the new Ray picture, and want to assure you that it is going to make film history. It is tremendous in its suspense and gripping power, and displays what I think is the finest piece of sustained emotional acting I have ever seen on the screen."

Williams Finishing New Picture

Earle Williams is putting the final touches on a new picture, "You Never Know." This production is being made at the Vitagraph Hollywood Studios under the direction of Robert Ensminger.

Gertrude Astor plays opposite Earle Williams and the cast includes such well known names as George Field, Claire DuBrey, James Conway, Louis Dumar, Walter Cooper and Leonard Trainer.

"Affinities" Comes to Exchanges

Announcement has been made of the arrival of prints in the various exchanges for the W. W. Hodkinson Corporation of the Ward Lascelle feature, "Affinities," the comedy by Mary Roberts Rinehart and starring Colleen Moore and John Bowers. The reports also state that this feature is being viewed by the exhibitors for the purpose of first-run showing.

Noted Expert Praises Paramount Film

Dwight Franklin, sculptor and noted authority on the costumes and manners of historic periods, has given high praise to the Paramount production of "To Have and to Hold," with Betty Compson and Bert Lytell. According to Mr. Franklin the production has absolute historic accuracy, even down to the smallest details.

"I have never seen a costume picture more true to the period it represents," says Mr. Franklin. "The costumes are particularly good, and especially the women's costumes, which is the point at which most pictures of the kind fall down. Even the head-dresses, the buckles and all the small details are in keeping with the period. The pirates were remarkably well chosen and costumed."

Stahl Near Death When Auto Skids

In his desire to secure realism in several of the big scenes in "The Dangerous Age," a First National attraction, John M. Stahl, the producer-director, and two of his cameramen narrowly escaped death when the car from which they were photographing a race between a train and an auto skidded as it reached a crossing and just missed plunging into the huge drivers of the locomotive.

The accident was caused by the water thrown out on the road by the speeding engine. The auto driven by Lewis S. Stone found room to stop on the side of the paved road, but the camera car, following at forty miles per hour, had to take a chance on the wet pavement.

Fortunately for the occupants the car only skidded around half way, stopping beside the train and so close to the tracks that the driver and director could have reached out and shaken hands.

Phyllis Haver in Big Comedy Drama

Promise of big activity is made for the near future on the Sennett studio lot, covering thirty-five acres in Los Angeles. Under Sennett's personal supervision a scenario staff headed by John Grey is busy with the stories and continuities destined to be screened in the near future.

A five-reel comedy-drama is being prepared for Phyllis Haver, it being the first in which that Sennett favorite and screen beauty will have been starred.

Another five-reel production is being made ready for Ben Turpin, whose vaudeville tour with Kathryn McGuire promises to extend enormously Ben's personal popularity.

Gibson In New Film

"Kindled Courage" is Edward Gibson's latest starring vehicle at Universal City. William Worthington is the director. Raymond Schrock prepared the continuity. Beatrice Burnham has the chief feminine role.

Plans Novel Means to Exploit Picture

Co-incident with the announcement of the formation of Associated Pictures Corporation, producing a series of super productions under the brand name of S-L Pictures, Herbert Lubin, of Sawyer and Lubin, organizers of the new company, has divulged some interesting plans concerning a campaign to be accorded the first production, "Quincy Adams Sawyer."

This picture, which will be released by Metro, will be introduced to first-run theatres throughout the country in a novel manner. In conjunction with the publicity department of Metro Pictures Corporation, arrangements are under way whereby a fleet of airplanes will carry to fifty first-run theatres on their opening day a print of "Quincy Adams Sawyer." En route to their various destinations, the airmen will distribute literature concerning the film, dropping pamphlets and a novelty now in preparation over the principal towns covered by each plane.

Following the arrival of the plane at each theatre, the management will make a brief introductory speech, pointing out the importance of the picture. The airplanes will cover points as far West of New York City as Denver.

Exact Locations of Story Seen in Film

By adhering to the exact historical location as presented by Washington Irving in his classic, "The Legend of Sleepy Hollow," which will be released November 5 by the W. W. Hodkinson Corporation under the title of "The Headless Horseman," Carl Stearns Clancy, producer of the picture, has given to the screen a vista of picturesque settings, it is stated, wherein every point of interest that found its way into the minds and hearts of the millions of those who read the book has been faithfully duplicated.

The countless who have followed the lives of these old historical Dutch settlers along the Hudson River will find, for instance, views of the old Dutch church, both interior and exterior, in which Ichabod Crane sang. A replica of the school house in which Ichabod taught has been built upon the exact historical location of Washington Irving's famous legend. It is further stated that many of the old dwellings used in Irving's day and which are now standing have been utilized in making the settings of this production authentic as regards every detail.

Select to Handle Latest Read Film

"Pawned," the J. Parker Read, Jr., production which has excited so much interest in the trade since it was brought on from the Coast some weeks ago, is to be distributed by Select Pictures Corporation. Negotiations between Mr. Read and Lewis J. Selznick, president of Select, were completed a few days ago and "hurry-up" instructions which have been issued all along the line are expected to land prints in Select branches throughout the country within the next three weeks.

Almost without exception those who have seen "Pawned" are unqualified in their statements that this latest Read production has in it practically every element which fits it admirably to existing market conditions in the industry. The scenario is from a story by Frank L. Packard, author of "The Miracle Man," which appeared some time ago in Munsey's Magazine. The direction is by Irving V. Willatt. Tom Moore and Edith Roberts are featured in a strong cast which also includes Charles Gerard, Josef Swickard and Billy Elmer.

"Pawned" is to be handled by the Select company as one of the big specials, produced outside the Selznick organization, which were promised in the recent announcement of the Select company's plans for 1922-23. It is admittedly one of the prize box office attractions recently made in the independent field and was secured by Select only after spirited bidding.

As one of the big specials it will reach the trade with an extremely unusual line of accessories in the way of billing matter and exploitation novelties which are now being prepared.

Brilliant Opening of Ingram Film

The Metro-Rex Ingram production of "The Prisoner of Zenda" had a brilliant opening at Loew's State Theatre in Los Angeles despite the fact that Sunday, September 17, was the hottest day southern California experienced in eight years.

Mr. Ingram and his wife, Alice Terry, could not be present at the opening as they are in Florida, where the initial scenes for "The Passion Vine," Mr. Ingram's newest production for Metro, are being filmed.

Fred Niblo Starts New Picture

Fred Niblo has commenced preliminary work upon James Forbes' stage success, "The Famous Mrs. Fair," which will be his first production, presented by Louis B. Mayer, for Metro. Niblo directed "The Three Musketeers," "Blood and Sand" and "The Mark of Zorro."

Frances Marion is working in cooperation with the director on the adaptations necessary for the proper translation of the stage success to the screen.

Gaynor Joins Firm of Howe & Conlon

Harold C. Howe and B. M. Conlon, who conduct an advertising and publicity bureau at 1608 Times Building, announce that Rufus W. Gaynor, a well-known newspaper and magazine man, will be affiliated with their offices commencing next week.

Mr. Gaynor was for several years on the staff of the New York Evening Sun and later was on the editorial staff of the McFadden publications. For two years he was confidential secretary to his father, the late Mayor William J. Gaynor of New York City.

Finds Business Slump Over; Showmen Want Big Pictures

"The slump in moving pictures is over." This is the definite conviction voiced by James R. Grainger, of Goldwyn Pictures Corporation, on his return from a seven weeks' tour of the country.

Mr. Grainger visited every key city in the United States, talked with hundreds of exhibitors, came in touch with leading business men in all sections of the country and is back in New York fired with enthusiasm over the prospects for the new season.

"Every exhibitor I met was on his toes and looking for smashing big productions," said Mr. Grainger. "The talk about lying low and waiting for times to improve has passed. It is agreed that now is the time to go out and get business. The public has money to spend and it will go to picture theatres if we give the right sort of entertainment.

"Instead of figuring the cost of a show down to the minimum, exhibitors are more interested in the box office quality of a picture. They have had their fill of mediocre programs and want to gamble on getting big patronage with big attractions. This is a healthy condition. It means that we are out of a rut and creating a demand for the very best that the producers can supply.

"Many exhibitors told me that they approve of Goldwyn's policy in abandoning program pictures in favor of a limited number of big specials. They are enthusiastic over 'Remembrance' as a starter for the season. 'The Old Nest' made money for them and they have even greater faith in the drawing power of the latest Rupert Hughes picture, partly because times are better and partly because it is the finer production of the two. In a number of instances exhibitors came to me for advice in regard to exploitation, although the play date was still six weeks off.

"I also found a most decided advance interest in the second Goldwyn picture, 'Sherlock Holmes,' starring John Barrymore. Exhibitors expect to cash in as heavily on the film as on 'Remembrance,' due to the world-wide popularity of the Sherlock Holmes stories and the reputation of its star.

"The Rupert Hughes picture, though released only last Sunday, October 8, had been booked for October showing in hundreds of theatres before I returned from my trip. I knew it would be from my talks with exhibitors. 'Remembrance' also has been booked over many circuits.

"We arranged for the opening of four new Goldwyn branch exchanges during my trip—in Indianapolis, Milwaukee, Butte and Portland, Ore. Two more branch offices will be opened later. We found this move a popular one with exhibitors, making for ease and speed in seeing and booking Goldwyn productions.

"At the Goldwyn Studios in Culver City I found the production staff all primed to make the remainder of the twenty pictures of the coming season."

This is Gibbs, as relentless in his fury as the sea itself.

Portrayed by Walter Long

B. P. Schulberg presents
A TOM FORMAN Production

"SHADOWS"

From Wilbur Daniel Steele's Famous prize story "CHING, CHING, CHINAMAN"

A production for Exhibitors who can afford only the best.

Distributed by
AL-LICHTMAN CORPORATION
570 FIFTH AVENUE NEW YORK CITY

It's A Preferred Picture

"White Shoulders" for Early Release

Katherine MacDonald in "White Shoulders" is the First National attraction scheduled for release during the week of October 16. It was adapted from a story by George Kibbe Turner, which appeared in the Saturday Evening Post, and was directed by Tom Forman. It is scheduled as one of the best of First National's Big Time pictures.

In "White Shoulders" Miss MacDonald, it is stated, has an opportunity to display her talent as an emotional actress. Supporting her is an excellent cast. Bryant Washburn plays the part of Cole Hawkins; Lillian Lawrence is seen as Mrs. Pitman; Nigel Barrie is Clayborne Gordon; James O. Barrows is seen as Judge Blakelock; Tom Forman is Robert Lee Pitman, Virginia's brother, and little Richard Headrick is Jimmie Blakelock.

Metro's Plan Is Bringing Results

An indication of the response which has already greeted the first group of the season's releases of Metro Pictures Corporation may be had from the long list of bookings already recorded for these photoplays, says Metro. Exhibitors from every part of the country have, it is stated, expressed their confidence in Metro and in its releases not only by booking the early pictures, but by concluding arrangements to show all of the Metro output for the season 1922-23. From the largest theatres in the most important cities to the small neighborhood houses and theatres in rural communities—all have found Metro attractions entirely satisfactory to their patrons and to themselves, according to statements from the Metro organization.

"I look upon these wholesale bookings of Metro films as a complete vindication of the Metro policy announced several months ago," said E. M. Saunders, general sales manager, recently. "At that time we announced our intention—and we have adhered to it closely—to release only Special Productions. Persons who paid to witness a motion picture entertainment wanted more than an ordinary story, told with little originality and produced with no-more-than-necessary imagination. Metro sensed this specialization on the part of motion picture patrons."

Booked for Run at Miller's

For the Los Angeles premiere of "Timothy's Quest," Kate Douglas Wiggin's story, distributed by American Releasing Corporation, Miller's Theatre has booked the picture for three weeks, beginning October 16. The production was directed by Sidney Olcott.

Is Not Affiliated With Scenario Institute

As a result of the great influx of inquiries to the executive offices of Fox Film Corporation in New York City following the "scenario wants" announcement printed in many national periodicals by the Charles Donald Fox Photoplay Institute of Chicago the following statement, in which all connection with the latter organization is disclaimed, was made public this week:

"Fox Film Corporation wishes to call to the attention of the public that certain advertising matter has been published by a company known as Fox Photoplay Institute, of which one Charles Donald Fox is the president, requesting the public generally to submit motion picture scenarios to that company and in which that company also offers its services in developing scenario writers.

"Fox Film Corporation, in order to be sure that there will be no confusion caused in the mind of the public, wishes to make it clear that Fox Film Corporation is in no manner connected, either directly or indirectly, with the Fox Photoplay Institute.

"Fox Film Corporation does not make the assertion that the Fox Photoplay Institute has misrepresented itself or has attempted to act for Fox Film Corporation, but numerous inquiries and letters have been received by this company from persons located in various parts of this country with reference to the Fox Photoplay Institute, which demonstrates that they were of the impression that our company was associated with that company."

Title May Stand

It is reported that the title of Charles Chaplin's comedy for First National distribution will be, as originally planned, "The Pilgrim." Many comedy novelties are presented in the course of the action, and reveal the fact that Chaplin's inventiveness has suffered no loss. A fire scene, it is said, reaches the very height of absurdity and hilarious burlesque.

Chaney in Picture

Lon Chaney will add another to his extensive gallery of screen portrayals when he appears as the tough whaling captain in the Irvin Willat production for Metro, "Cold Courage," which is being picturized from Ben Ames Williams' sea story, "All the Brothers Were Valiant."

Best So Far

"The best of the Barthelmess pictures so far," reads a special report by the National Board of Review of Motion Pictures on Richard Barthelmess in "The Bond Boy," a First National Attraction. Continuing, the report says:

"Similar in character to 'Tol'able David,' but with a story that involves more dramatic elements. Excellent characterizations by Barthelmess and Mary Alden, and the director has genuine cinematographic skill."

Betty Compson

In "TO HAVE AND TO HOLD," A George Fitzmaurice Production for Paramount

Jesse A. Levinson
Presents
"THE PLAYTHING
OF AN EMPEROR"

Norma Talmadge in "THE ETERNAL FLAME" A First National Picture

Charles Hutchison
in
"SPEED"
a Pathe Serial

William Russell

in

"MIXED FACES"

A Fox Picture

Al Lichtman Presents B. P. Schulberg's

"SHADOWS"

with

Lon Chaney, Harrison Ford and John Sainpolis

Rupert Hughes's

"REMEMBRANCE"

a Goldwyn Picture with

Patsy Ruth Miller, Claude Gillingwater and Cullen Landis

Various Poses of Irene Castle
as She Appears in
Hodkinson's
"SLIM SHOULDERS"

Who does death-defying deeds that
bar him as a life insurance risk?
Who flirts with destruction?
Who leaps from a flying Airplane
to a speeding express train?
Who fights alligators and sharks
with his bare hands?
Who does a thousand incredible
things?

Charles Hutchison

in

"SPEED"

with **Lucy Fox**

Pathéserial

Coming Soon!

Produced and Directed by
George B Seitz

Announcing the inimitable

Will Rogers

in two comedies
"A Ropin' Fool" (Two Parts)
and "Fruits of Faith" (Three Parts)

Broadway and Main Street know Will Rogers equally well.

The same, clean, fresh -- original humor that makes Broadway audiences roar - makes Main Street audiences howl.

He is the star and his --- pictures the pictures for - the whole family to see.

Coming Soon

Pathécomedy
TRADE MARK

Fox Changes Release Dates of Serials

Change of release dates for "A Little Child Shall Lead Them" and "Lights of New York," two specials for the current season, were announced by Fox Film Corporation this week.

"A Little Child Shall Lead Them," Paul H. Sloane's screen version of the story by the mysterious "Mr. X," which was set for release on October 29, will not be ready for general distribution until November 26.

Publication of "Lights of New York" by the same author has been set back from October 22 to November 12.

According to the present Fox schedule another special, "My Friend the Devil," will be released November 19. It was adapted from George Ohnet's famous novel, "Dr. Rameau," and has one of the most notable casts ever assembled, headed by Charles Richman, the noted star of the speaking stage.

Exhibitors Praise Rex Ingram Film

New York is but the first of the big cities to find in the Rex Ingram production for Metro, "The Prisoner of Zenda," the most attractive motion picture of the year, Metro says.

What this picturization of Anthony Hope's romantic novel is doing elsewhere is told by the telegram from Willard Patterson, of the Metropolitan Theatre, Atlanta. Mr. Patterson's wire read: "'Prisoner of Zenda' opened to splendid business. Patrons all pleased with same. Predict tremendous success for this production."

Likewise enthusiastic is the communication from Leon Victor, managing "The Prisoner of Zenda" at the New Theatre, Baltimore. Mr. Victor comments: "We opened to more business on Monday than the New Theatre did all last week. It looks like we will have two banner weeks at the New Theatre, which means a lot owing to the fact that we have strong opposition, namely, Norma Talmadge in 'The Eternal Flame;' Wallace Reid in 'Nice People;' the Gish sisters in 'Orphans of the Storm;' and Rodolph Valentino in 'Blood and Sand.'"

Pyramid Acquires Rights to Film

Pyramid Pictures, Inc., announces the acquisition of the screen rights to H. S. Sheldon's "Tatiana," a story of Russia during the 1917 upheaval, which will be directed by Ray C. Smallwood. Mr. Sheldon is the playwright who wrote "The Havoc," Henry Miller's stage success, and other plays.

Changes Title

Pyramid Pictures, Inc., announces the change of title of "Flapper Love" to "What Fools Men Are," under which name it will be distributed by American Releasing Corporation.

"Trifling Women" Playing at Astor

Two factors Metro states—public demand for a view of the latest Rex Ingram production and stipulations in contract for the Astor Theatre—have influenced Metro Pictures Corporation to present for an engagement limited to four weeks, Mr. Ingram's most recently completed motion picture, "Trifling Women," beginning October 2, at the Broadway playhouse mentioned.

This photoplay will succeed at the Astor the popular Rex Ingram production, "The Prisoner of Zenda." In the leading woman's role—incidentally the play is unique in having but one feminine character—is Barbara La Marr, the Antoinette de Mauban of "The Prisoner of Zenda." Ramon Novarro has an important role, and Lewis Stone has also.

To John F. Seitz, photographer of all Mr. Ingram's big successes, belongs credit for the camera work.

Pathe Credited with Good Work

Pathe News' burning of Smyrna film pictures are said to have been printed in at least one big newspaper in every important city of the United States with full credit. These pictures, it is stated, were usually accompanied by a story describing how these scenes were photographed and so speedily transmitted to picture audiences more than 6,000 miles away. As an average example, the Chicago Daily Tribune of October 3 printed an article with its Pathe News film enlargements containing the following:

"Pathe News Gets Screen 'Scoop' on Smyrna Fire," reads the head. The article starts: "Pathe News has registered a big screen scoop in getting 900 film feet of the Smyrna holocaust to New York and other eastern cities in just two weeks."

May Film Selznick Pictures in East

Upon the completion of the cutting and titling of "One Week of Love," the Selznick special, starring Elaine Hammerstein and Conway Tearle, Myron Selznick will return to the West Coast. Harold McCord is assisting Mr. Selznick in the editing of the production. While Mr. Selznick is enthusiastic about California as a production point it is doubtful that he will indefinitely continue his activities there. There is a possibility that when the next two pictures are finished the Selznick forces will be removed East to remain for all time, except in cases where stories absolutely demand a Western locale.

The graveyard in Sleepy Hollow, New York, where the Headless Horseman was buried. The church in the background is the same one as used during the time of Washington Irving's "Legend of Sleepy Hollow." Actual scenes taken from "The Headless Horseman" or "The Legend of Sleepy Hollow," with Will Rogers, released November 5 by W. W. Hodkinson Corporation

Goldwyn Promotes Two Exchangemen

Two employees in Goldwyn branch exchanges have just been promoted to be resident managers of exchanges.

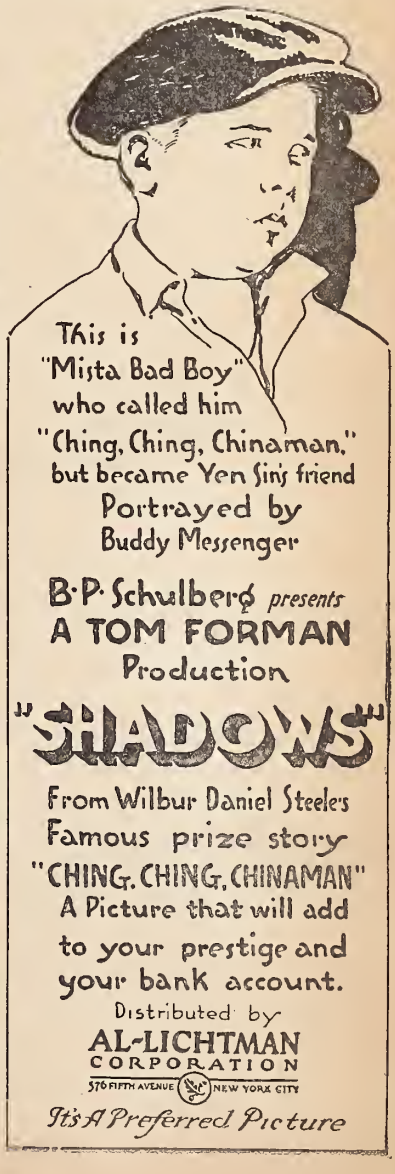
Seth Perkins, for several years a salesman in the Los Angeles office, has been appointed resident manager of the Los Angeles office, succeeding M. Wolf.

Walter Eltries, booker at the Seattle office, has been promoted to the resident managership of the newly created Portland, Ore., branch exchange, which is located at 14 North Ninth street.

Harry Danto has been appointed resident manager of the Chicago exchange, to succeed Harry S. Lorch, who will take up other duties, the nature of which will be announced later.

To Exploit Series

Through a special arrangement entered into between Louis Weiss and Herbert Lubin, Bert Ennis has been loaned to Associated Pictures Corporation for the purpose of handling a special exploitation campaign in the interests of "Quincy Adams Sawyer," the first of a series of S-L special productions being made by Herbert Lubin and Arthur H. Sawyer for Metro Pictures Corporation.



In the Independent Field

By ROGER FERRI

Newsy Bits

Max Graf, representing Graf Productions, Inc., of San Francisco, on his way back to the Coast from New York, stopped off at Buffalo. He will stop at all exchange centres en route.

W. Ray Johnston, the enterprising Vice-President of Arrow Film Corporation, spent the current week visiting exchange men in upper New York State. His first stop was Buffalo, where he spent three days. Then he covered Syracuse and Albany.

Sol Lesser, who is now in New York, will in all probability make a trip to London, for according to a cable report received at this office, several cinema owners there have entered bids for a showing of "Oliver Twist."

Evelyn Greeley, who is co-starred with Carlyle Blackwell in "Bull Dog Drummond," which was produced in Holland by Oscar Apfel for Producers' Security Corporation, is hurrying across the Atlantic Ocean to marry a millionaire contracting engineer of New York.

Warner Brothers' 1922-23 productions will be released in New Jersey by Fabian Brothers' Features, Inc., a subsidiary of Associated First National, which the Skeeter State exhibitor-distributors have formed to handle independent features.

Sam Saxe, sales manager for L. Lawrence Weber-Bobby North, will shortly start on a tour of the exchange centres in the interests of that firm, which is now prepared to sell territorial rights to Will Nigh's latest special, "Notoriety."

"Yankee Doodle, Jr.," will be given its world premier public showing at the Victory Theatre in Providence, R. I., next week.

Judging from reports from the Southeast, independents there are enjoying a prosperity that bids fair to be the greatest ever experienced by them in many, many years.

Reports from the West Coast this week convey news of the organization of three new companies that will concentrate on independent production.

Clever exploitation is getting Ben Amsterdam, of Masterpiece Film Attractions, Inc., of Philadelphia, many splendid first run dates on the Al Lichtman special, "Rich Men's Wives."

Al Lichtman, head of Al Lichtman Corporation, is expected back in New York late next week from a trip to Kansas City, where he is scheduled to confer with Producer Ben Schulberg.

Ernest E. Van Pelt, field director and manager of the New York office of Sacred Films, Inc., of Burbank, Cal., distributing the Bible series, returned to the Metropolis this week after a jaunt about the country. Elsewhere appear observations made by this enterprising globe-trotting film man.

Joe Aller, of Rothacker Laboratories, of Los Angeles, came to New York this week and is making headquarters at the Metropolitan offices of Principal Pictures Company, in the Loew-State Building. Mr. Aller is going to London to establish a laboratory there.

W. E. Sawyer, head of Juanita Films, Inc., of Claremont, Fla., producers and distributors of the Juanita Comedies, is in New York, stopping at the Longacre Hotel.

The Week in Review

AS was exclusively predicted in this department five weeks ago official announcement and confirmation of the engagement of Dorothy Phillips to star in a series of independent pictures were contained in an interesting statement made this week by Principal Pictures Corporation. This newly formed corporation promises to be an important factor in the independent production and distribution field, and its advent will certainly be welcomed by those exchangemen and exhibitors who realize that "big and worth-while box-office pictures" constitute the want of a hungry public today. Principal Pictures Corporation has in another part of this section outlined its policy—a policy of progressiveness and constructive participation in a market that is only now really coming into its own.

PRINCIPAL PICTURES CORPORATION constitutes three of the most progressive showmen in this business—Sol Lesser, Michael Rosenberg and Irving Lesser. This same trio is responsible for the Jackie Coogan features. Their past record bespeaks their capability, and announcement from them that they have decided to operate more extensively in the independent market is indeed good news. They are to be congratulated. Their intention to give the market nothing but the best features is interesting and marked with a sincerity that is unquestioned when one digests their policy announcement, published on another page.

GONE, seemingly, are the "fly-by-nights" in the various exchange centers. The business man has come into this market, and for this all independents should feel relieved. The exchange list is not the enormous one it was two years ago. More than 60 per cent. of them have gone out of business; but the remaining 40 per cent. constitute the reliable, aggressively progressive exchangemen who are in this business to render the exhibitor the service to which the latter is entitled.

A RECENT swing about the middlewestern circle of exchange centers convinced this writer that the exchange situation was righting itself. We saw a magnificent change—a change for which the whole trade should feel thankful. The service exchange is flourishing. The "junk-dealers" have passed out in wholesale fashion; but a very few still exist. The "note-demons" are still in the field, but with the exhibitors demanding big pictures—big pictures that these "note-demons" cannot procure—it is only a question of time when they, too, will have made their exit.

THE independent market is being blessed with new faces. We find them in the studios, in the producing list and in the distributors' offices. The trend is for a general change; and this is encouraging. Our producers are seeking established box-office "names." But, more than that, they are buying stories that have box-office and entertainment value. We find first-class directors at work in independent studios. We find in our exchange list an army of gentlemen who are overlooking no effort in giving the exhibitor and his patrons what they want. And we find distributors offering "money" pictures—pictures that will tend to make this field the great one it should be.

THE exhibitor can find no excuse for ignoring the independent. The former laid down certain demands that independents have met. They are furnishing good quality, exploitable productions. Box-office statements prove this claim. The independent is not ashamed of his offerings. Independent pictures are being sold on their merit.

AND exhibitors have awakened to a realization of this state of affairs. We noted recently in an issue of *Exhibitors' Bulletin*, the official organ of the Motion Picture Theatre Owners of America, of which Sydney S. Cohen is its able and progressive president, an editorial touching on "independent productions." The writer admitted a general improvement in the independent market, and a particularly wonderful array of pictures that no "theatre owner could afford to overlook."

INDEPENDENTS appreciate this co-operation from the exhibitor organization. They hope that independent producers, distributors and exhibitors will some day in the very near future co-operate on a more extensive basis. Certainly the independent producer is demonstrating every day his willingness to co-operate with the theatre owner by meeting his demands. Let this co-operation be on a greater scale.

Trade Notes

A cable from London this week brought word to the effect that Al Lichtman's initial release, "Rich Men's Wives," was given a trade showing there on October 4, the result of which was the signing of many important dates. W. & F. Film Service, Ltd., is handling the Lichtman product in Great Britain.

Herman Rifkin, of the Eastern Feature Film Exchange, of Boston, was a New York visitor this week.

Bert Ennis, publicity and exploitation manager of Weiss Brothers' Artclass Corporation, leaves early next week for Indianapolis, where he will exploit "After Six Days," which opens the English Theatre there in two weeks.

Al Feinman has resigned from the publicity staff of Fox Films, Inc., to take over the exploitation work at the Warner Brothers' New York exchange, which Charley Goetz is successfully managing.

Nathan Hirsh, President of Aywon Pictures Corporation, goes on a trip that will take him to every exchange centre. He will carry with him a print of his latest picture, "The Man Unconquered," starring Maciste, the Italian giant star.

David Mundstuk, who has returned to the exchange field in Detroit, was in New York this week negotiating for product for that territory.

A group of Federated Film Exchange men met at Hotel Astor in New York last week, together with Director General Joe Brandt, who recently returned from a tour of the country. Others in attendance were Bobby North of New York, Ben Amsterdam of Philadelphia, and Sam Grand of Boston.

The Graphic franchise in Philadelphia has apparently changed hands, for the Imperial Exchange of that city is announcing that it is releasing Ivan Abramson's feature, "Wildness of Youth," instead of the Graphic Exchange there.

Margery Wilson, who is starred in "Insinuation," is making personal appearances in conjunction with the exhibition of that picture.

Jesse Levinson, who is State righting "Playthings of an Emperor," a spectacle dealing with a romantic episode from the life of Napoleon, will leave for a tour of exchanges late next week.

This was a busy week at the New York offices of Principal Pictures Company. Eastern Manager Irving Lesser had all the trade press editors at his office, introduced them to Michael Rosenberg and Sol Lesser, who recently arrived here, and then outlined to the callers, in no uncertain terms, just what this new concern plans doing in the independent market. The plans of the firm are indeed extensive and when complete will furnish independents with pleasant news.

Now that Federated Film Exchanges, Inc., has perfected its organization, has settled all differences and lined up some short subjects which it will release through its exchanges immediately, the officers of the new co-operative exchanges are prepared to start anew. However, no feature productions will be sought until next year. For the time being Federated intends concentrating on short subjects.

Principal Pictures Enters Field; Will Operate on Elaborate Basis

Lessers and Rosenberg Form New Firm That Signs Dorothy Phillips and Elinor Glyn—Gets "Chicago Sal," with Milton Sills and Alice Lake.

What purports to be one of the most important moves made this year in the independent market was taken this week by Sol Lesser, Michael Rosenberg and Irving Lesser, who organized the Principal Pictures Company, which will deal extensively in the production and distribution of box office atractions in the independent field.

Simultaneous with announcement of the formation of the new firm came word that Principal Pictures Company had signed Dorothy Phillips, to star in a new special, "The World's a Stage," written by Elinor Glyn. This picture promises to be one of the biggest independent features of the year and is based on the latest story of the world's best known writer. Colin Campbell directed the production, which will shortly be ready for release. Others in the cast include Kenneth Harlan and Bruce McRae.

Additional evidence of the extensive plans of Principal Pictures Company and confidence of its officers in the future status of the independent market was obtained this week in the announcement that this concern will leave no stone unturned in properly exploiting their productions among exhibitors and that one of the most extensive advertising campaigns ever conducted by an independent firm will shortly be inaugurated.

Realizing that the independent market has finally come into its own, Principal Pictures Corporation this week perfected its organization. Its officers include: Sol Lesser, President; Irving Lesser, Vice-President, and Michael Rosenberg, Secretary and Treasurer. The concern will maintain two offices, one in the Paramount Theatre building, Los Angeles, and the other in the Loew-State Theatre building, New York City.

Irving Lesser will be in charge of the eastern office and the distribution department of Principal Pictures Company with Mr. Rosenberg managing the Coast quarters and retaining general supervision over production. The Lesser brothers and Mr. Rosenberg are perhaps among the best known film magnates in the industry, for in addition to their production and distribution activities, which are the most extensive in the independent field of endeavor, they will be interested in the operation of a string of successful first run theatres in California.

Principal Pictures Company, confident that the day is here when independent productions are in demand by exhibitors who see in such pictures the salvation of the motion picture industry, and determined to develop into an important factor in the independent market, has perfected an organization that compares second to none. The organization has been divided into co-operative departments, namely, production, distribution, exploitation and advertising, contract, auditing and sales. The latter department includes a staff of field representatives who will at all times be in touch with exchanges releasing Principal productions preparatory to co-operate with exhibitors in properly presenting and exploiting those pictures.

Negotiations were completed this week whereby Principal pictures will be handled by the best exchanges in every section. Since confidential announcement of the incorporation of Principal Pictures Company was first made to exchangemen, the firm has been besieged with inquiries from exchangemen, who realizing and appreciative of the enterprise and showmanship of the Lesser Brothers and Mr. Rosenberg, were desirous of effecting a tieup with them. Some 150 letters were received and after weeks of careful investigation, the exchange lineup was finally negotiated. The identity of these Principal Pictures Exchanges will be announced within the next two weeks, inasmuch as several contracts have not yet been closed.

Suffice, however, the statement that the list of exchanges annexed includes the most representative in the country, thus guaranteeing exhibitors a maximum service in addition to a co-operation that will be something new in the independent market, for Principal Pictures Company, with its exchanges all lined up, will concentrate on selling its product to exhibitors and in turn direct to the public. An exploitation, publicity and advertising department that will strain every effort to properly exploit Principal pictures to the public and in that way guaranteeing a profitable market for these features has been organized. This department will start functioning immediately. Included in this department are such well known experts as Harry Rattner, Max Roth, Miss E. H. Messer and Bill Keefe.

Special Showing of "Sure-Fire Flint"

Announcement was made this week by C. C. Burr of Affiliated Distributors, Inc., that all arrangements have been completed for a special invitation trade showing of Johnny Hines' latest feature, "Sure-Fire Flint," at the Astor Hotel on Thursday evening, Oct. 19. This production is said by its producers to be one of the best of the year and is already being extensively exploited throughout the country, while in New York artistic 24-sheet paintings and posters are attracting the attention of the public to the picture. The presentation will be followed with a dance. Johnny Hines, Doris Kenyon and other members of the cast will personally appear.

Nigh's Great Kaiser Special May Be Released by Warners

Unless persistently undenied reports now current in the trade are entirely wrong Warner Brothers will shortly release an unusual special dealing with the life and trial of the late German Kaiser. The time for the release of this special, which was directed and conceived by Will Nigh, is particularly opportune, for something like 125 newspapers in all parts of the country are featuring "Memoirs of the Kaiser." This feature is appearing in serial form, and is arousing much attention. The New York *Times* is 24-sheeting this serial.

Negotiations are now said to be under way for use of the title "Memoirs of the Kaiser." The feature, which is now about sixteen reels in length, is one of the most beautiful productions of its kind made in this country. The characters are all historic and cleverly interpreted. A representative of this department viewed this production several months ago. The production was made during the late war, but before it was completed the armistice was signed, and the picture had to be shelved.

An all-star cast appears in this production, which embraces some of the finest acting seen in any picture. The story is cleverly enacted, with a finish that is exceedingly surprising. This production is superior in entertainment value and should be a greater attraction than "My Four Years in Germany," which Mr. Nigh also directed.

Amalgamated Starts Picture

In spite of the rain, franchiseholders of Amalgamated Exchanges on Tuesday of this week gathered at the firm's offices in the Loew-State building and went to New Rochelle, N. Y., to witness the beginning of production activities of that company at its own studios in that city. Some twenty exchangemen were in the party. The first picture is "The Madonna in Chains." Those who will appear in this production are E. K. Lincoln, Mrs. Rodolph Valentino (Jean Acker), Martha Mansfield, Marion Hallup, Baby Peggy Rice, Bessie Allison and Leon Williams.

Start Barthelmess Feature

Independent distributors are highly elated over the announcement that Producers Security Corporation will place the Richard Barthelmess feature, "Just a Song at Twilight," on the independent market. Richard Barthelmess is one of the biggest drawing cards in films. In addition to Barthelmess the production boasts of two more stars, Evelyn Greeley and Pedro de Cordoba plays a very important role.

Sam Morris with Warner

Sam E. Morris has been engaged by the Warner Brothers, according to an announcement by Harry M. Warner. Mr. Morris will occupy an executive position with the organization. Mr. Warner declared that the selection of Mr. Morris was made after a thorough canvas of the entire industry had been made to find a suitable person to occupy a responsible position in the fast growing Warner Brothers concern.

Ralph Ince with Garsson

Ralph Ince has signed up with Murray W. Garsson, Inc., to direct a screen version of a celebrated stage drama which enjoyed a run on Broadway several seasons ago. The signing of Mr. Ince by Mr. Garsson marks the beginning of the second producing unit to come under the Garsson banner this Fall, the other being Roy Sheldon's company which was recently organized to produce "Way Down South."

"Shadow" Showing at Biltmore

Announcement was made this week by Al Lichtman Corporation that its second Preferred Picture, "Shadow," starring Lon Chaney, with an all-star cast, produced by Ben Schulberg, will be given a premier showing at Hotel Biltmore, Friday night, Oct. 20.

Court Fight Over "I Am the Law" Ended; Premiers in New York Set

With the producers and distributors of "I Am the Law," the Edwin Carew Northwestern special, agreed to accede to the recommendations of the New York court to make certain alterations in that production, arrangements were completed this week for a general first run showing of the feature starting next week. The name, James Oliver Curwood, has been eliminated from any mention whatsoever either in the prints or paper or publicity matter. Several changes, which tend to increase the dramatic value of the production as a whole, also have been made.

After months of litigation, "I Am the Law," which Affiliated Distributors, Inc., of which C. C. Burr is president, is distributing, will finally be given its premier at B. S. Moss' Broadway theatre, beginning Monday, October 16. According to Bobby North, of L. Lawrence Weber-Bobby North, metropolitan distributors of "I Am the Law," that picture already has attracted something like $40,000 in gross rentals. Next week the feature will also be shown at Loew's State in Newark. The big circuits throughout the country have booked the special, which ranks among the best Northwestern productions ever made.

Because of the court proceedings involving the producers and distributors of "I Am the Law" and International Film Corporation, C. C. Burr, Edwin Carew, Bernie Fineman and others financially interested in the national production and distribution of the picture, will not have made a single cent on the venture. In fact, the bitter defense put up by Burr and his associates has probably cost them several thousands of dollars.

Although the belated release of the picture will have meant the loss of many thousands of dollars, indications are that "I Am the Law," will, despite of this fact, gross a record figure for local exchangemen and exhibitors.

Suit to recover $36,500 from the Clark-Cornelius Corporation of 117 West 46th street has been filed in the New York Supreme Court by Al Ira Smith, through his attorney, Nathan Vidaver, of 116 Nassau street. According to the complaint on file in the County Clerk's office Smith alleges he made an agreement with defendants by which he granted to them the sole right to distribute throughout the world a series of twelve two reel motion pictures, Smith to receive 60 per cent. of the gross receipts from same, the remaining 40 per cent. to go to the defendants. Smith avers that defendant guaranteed that his share on each one of the pictures should not be less than $3,600, to be paid within 90 days after the delivery of each picture. Smith declares he lived up to his part of the contract, and that all he has thus far received is but $400 gross receipts of the first picture delivered, and nothing from the receipts of the balance, wherefore it is claimed $35,600 is due, for which the court is asked to award judgment.

Two judgments have been filed in the City Court by Erbograph Co. against the Rialto Prod., Inc. One is for $515 as a balance due, and the other, in which Louis T. Rogers is also named, is for a $1,030 on a note.

The Fidelity Pictures Co. has sued the H. C. Witwer Stories Prods., Inc., for $15,000 damages. The complaint allege that the defendant agreed to furnish negatives of twelve two-reel comedies in 1921 and 1922, and delivered only two, one on Aug. 27 and one on Sept. 30, 1921.

Two suits have been filed in the Supreme Court against the Mayflower Photoplay Corp. Lewis Hopkins Rogers asks $2,250 on the ground that he was engaged Nov. 1 last to perform legal services at $100 a week and resigned on April 8. Nat I. Brown alleges that he was also employed at $100 a week and that pay for 26½ weeks is due him, a total of $2,650.

Al Ira Smith has sued the Clark-Cornelius Corp. for $35,600 damages. He alleges that he gave the defendant the world rights to distribute twelve two-reel westerns, and the defendant guaranteed him $3,000 on each, but he has only received $400 from the first picture and nothing from the others.

A default judgment for $6,238 has been filed in the Supreme Court by Republic Laboratories, Inc., in suit against the Louis Tracy Prod., Inc., and Sidney Garrett on a note of the corporation endorsed by Garrett.

H. M. Warner Goes to Coast On Big Deal

Harry M. Warner, of Warner Brothers, left last Tuesday for the West Coast studios to formulate plans for the production of eighteen pictures for next season.

The seven productions to be released this season by the Warner organization are said to have been sold solid throughout the country to prominent exchangemen and theatre owners, and one of the purposes of Mr. Warner's trip to the coast is to sign up a large number of screen players, directors and scenario writers.

The titles of the eighteen pictures have not been made known, but according to Mr. Warner only the best known novels and stage plays will be produced. This plan is in accordance with the present array of the seven Warner releases made from popular books and stage plays.

Dependable Gets Sloman Feature

"Blind Justice," the first independent production made by Edward Sloman on the coast, will be released in the independent market via Dependable Sales Corporation, 509 Putnam Building, New York. The latter firm was recently formed by Charles R. Rogers. The cast in "Blind Justice" includes Milton Sills, Carmel Myers, Frederick Mayne, Pat O'Malley, Walter Long, Charles Clary, Alex Francis and Jack Mower.

Arrow Ties Up With Music Firm

Arrow Film Corporation this week announced that in conjunction with the release of "The Streets of New York," the new special which will release through independent exchanges, it has negotiated a tie-up with the Cameo Music Publishing Company for the publication of a special song for exploitation simultaneous with first-run showings of the Burton King production. This is only one of the many exploitation tie-ups that Arrow is arranging in connection with the advertising of this picture.

Roy Sheldon with Garsson's Concern

Announcement is made by Murray W. Garsson, president of Murray W. Garsson, Inc., that Roy Sheldon has been engaged by him to direct Harry P. Diggs' southern drama, "Way Down South."

In engaging a director to direct "Way Down South," Mr. Garsson, it is said, gave paramount consideration to the fact that the story which deals with a romance of the South would have to be handled by a southern man, one who is in full sympathy with southern sentiments and one who thoroughly understands the southerner, the South and its traditions. Roy Sheldon, a native of Dixie, filled the bill.

The company of players and technical experts are now being engaged and by the tenth of this month the entire company will leave for Albany, Ga., the locale of the play, where most of the exteriors will be made during the Albany-South Georgia Fair.

The production will be under the personal supervision of Harry P. Diggs, who was for many years a familiar figure in the southern theatrical field.

Mr. Garsson has promised later announcement regarding the star and cast for "Way Down South."

New $300,000 Producing Firm Formed on Coast; News From the Studios

Los Angeles (Special)—Foreign capital to the tune of $300,000 has been placed in a local bank for picture production under the supervision of John Jasper, designer and builder of the Hollywood Studios, Inc., said to be the best-equipped studio in the world. According to a statement issued by Mr. Jasper when he left for an extended trip east, he contemplates making five specials for winter release, besides "Over Here" and "The Challenge," two special features which have just been completed under his supervision and which he is taking to New York with him.

Mr. Jasper has been only mildly interested in production since he built the studios. Prior to that time he was general manager for Charles Chaplin. He is also head of the Marion Fairfax productions, which he sponsored.

Abe Warner, of Warner Brothers, who has originally been slated to remain here several months, was scheduled to leave for New York early this week. His brother, Harry M. Warner, is expected here early next month, according to news from the metropolis.

Peggy O'Day, who has been starring in New Era productions, is contemplating a personal appearance tour of the country. She is expected to start this tour late this month, arrangements with exhibitors now being made.

Harry Garsson will shortly start production on "The Ole Swimming Hole" at the Fine Arts Studio here.

There is a report current here that Dr. W. E. Shallenberger, president of Arrow Film Corporation, has purchased an interest in the Berwilla studios. No confirmation was available here, however.

Warner Brothers are negotiating for the screen rights to "Spring Street," a fiction story running serially in a Los Angeles newspaper at present.

Louis Burston has arrived from the East, where he witnessed the first run showing of his Metro release, "Forget Me Not," and will shortly start production on an another feature that will be handled on the independent plan.

"Chicago Sal," the special feature that Principal Pictures Corporation will exploit in the independent market, has been completed and bids fair to be one of the biggest State rights features of the year. It is an Irving Cummings special with an all-star cast headed by Milton Sills and Alice Lake.

Rapf Starts On "Brass"

Los Angeles (Special)—"Brass," the Charles G. Norris novel of marriage and divorce, is in the course of production at the Warner Brothers' West Coast studios, according to reports received at the Warner offices from Harry Rapf.

Sidney Franklin, who directed Norma Talmadge's most recent releases, is directing the Rapf production. Marie Prevost, the featured player, heads a cast of prominent screen favorites, the names of which havenot as yet been announced.

Another Big Opening

The beautiful Alamo Theatre, of Louisville, Ky., has booked and will put a big campaign behind

"What's Wrong with the Women"

Written and Produced by Daniel Carson Goodman

ONE after another, the largest and finest first run theatres all over the country are cleaning up with "WHAT'S WRONG WITH THE WOMEN."

The magnificent Alamo Theatre, Louisville, Fred Dolle, Mgr., opens with "WHAT'S WRONG WITH THE WOMEN" Oct. 15th.

And do you recognize any of the following theatres? Cameo, New York; Palace, Phila.; New Majestic, Shamokin, Pa.; Modern, Boston; Beacon, Boston; Strand, Lowell, Mass.; Broadway, Lawrence, Mass.; Olympic, Buffalo; Clinton Sq., Albany—all the U. B. O. Theatres—

All these houses have made a genuine

BOX OFFICE CLEAN-UP

with "WHAT'S WRONG WITH THE WOMEN." And these are but a handful out of hundreds all over the map that are coining dough with this picture.

WATCH NEXT WEEK'S AD FOR ANOTHER BRILLIANT OPENING IN THE LARGEST AND FINEST THEATRE IN THE CENTRAL WEST.

Mr. Exhibitor—Have YOU seen the picture? Mr. State Right Buyer—Have YOU seen it?

It's a box office knockout.

Have you seen the advertising campaign book?

Have you seen the posters, the exploitation, the accessories?

No matter what pictures you book this Fall and Winter—it's like turning your back on handfuls of kale to pass up "WHAT'S WRONG WITH THE WOMEN."

See it immediately. If no Independent exchange has it for your territory, write us and we will advise you where it can be screened and booked.

Equity has never tipped you off wrong. And now in our strongest language we say to you: BOOK "WHAT'S WRONG WITH THE WOMEN," get behind it and YOU'LL POSITIVELY CLEAN UP.

Exhibitors, write us. Independents, write or wire for territory now open. It's going fast.

EQUITY PICTURES CORPORATION

723 7TH AVENUE, NEW YORK

F. B. O. Take Over Equity Pictures in Three States

Film Booking Offices of America, it was announced this week, will distribute "What's Wrong With the Women?" Daniel Carson Goodman's production for Equity Pictures in the States of Missouri, Kansas and Central Illinois. The picture will be handled through the St. Louis and Kansas City branch offices of F. B. O. Prints and advertising and exploitation material on this picture are now available in these exchanges.

To the Kansas City exchange of F. B. O. also will go the three latest Clara Kimball Young pictures, distributed through Equity on the independent market. These are "Charge It," "What No Man Knows" and "Worldly Madonna." Bookings of these three pictures are accepted for the State of Kansas only. The pictures are now being screened for exhibitors in that territory, who are taking advantage of the opportunity to book this popular star in her three biggest productions. Roy Churchill, manager of the F. B. O. exchange in Kansas City, reports that the popularity and demand for Clara Kimball Young is evidenced by the many requests for bookings which he has already received despite the fact that the acquisition of the pictures by F. B. O. was not generally known.

Newman Forms Producing Firm

Los Angeles (Special)—The latest organization formed to produce pictures independently is the Regent Pictures Company and is headed by E. D. Newman, formerly special representative on the West Coast for Associated First National Pictures, Inc.

The Regent Company has already purchased the first story which will go into production, "The Drivin' Fool."

Announcement of studio, director and cast for the first production will be made within a week, stated Newman, who says his company is financed by Eastern capital.

Many Sales On Chaney Feature

Sixty per cent. of the total rights in this country to the Lon Chaney special, "Flesh and Blood," have been sold, according to announcement made this week by Irving Lesser, eastern manager of Principal Pictures Company, which also includes Sol Lesser and Michael Rosenberg. The only territories remaining unsold on this production, which already has established records in seven houses, are Minnesota, North and South Dakota and the Rocky Mountain States.

The following exchanges have purchased rights in their respective territories to "Flesh and Blood":

Commonwealth Pictures Corporatiou of New York City; First National of Chicago; Eastern Feature Film Corporatiou of Boston; Standard Film Service Company of Cleveland; Midwest Distributing Company of Milwankee; Enterprise Distributing Company of Atlanta; Enterprise Distributing Company of Dallas; Enterprise Distributing Compauy of New Orleans; Enterprise Distributing Company of Oklahoma City; Enterprise Distributing Company of St. Louis; Enterprise Distributing Company of Kansas City; Enterprise Distributing Compauy of Omaha; De Luxe Feature Film Company of Seattle; H. Lieber Company of Indianapolis; All-Star Feature Distributors, Inc., of San Francisco; All-Star Feature Distributors of Los Angeles, and Strand Film Service of Washington, D. C.

Foreign rights to the new Lon Chaney success, "Flesh and Blood," the Principal Picture Company special, which is now beiug shown at big first rnn houses throughout the country, were sold this week by Irving Lesser, the Eastern manager, as follows: David P. Howells, for continental Europe distributiou; Wardour Films, Ltd., of London, for Great Britain; Associated First National Exhibitors, Ltd., for Australasiau countries, and John Kunzler of Societa Cinematografico, for South American countries.

The French Gaumont company, according to a cablegram received this week, is contemplating the production of an anthentic "Life of Napolcon Bonaparte" feature for international distribution.

Fred Le Roy Granville has completed "Shifting Sands." Peggy Hyland, who has won quite a following abroad, has been featured in this production.

Sporting features are quite common in England, judging from recent announcements made by producers there. This week word came to the effect that the Grainger-Davidson Company had completed "The Sporting Iustinct." Arthur Rooke directed.

Tom Terris, who is in England, has started production on "The Harbor Lights." The story for this picture was writteu by George R. Sims. Terris started production on the day the author died.

Fay Compton, according to our London correspondent, has been signed to play the leading role iu "This Freedom," by A. S. M. Hutchinson, which Denison Clift will prodnce.

"Paddy, The Next Best Thing," the English stage success, which flopped in this country as a legitimatc attraction, will be adapted for the screen. Astra will make the picture in which Mae Marsh will be starred. Astra has taken over the Famous Players-Lasky studios in England and it is there that the picture will be made.

The motion picture acting profession in London, according to authentic information from there, is hard hit by a lack of employment. It is said that 75 per cent of the picture players in England are idle. These have a movement under way protesting against the importation of foreign actors from America and continental Europe.

The Efa Company has appareutly started something in German cinema circles, for correspondence from Berlin has it that that firm's latest productiou, "Duke Ferrante's Finish," constitutes one of the greatest costume pictures turned out in that country. While as a picture it is artistically remarkable, commercially it is said to be worthless, owing to the absolute incompetent scenario. Paul Wagener, who won fame in this country because of his characterization in "The Golem," is starred, does good work, but in so far as his scenario and direction are concerned, they are not up to the standard of his previous works.

Production activity in Italy is once more buzzing and producers in that land are showiug a marked improvement in their pictures. The invasion of American directors has had much to do with the renewed activity prevalent now in Italy, according to a Rome despatch.

"You Shall Not Covet," a belated Universal release, starring Von Stronheim under the pseudonym, Frank Mayo, is now being generally shown in Germany. The picture got its premier showing at the Alhambra. The picture burlesques a German officer, which has caused quite a stir among film folks, who are ever ready to attack American pictures.

Walter Forde, the English screen comedian, has definitely made up his mind to come to this country.

Finds Market Situation Has Been Cleared

Ernest Van Pelt, general manager of Sacred Films, Inc., of Burbank, Cal., arrived in New York this week after an eight-week swing around the key cities in the interest of the single-reel Bible episodes.

Mr. Van Pelt, when interviewed, stated that conditions generally in the independent market are in better shape now than in the past year. "The reason," he stated, "is because better pictures are reaching this market. In times past the State rights field was the last resort for picture distribution, but a survey of the new productions for independents show that many of the biggest pictures are being distributed with success in this channel.

"Exhibitors feel kindly toward independents, but must have good productions. The troubles in the past can be laid to independent distributors exaggerating and misrepresenting their product. This practice is gradually being eliminated and the fly-by-night distributor is surely beiug weeded out.

"From my observations during this trip, I really look for a most successful year for worthwhile independents and in my own organization. We intend, if possible, to greatly improve our Bible episodes and to present 100 per cent. entertainment, as well as an educational service which should reach every home. We have proven that the screen is a powerful factor in education, and so long as we keep pictures clean there can be no question as to the future of the industry."

"Rags to Riches" Setting a Good First Run Pace

Following the announcement of the release of "Rags to Riches," featuring Wesley Barry, the Warner Brothers are said to be in receipt of hundreds of inquiries and contracts from first run theatres throughout the country. The success of the Barry picture at the Capitol Theatre, New York, is declared to be in some measure responsible for the increased interest by exhibitors seeking the production.

The twenty-one exchanges that have contracted for the entire series of the Warner Brothers' seven pictures are said to report an unusual number of bookings in their respective territories. Among these exchanges there are included some of the most representative theatre men in the industry.

Finkelstein & Rubin in Minneapolis, Balaban & Katz in Chicago, A. H. Blank Enterprises in Des Moines, the H. Lieber Co., Indianapolis, Skouras Enterprises, St. Louis, A. H. Fabian, New York, Regan Films, Ltd., Canada, and the hany others handling the Warner product, are said to be unanimous in the belief that "Rags to Riches" will eclipse the box-office records already created by "School Days" in their territories. These beliefs are based on the large number of contracts already made with many exhibitors.

Some of the theatres that have already contracted for the picture are the Empire Theatre. Syracuse; American, Troy; Rivoli, Clinton, Ind.; Loew's Warfield. San Francisco; Loew's State, Los Angeles; a large number of theatres throughout the Greater New York territory, and many other first run houses.

Seeling Finishes "The Purple Dawn"

LOS ANGELES—(Special)—Charles R. Seeling, producer of many successful plays, has established producing headquarters at the Fine Arts studio here, where he has just completed the first picture of his new series. The picture is entitled, "The Purple Dawn." The cast includes Bessie Love, Edward Piel, Bill Aldrich, Bert Sprathe and Pricilla Bonner.

Warners Sell Southern Rights

The last link in tieing up the entire country for the distribution of the forthcoming series of the Warner Brothers' seven productions was completed last week by Harry M. Warner, it is announced.

The deal was consummated with the Southern States Film Company, Atlanta, for the southern territory.

THERE'S A MILLION DOLLAR CAST IN
"ONLY A SHOP GIRL"

Intensive Not Extensive Productions Needed, Agree B. North and W. Nigh

By Will Nigh

THERE are no two ways about it. A human being, which is the subject matter that a director deals with, is primarily interested in himself. The picture director must follow the same rules as the manufacturer of merchandise. He must give the public what it wants—and the public wants to see itself on the screen. It wants to see its own actions, its own hopes, when it pays money to see a picture show. A study of pictures that have scored the biggest hits bears me out in my theory that successful pictures must portray the persons that see them. Much criticism has been hurled at the lack of intelligence in picture direction and this is due, I believe, to the neglect of putting this fundamental and simple principle into use.

In conceiving my pictures, I first make a deep study of human psychology. I ask myself first, What is a human being after? I do not leave the ground. I stick to earth. Lavish surroundings and dreams of wealth do not interest me as the main setting of a picture. The average person is neither wealthy nor does he dream of wealth that he can never hope to attain. Productions that have based their popularity on million-dollar effects and nothing else have never been successful. I believe in going to the street and tenements for my background or to the green fields of the country. I also make it a point to make my heroes and heroines weak-willed just as often as they are strong in character. They make mistakes and they fall and when they do triumph in the end it does not come suddenly. It only comes as a result of unfortunate experience, which is the case with life itself.

In other words, my heroes and heroines are the boys and the girls and the men and the women who come to see the picture. The life I portray is their own life, not an imaginative life. In my latest production, "Notoriety," which I have directed for L. Lawrence Weber and Bobby North, my heroine, played by Maurine Powers, is a girl of the tenements. A girl, like a million other girls, yearning to be noticed. Like multitudes of others in her poor position, she is passed by unknown and ignored in daily life. In the development of the picture they have given her the same desires and hopes that I myself felt when I was her age—the desire for fame. Not being able to shine because of her merits, this girl tries to shine and attract attention because of her faults. This is a common, human trait. The daily newspapers and magazines are full of stories of girls who were nobody, suddenly stepping into the limelight, by committing some scandal. I follow up this girl from the dazzle of her first success to the natural result, which is not so pleasant.

In short, there is no escape from true life in the pictures that I write and direct. The mass of movie fans have been fed up on "make believe" plots and impossible situations. It is high time that they were given their own biography on the screen instead of those of people with whom they have never come in contact.

By Bobby North

THE past few years have seen the mistake of excessive distribution. The industry has learned that a distributing organization can get so broad that it is flat. Instead of concentrating on one big production at a time, a number of distributors scattered their efforts in a series of releases. The error was fatal, as the demand among exhibitors and the public was not for quantity but quality production. An organization can stretch its activities so far that it snaps, and that is what happened.

The lesson was costly but instructive. This year is noted for its decrease in bulk production and increase in "class" production. Producers have learned to read the signs of the times, and every effort is being made to put forth less pictures and bigger ones.

The wisdom of producing and distributing intensively instead of extensively is now being felt and spells better times in the film industry for all concerned.

L. Lawrence Weber and Bobby North, officially "newcomers," although in reality veterans in picture activities for twenty-five years, did not have to burn their fingers in order to dread the fire. Their pioneer experience in filmdom taught them that it is better to produce half as little and concentrate twice as much than vice versa. From the very beginning of their appearance as picture producers when they launched John Barrymore in one of the first feature productions on record, "Raffles," they showed the industry that it is more profitable from every angle to release one picture at a time and devote all their attention to that single product than to release a few pictures in fast succession and divide their interest in simultaneous releases.

When Weber and North began activities this season as independent producers they were besieged by a score of stars and directors who were anxious to place their services and their product at the disposal of the organization. A number of pictures, all complete, were also offered to Weber & North for independent distribution, but they decided to "stick to the guns" and handle the biggest value in independent filmdom of today and reject everything else. It is common knowledge that Will Nigh represents a most profitable investment for independent exchanges and exhibitors.

Weber & North were determined to handle Nigh or nothing. Will Nigh was determined to deal with Weber & North or nobody, so the combination was made.

We offer no string of "screen successes," no star series group. We offer only one picture, "Notoriety." Only one director, Will Nigh, but we believe that combination is worth more than the series of average pictures, for the exchangeman and the exhibitor can realize more in actual cash from one Will Nigh picture masterpicce than from three ordinary releases.

Although Weber & North pride themselves on their director, Will Nigh, it is only fair to add that the stars assembled for "Notoriety" will also prove a factor in the financial success of Will Nigh's first release.

Dell Henderson Starts Things in Maine, Making Arrow Film

According to the Portland "Press Herald" of Thursday, October 5th, the forest fires which are burning in the Maine timber-lands are more severe than have ever before been kown, so severe, in fact, that to quote from the paper. "The open season for hunting in the State was suspended today by Governor Percival P. Baxter on account of the critical forets fire situation in the Northwoods."

The Arrow Film Corporation is in receipt of a telegram from Dell Henderson, who is at the present time in Maine engaged in the production of "Jacqueline" for the Pine Tree Pictures, Inc., to the effect that he has engaged the services of four additional camera men for the obtaining of such scenes as under different conditions it would be absolutely impossible to get.

Mr. Henderson's wire also goes on to state that the lives of four members of the cast were jeopardized by the tremendous conflagration.

BUFFALO NEWSLETS

Western New York film men will be glad to hear that Commodore Percival H. Smith has been appointed manager of the new Warner Brothers' exchange in this city. "Perce" is one of the best known knights of the leaping tintypes in this neck of the woods. He came to town many years ago to assume the management of the First National exchange. Later he jumped to other offices, ending up as manager of the United Artists' exchange and then went on the road for the same company. His last position was with the Goldwyn sales staff. Just at present P. H.'s office is in his hat, but Charles S. Goetz is expected to come to town soon and indications point to the establishment of a luxurious exchange on the fourth floor of the new film building in North Pearl street. Prints have started to arrive, and the Commodore has already closed "From Rags to Riches" at the $5,000,000 Eastman Theatre in Rochester. The new exchange will be a fully equipped one and boast a staff second to none. Two salesmen will be engaged. The Commodore has a great lineup of stuff and deserves the support of all exhibitors in the business hereabouts. If a big Italian touring car rolls into town, boys, it's Perce, so sign on the dotted line.

Bob Murphy, of Filkins and Murphy, is resting up after a flying tour of western New York theatres as chaperon for Franklyn Farnum, who made a series of personal appearances in many of the leading theatres of the territory last week. Buffalo, Tonawanda, Niagara Falls, Lockport, Jamestown and Syracuse were on the itinerary. Mr. Farnum was accompanied by his charming wife.

Syd Samson, manager of the Grand & North exchange, is back in town after a motor tour East. Most of the trip was a success. Near the end, however, Syd reports that his car laid down on him and it had to be towed into Buffalo, much to the embarrassment of the famous celluloid executive. Notwithstanding this setback, Syd tore right down to the Lafayette Square and signed up "Rich Men's Wives," and then to Olympic and booked "More to be Pitied Than Scorned."

Harry Marsey, of Niagara Pictures Corporation, is planning a big road show to accompany the film version of "Uncle Tom's Cabin" on its tour of the provinces.

The local Pioneer exchange, which has been sharing space in the Warner Building with Niagara Pictures, has been discontinued after a more or less stormy career.

Fred M. Zimmerman, president and general manager of Nu-Art Pictures Corporation, reports that he is being swamped with inquiries on "Sure Fire Flint," a print of which he soon will receive. Fred has signed up "The Hands of Nara" for presentation at the Eastman, Rochester.

Mike Resnick is now a member of the staff of Grand & North and is chalking up booking records as a city salesman.

A new Graphic exchange has been opened on the third floor of the Warner Building, in Franklin street, by Berlowitz & Mills, of New York City.

Nu-Art is placing "Captain Kidd" in almost every house in Buffalo. Some houses that would never listen to serial talk are now showing this subject at their Saturday matinee. Manager Fred M. Zimmerman reports that when Arthur L. Skinner, of the Victoria, started this serial with a free matinee for the children there were so many youthful patrons attending that Art thought the police were going to arrest him for violating the theatre crowding ordinance.

Syd Samson has booked "More to be Pitied Than Scorned" for presentation at a number of leading local theatres. This production is breaking booking records, says the Grand & North chief.

P. H. Smith, new Warner Brothers' exchange manager here, still has his office in his hat. Mr. Smith says that "Rags to Riches" has gone over so big in New York that the officials of his company can't find time to get to Buffalo for a few days to aid in locating a permanent exchange. In the meantime, P. H. is hustling around the territory booking the Wesley Barry feature right and left.

B. P. Schulberg Successfully Launches Co-operative Plan

Los Angeles—Special)—All Preferred Pictures to be made by B. P. Schulberg for release through the Al Lichtman Corporation will be made under a new co-operative producing plan in which every individual connected with the actual making of the pictures will be included.

Already three pictures have been made under this plan and two others are now under way. The completed productions are "Rich Men's Wives," "Shadows," "Thorns and Orange Blosoms" and the two subjects now in work are "The Hero" and "Are You a Failure?" Schulberg states that the experiment is working out as satisfactorily as he expected and that he intends continuing it in the future.

There have been a number of attempts on the part of producers to work on a co-operative basis in the past, but their success has been more or less indifferent. Schulberg has spent a good many years in the various phases of the business. He states that this extensive experience and the knowledge accumulated as a result of a close study of conditions have made him realize that large sums of money are wasted in production because directors, and members of the technical forces operate without a just consideration of the money they are spending. He recited a number of instances where expensive casts and sets were tied up because of some peculiar whim of the high-priced director in charge of production.

He figured that if some means could be devised of interesting the creators of the pictures more earnestly than merely receiving their pay checks, he might make high-class pictures on a firmer basis and with a minimum of expense. That is how his own particular plan came into being.

In discussing the plan with a World representative, he said:

"To accomplish anything properly there must be real co-operation and with this thought in mind I worked out a plan for making my productions whereby not only the cost is minimized but everyone joins in with a spirit that results in his very best efforts. Each person associated with the picture is given a financial share in it. In this way his interest does not cease when he receives his last pay check, but continues all during the releasing life of the picture.

"During the filming of 'Shadows,' Tom Forman's first picture for us, we struck a bad stretch of weather. We were after exteriors and so fell behind in our schedule. It became necessary to speed things up. With many players I would never have taken a chance on making them hurry. When I told Forman and the troupe that they would have to work over in order to make up for lost time they agreed without one dissenting voice. I knew that the picture would not suffer because of the enforced speed.

"From Thursday to Monday we worked constantly, giving the players only the briefest of respites in which to get rest. The electricians didn't get any rest at all. On Saturday, when Forman asked the company how they felt, they all replied 'tired,' but added they would work until the producing schedule had been lived up to.

"That's the spirit that money cannot buy and one that we hope will actuate all of our producing heads in future activities."

B. P. SCHULBERG

Cleveland

Skirboll Brothers have inaugurated their campaign exploiting the seven Warner and three C. C. Burr feature productions that they will handle in this territory. The productions being advertised are Warners' "Rags to Riches," "Little Heroes of the Street" "A Dangerous Adventure," "The Beautiful and Damned," "Brass," "Main Street" and "The Little Church Around the Corner," and C. C. Burr's "I Am the Law," "Sure Fire Flint" and "Secrets of Paris."

The following Cleveland houses have booked "Cap'n Kidd," the Eddie Polo serial being distributed through Standard Film Service: Liberty, Knickerbocker, Gaiety, Waldorf, Mt. Lebanon, Amphion, Fountain, Eric, Broadway, Iris, Lark, Market Square, Stork, Corona, Rivoli, Milo, Wiud-A-Mere, Lucier, Madison, Regent, Camera, Norwood, Carlyon, Peerless, Crawford, Alpha, Ideal, Golden, Eagle, Y, Venice, Capitol, Angela, Temple and Heights.

Harry Charnas, head of Standard Film Service, left here this week for New York, where he will be for several days, closing contracts for new product.

CARPENTIER WORKING

LONDON, ENG.—(Special)—Despite the recent defeat sustained by Georges Carpentier, the French pugilistic idol, at the hands of a South African unknown, J. Stuart Blackton here emphasized the fact that he intends going through with his original plans and feature him in a picture for international distribution.

SELECT "FAILURE" CAST

LOS ANGELES—(Special)—The all-star cast for the B. P. Schulberg Preferred picture, "Are You a Failure?" has been selected and includes Lloyd Hughes, Madge Bellamy, Tom Santschi, Hal Cooley and Hardee Kirkland. The company is now in Canada making exteriors.

TO MAKE A FEATURE

MATTAWAN, WEST VA.—(Special)—N. E. Milligan, director for the Blue Ridge Film Company, is here preparing for the production of "The Devil's Price," a feature founded on the famous McCoy-Hatfield feud. J. M. Wolford wrote the story and scenario.

REORGANIZE OFFICE

DETROIT—(Special)—Herb L. Weil, manager of the Desmond Theatre, Port Huron, and supervisor of Equity Pictures Corporation, was here last week and made arrangements with Minter United Amusement Company to handle all the Equity features in this territory.

SIGN CHARLEY GIBLYN

Producers' Security Corporation this week announced that Hollandia Films, of Holland, had signed Charles Giblyn, the director, to produce a series of pictures abroad. Giblyn left for Europe last Saturday.

EXHIBITORS ACTIVE

SAN FRANCISCO—(Special)—The newly organized independent exchange, Western States Film Exchange, Inc., owned and controlled by exhibitors, is making rapid headway, according to official reports. The exchange has acquired 25 features.

SCHLANK ARRIVES

LOS ANGELES—(Special)—Following a three-month tour of the exchange centers, Morris Schlank, President of Anchor Film Distributors has returned to this city. He has sold virtually every territory on the New Era productions, starring Peggy O'Day.

MOVIE EXPOSITION

The motion picture exposition, of which much has been heard of in New York during the past few weeks, will open on Monday, October 16, and continue for a week. The exposition will be held at the Grand Central Palace.

Equity Feature Is 80 Per Cent. Sold

Announcement was made by Lou Baum, vice president of Equity Pictures Corporation, this week, that with the sale of "What's Wrong With the Women?" to Jimmy Minter, of Strand Exchange of Detroit, for Michigan, 80 per cent. of the territorial rights on that special had been sold.

BILL NEILL SAILS

R. William Neill and his company sailed on Monday for Italy, where he will supervise production of four features for Community International Corporation. With him went Holmes E. Herbert and Lucy Fox.

'CHANGEMEN ATTEND

FLINT, MICH.—(Special)—All of the exchange managers from the independent exchanges in Detroit and several from Cleveland attended the annual convention of the Motion Picture Theatre Owners of Michigan here, October 10 and 11.

HARDING O. K.'S DEAL

KANSAS CITY, MO.—(Special)—Sam Harding, owner of the Liberty Theatre here, announced this week that he had finally signed contracts with H. M. Warner whereby he will release the entire Warner Brothers' output in this territory.

SIGN BARBARA LA MAR

LOS ANGELES—(Special)—Ben Schulberg, producer of Preferred Pictures for release by Al Lichtman Corporation, has signed Barbara La Mar for the leading feminine role in "The Hero," which Gasnier is producing.

"WILD OATS" MOP-UP

JACKSON, MICH.—(Special)—"Some Wild Oats" is cleaning up in the best theatres in this State. The picture has been playing in Detroit for several months.

ANGLING FOR SPECIALS

SAN FRANCISCO—(Special)—Progress Features Exchange is angling for big features. It is now releasing "What's Wrong With The Women?" in California.

WEINBERG HERE

Harry Weinberg, manager of the Al Lichtman Exchange of Des Moines, was a visitor at the Lichtman office earlier in the week. He says "Rich Men's Wives" has been accorded a cordial reception in his territory. The picture is playing in Des Moines this week.

PENN 'CHANGE OWNER

PITTSBURG—(Special)—Matthew Tiplitz has sold his interest in the Penn Film Service here to Eddie Wheeler.

Johnny Hines Starts Work on Third Burr Feature

C. C. Burr and Johnny Hines are off again on another extensive production campaign, this time with Johnny Hines featured again in a six-reel comedy-drama, whose story it is reported will be even bigger and faster than either of the two preceding Hines' successes, "Burn 'Em Up Barnes" and "Sure-Fire Flint."

Production on the third Hines feature, temporarily titled "Luck," from the story of the same name by Jackson Gregory, whose virile pen is responsible for some of the greatest screen successes of this generation, begins this week at Burr's Glendale studio in earnest with a production force that is reputed to be the best that Producer Burr has yet assembled.

Included in the cast up to the present writing are Edmund Breese and J. Barney Sherry, both of whom appeared to excellent advantage with Hines in "Burn 'Em Up Barnes" and "Sure-Fire Flint," Charlie Murray, veteran Mack Sennett star now associated with C. C. Burr in the production of the "All-Star Comdies," and Joe King who has appeared in a great deal of the more meritorious productions made in the East in the past two years.

Just who the female lead will be is as yet undetermined, since Burr is now conducting negotiations with three nationally known stars to appear opposite Hines. It was Producer Burr's original intention to secure the services of Doris Kenyon, whose work opposite Hines in "Sure-Fire Flint" was so commendable, but Miss Kenyon is now touring the country in her stage success, "Up the Ladder," which made her presence impossible.

It is expected that this latest Hines feature will be ready for release December first.

Omaha

C. C. Burr's "I am the Law" has been setting record after record in the Middlewest and the local Enterprise Distributing Corporation office is authority for the statement that that Northwester established a new mark during its recent run at the Moon Theatre, Omaha.

Enterprise Distributing Corporation has acquired the local territorial right to "Flesh and Blood" from Western Feature Exploitation Company.

Despite a marked lack of exploitation, "Dick" Talmadge, a new acrobatic star, is going over particularly strong in this territory. The fact that the distributors of this picture have been mum on this star does not seem to hinder the popularity of Talmadge, who, with a little exploitation, should soon find his way to the better houses.

The A. H. Blank circuit has booked "I Am the Law" for showings at all its houses in this territory.

Leo Chapman, formerly with Educational and Greater Productions, has been appointed assistant to Manager Lucas of Enterprise Distributing Corporation here.

Al Kahn, manager of the Omaha Federated and Crescent exchanges, says he is doing a wonderful business on his Neal Hart series.

Northwest

Manager Hugh Rennie, of the Seattle Arrow exchange, is making Northwest key cities with "My Wandering Boy," prints of which have just been received at the local office.

Lou Rosenberg, Oregon representative, and E. Marshall Taylor, covering Montana, report business brisk on "Rich Men's Wives" and "Flesh and Blood," which are proving good box office attractions throughout the Northwest.

Theo. Johnson, manager of Reliance Distributing Corporation, has returned from an extensive swing about the territory. He reports that The Interstate Film Exchange, Inc., will distribute the Reliance product through their Spokane and Portland branches. The Interstate product will, in return, be distributed through Reliance here. L. A. Todd is manager for Interstate.

Three New Lichtman Exchanges Are Opened

The three Southern exchanges of the Al Lichtman Corporation are now in full swing. They are located in Atlanta, New Orleans and Dallas, and are the branches formed under the terms of the recent agreement entered upon by E. V. Richards, Jr., vice-president and general manager of teh Saenger Amusement Co. of New Orleans, and Al Lichtman, president of the company, bearing his name.

Henry Ginsberg, sales manager of the Lichtman company, has just returned from the South where he finally got the new distribution under way. He spent some days in Atlanta and then went to New Orleans. While in the former city, he appointed R. A. Davis local manager and opened an exchange at 106 Walton street. Davis has been identified with important distributing companies in the South for some time and prior to assuming management of the Al Lichtman Exchange of Atlanta was with the Film Booking Offices. Ginsberg personally arranged for the premiere of "Rich Men's Wives" in the Atlanta territory by booking it into the Metropolitan, Atlanta, for a week, beginning October 30.

When in New Orleans, he placed the picture in the Strand for the week beginning October 26. Following that booking it will play the entire Saenger circuit of theatres. C. J. Briant will handle Lichtman business in Louisiana and Mississippi.

Minneapolis

The premier showing of "More to Be Pitied Than Scorned" in Des Moines, which took place last week, went over big and established the picture as one of the best box office attractions shown at that house.

Plans have been completed for the organization of a Film Club in Omaha. About twenty exchange men attended the last meeting in that city.

The Wisconsin Film Company and First Film Company of Milwaukee and Minneapolis, respectively, are now ready to release "The Country Flapper," starring Dorothy Gish.

Early returns on the experiment of J. Fred Cubberly of the F. & R. Film Exchange on road showing its attractions are encouraging.

The two big F. & R. releases at present are Al Lichtman's "Rich Men's Wives" and Warners' "Rags to Riches." Next week Cubberly will release "I Am the Law" and "Sure Fire Flint," both big C. C. Burr specials.

New York City

Provided the necessary court papers are signed by Thursday of this week, the first run bookings on "I Am the Law," the C. C. Burr Northwestern production, will set a new record for the metropolis, according to bookers at the L. Lawrence Weber-Bobby North. The picture is set to open at the Broadway Theatre in New York next week.

The Loew office has booked virtually the entire lineup of product of Aywon Film Exchange. Tuesday found that office hogging the bill at the New York Theatre and Roof where "Big" Boy Williams played in "Blaze Away" and Peggy O'Day in "Thundering Hoofs."

Box Savini of Atlanta, Ben Amsterdam and Dave Segal of Philadelphia, Harry Charnas of Cleveland, and Herman Rifkin of Boston were New York visitors.

Negotiations are pending for a first run showing of "The Secrets of Paris" C. C. Burr-Whitman Bennett's special, at the Strand or Capitol Theatre.

Fabian Brothers, who are handling the Warner features in New Jersey, will release the first of the Warner Series, "Rags to Riches," next week.

Rather than submit to the dictations of the circuit bookers, the Warner and Apollo exchanges have decided to disregard these string theatres and book their features with independent houses exclusively.

Sam Zierler's Commonwealth Pictures Corporation is still setting a hot pace for other exchanges to follow. In addition to the Al Lichtman features, Commonwealth is also handling C. C. Burr features.

Matt Radin of Capital Exchange announced this week that he had closed for the showing of the Phil Goldstone picture, "Deserted at the Altar," at all Keith, Moss and Proctor houses.

Al Feinman is now handling the publicity for the New York exchange of Warner Brothers.

Jack Fuld, exploitation manager of Fabian Brothers' Exchange of New Jersey, will concentrate all his efforts on putting over the Warner features in the Skeeter State.

Ernest E. Van Pelt, eastern manager of Sacred Films, Inc., of Burbank, Cal. is making the Merit Film Exchange his New York quarters. Sacred Films, Inc., will next month move its files, documents, etc., to this city, where the executive headquarters of the firm will be permanently established.

Negotiations are under way for a first run showing at a Broadway house of Will Nigh's first picture, "Notoriety," for L. Lawrence Weber-Bobby North.

"Night Life in Hollywood" and "Streets of New York" will be handled in the metropolitan territory through the Arrow Film Exchange, Manager Charley Seeleye planning extensive exploitation on both.

Nathan Hirsh of Aywon has tied up the entire Jack Hoxie new Western and Anchor product for the metropolitan zone.

Boston

Business generally for independents in this territory is improving, according to various exchangemen. Virtually all the big circuits are now seeking product from independents whereas two years ago they passed them up.

Harry Segal of Pioneer Exchange here has acquired a franchise for the new Amalgamated Exchange pictures. He went to New York this week to attend the shooting of the first scene of the initial picture at the New Rochelle, N. Y., studio.

Sam Grand of Federated Exchange is arranging for a big first showing here of the first L. Lawrence Weber-Bobby North feature, "Notoriety," directed by Will Nigh at a local house.

An attractively designed float built on an automobile chassis is advertising "The Curse of Drink" in New England cities and towns. Sam Grand is releasing this picture and reports are to the effect that the float is creating much attention.

Leon Rubenstein is handling the publicity and exploitation for Federated Film Exchange here.

Herman Rifkin, of Eastern Feature Films Exchange, is in New York negotiating for the entire output of Principal Pictures Company. He returned to Boston this week with news that he was dickering for the New England rights to "Chicago Sal" and "The World's a Stage," the latter an Elinor Glyn story starring Dorothy Phillips.

Southeast

E. C. Leeves, formerly sales supervisor of Associated Producers, will be general manager of the Al Lichtman exchanges of the Southeastern States, with branches in Atlanta, New Orleans and Dallas. Arrangements for the opening of the three exchanges have already been made, and Mr. Leeves will have his headquarters in Dallas. E. V. Richards, Jr., of New Orleans, and Mr. Lichtman will jointly own the three exchanges for the distribution of the product of the Al Lichtman Corporation throughout the South. Branch managers have not yet been announced.

Arthur C. Bromberg Attractions, who have just purchased rights in their territory for $70,000 worth of new pictures, have just held a sales conference at the head office in Atlanta, attended by H. H. Everett and R. I. Robinson, managers of Charlotte and New Orleans offices, respectively, also salesmen F. H. Kirby, B. T. Burkhalter and S. E. Mortimer.

Maurice Shlank, producer of Hank Mann, Roadway and Mirthquake comedies, has recently visited exchanges of Educational Film Company in Atlanta and Charlotte, who handle these products in the South.

W. K. Jenkins, division manager for Enterprise Distributing Corporation, has recently spent some time in the Dallas office superintending the launching of a sales campaign for "Flesh and Blood."

Despite its exceptional first run at the Howard, "I Am The Law" enjoyed business above normal at its second run in Atlanta, at the Strand for an entire week.

Visits New York

Lester Blankfield, husband of Eve Unsell, who is scenario editor for Preferred Pictures, Inc., is in New York from the coast.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Excessive Newspaper Advertising Fails to Bring a Corresponding Patron Return

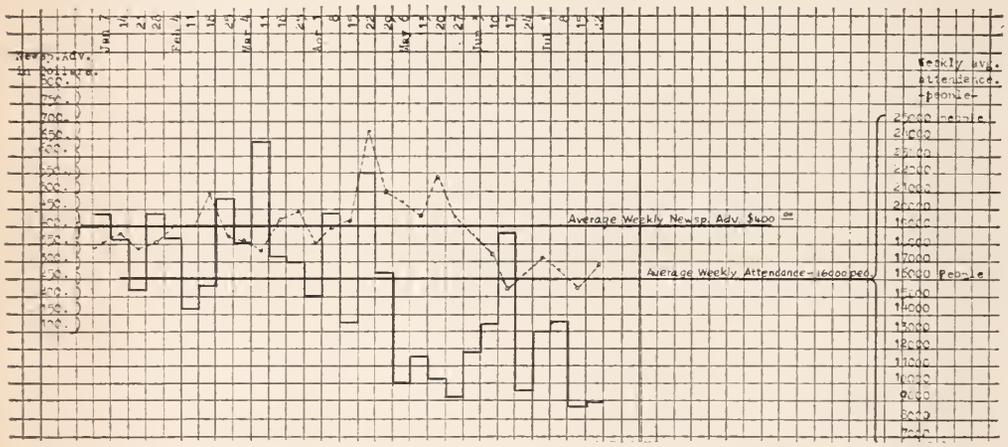
So much discussion has been aroused by the publication recently of Lem Stewart's comment on excess newspaper advertising that Mr. Stewart has very kindly gone to the trouble of making copies of some of his graphic charts to illustrate what he had in mind, and incidentally show just how it is done.

But before we analyze this we want it understood that this is not intended to prove the uselessness of newspaper advertising, nor did Mr. Stewart have any such idea in mind. He is far too keen a student of exploitation not to realize the fact that a certain section of his public may be reached only through newspaper work. More than that, he knows that the remainder of his public is largely influenced by the newspapers.

His contention is not that newspaper advertising is unnecessary and a needless expense, but that newspaper advertising cannot command more than its percentage of results and that, in general, additional advertising will not yield additional revenue, nor can a poor play be oversold through increased advertising.

His investigations were made to prove that there is much money being wasted in extra advertising which does not yield extra ticket sales, and the three graphs here presented are selected from a number of similar charts, all but one of which present approximately the same outlines.

In making these charts the base line is the average of attendance.



WHERE THE ADVERTISING IS LARGER THAN AVERAGE

This diagram shows an average weekly attendance of 16,000 persons with an appropriation of $400 for newspaper work. Some of the largest expenditures in display advertising brought the smallest returns in persons attracted. The dotted line is advertising.

Don't Ballyhoo

Don't ballyhoo "The Old Homestead." A ballyhoo with rural characters will inevitably suggest the burlesque farmer, too well known on the stage, and will cheapen the production in the minds of the spectators, creating an entirely wrong impression.

In your lobby do not feature anything that is burlesque or grotesque. The miniature display is always effective where frequently the larger realistic lobby is not complete. How about a miniature display of the "Old Homestead" at night, with the warm glow of a lamp behind the windows, and perhaps a wintry landscape, with the moon shining over all.—Lem L. Stewart.

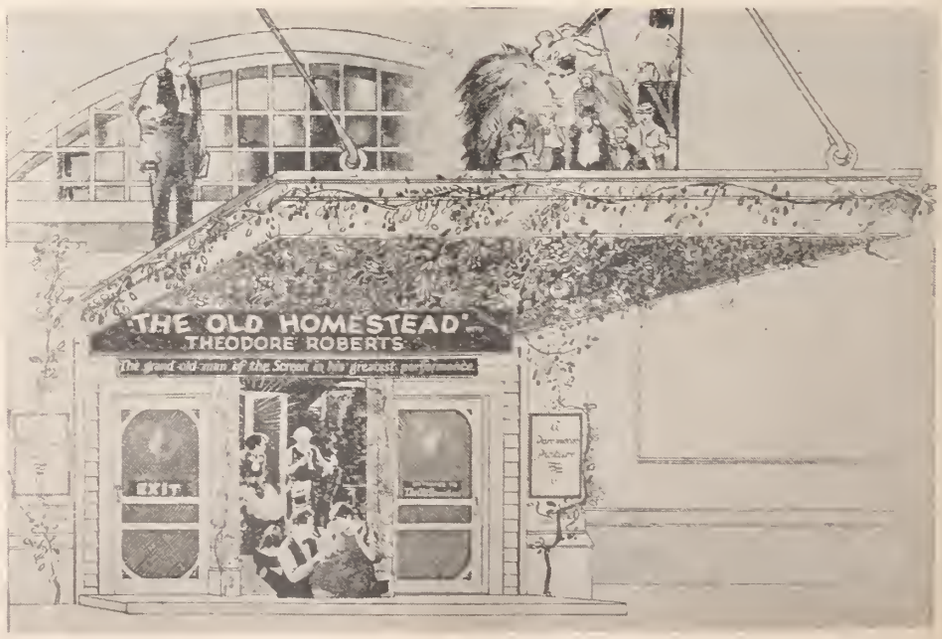
Old Homestead Offers Big Variety in Dress

Paramount Exploitation offers this suggestion for a lobby dress for Theodore Roberts in "The Old Homestead." The essential is the screened porch idea on either side of the central cutout, a cutout from the 24-sheet for the marquise, and a single figure cutout. Foliage is draped under the canopy, but this appears to us as an excess of decoration. It is difficult to affix to the metal frame and will not return an effect to repay the trouble.

But this is only one idea. There are others as good. A capital stunt would be a farmhouse atop the marquise, with the windows lighted. If you can put a phonograph with repeater attachment inside, so much the better.

For the lobby the picket or slab fence idea will be capital where the open construction permits, and back of this can be set cutouts, paintings, or merely foliage. This will be more striking and will well repay the additional trouble and cost.

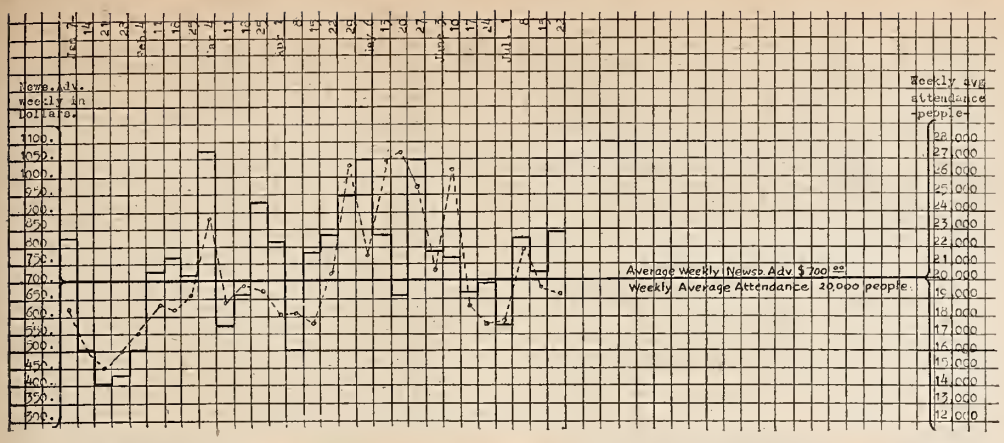
One thing must be carried in mind. This picture will be one of the big money makers of the season, but to make the most money it must be lavishly advertised. To get a circus income, you must use circus advertising methods. With the proper advertising you can put this picture to early morning and midnight matinees to accommodate the crowds. You have the material. All you need is the advertising.



A Paramount Release.

DOWN ON THE FARM WILL SELL "THE OLD HOMESTEAD" IDEA

Paramount's suggestion for a suitable lobby for the new record breaker. This picture should make as much money as a circus, but like the circus it will require to be exploited to the full to tell them all about it. For an alternative use the landscape.


Newsp. Adv. weekly in Dollars.
Weekly avg attendance -people-
Average Weekly Newsp. Adv. $700.00
Weekly Average Attendance 20,000 people.

SPENDING MORE THAN $700 WEEKLY DID NOT GET A CROWD

The dotted advertising line shows the departures from a $700 base for advertising on a 20,000 attendance. This is the most even outline of the three, and yet there is no real relation between the two lines, and the appropriation is exorbitant.

the advertising. The dotted lines show the departure from this basis for advertising work and the block line shows attendance under or over the average. Each square above the line represents an attendance of an additional one thousand persons, and an additional advertising cost of $50. The spaces below the base show the minus in the same proportions.

What They Show

These charts are actual diagrams, not changed in any way. Naturally the house and town are not given, nor can the attractions be listed.

The first chart shows a house with an average attendance of 16,000 persons and a newspaper advertising average of $400.

The season opened with the attendance above the line and the advertising about $60 less than usual. The second week the display ran almost to the line in an effort to do a little more for a weak attraction, but the effort was not successful and there was a loss of patronage of nearly 1500 patrons. Guided by this the advertising is dropped for the third week, but the business dropped still more.

The next week the advertising was increased a little, for a better picture, and the business went nearly three thousand above the previous week: not because some $15 additional had been spent in advertising, but because the feature was more attractive.

For the next two weeks the business was sub normal with the average being spent. Then the advertising went up, carrying the business with it slightly, followed by a drop of $240 in the advertising expenditure over the previous week, with an increase in business of nearly 5,000 persons.

No Relation

There is absolutely no relation between advertising cost and return. Only once, on April 22, is there a proportionate rise between advertising and results. In the weeks which follow business goes above the average but once, and that week is one of the two weeks which show the lowest advertising expenditures, with newspaper costs below the $400 mark. The other drop in the advertising line marks the lowest attendance of the season. This conflict of the lines is almost uniform.

The second chart shows advertising and attendance lines that are more nearly parallel. The ratio between the two is not exact, but this chart shows a house that used better judgment in proportioning its advertising. Here the advertising peak, however, is reached on May 20, when about $1,070 were spent, with attendance nearly a thousand below normal.

For nine weeks out of the 29 weeks covered business was below normal. The advertising was below normal on 19 of those weeks. Peak business was reached with an increase of about $190 for advertising, and the next highest attendance was reached with advertising only about $75 above the average.

This chart shows an average advertising expense of $700 and an average attendance of 20,000 persons weekly.

Still More Marked

The third chart covers a theatre similar to chart two, but in another city. These two cities compare closely in newspaper rates, population and competition. The theatres play the same attractions and it is interesting to note that the average attendance in each instance is 20,000 people weekly.

Chart three shows this average attendance maintained on average advertising expenditures of $350 weekly, compared with similar circumstances represented by chart two, but where the advertising cost averages $700 weekly.

The charts in this instance show up perhaps extravagant expenditures that can be rectified.

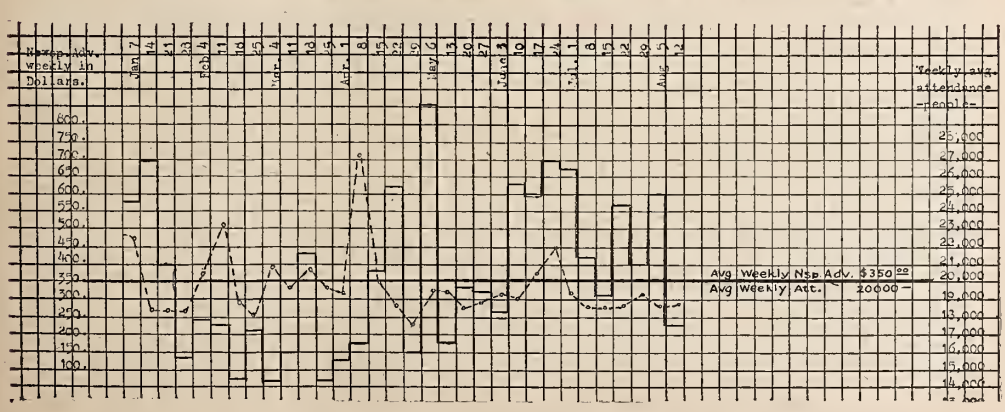
Considering the third chart alone, the attendance peak comes on the week of May 6, when the attendance is a little more than 10,000 above the average and the advertising $25 below the average. On April 8 some $350 were added, double the usual advertising sum, yet business is 3,500 people below normal.

In most instances the advertising line is above the average when business is lowest and lowest when business is at its best.

In other words, you cannot make business on a poor attraction with additional newspaper advertising. You do not need extra advertising to get good business on a worthy attraction. Be generous with the newspapers, but don't throw extra money away through any mistaken idea that you can make them come when they don't want to.

Roll Your Own

These graphs are more simple than the average person would suppose. You can get quadrille ruled paper through any stationer if he does not keep it in stock. The lines are worked in each week as the results are known. Mr. Stewart keeps his entries in pencil. Pencils of red and blue or other contrasting colors will be as simple (if you do not mislay the pencils) and give a better contrast. Start a graph, dating it back from the opening of the season. Then make other graphs for the relative cost of show as compared with the receipts. You'll know a lot more about your own business by next June, and some of that which you find out will shock and surprise you.



HERE IS ANOTHER 20,000 HOUSE WITH A $350 APPROPRIATION

In this by far the larger attendance is shown on the sub normal weeks, while the advertising peaks show serious drops in attendance, due to an unavailing effort to offset weak features with extra display advertising. Not once did it work.

With Light Effects

Frank J. Miller, manager of theatres in Augusta, Ga., and I. L. Shields, manager of the Modjeska Theatre, got out an attractive and simple idea for "Monte Cristo."

A cutout was made from the 24-sheet, showing Dantes atop the world. A sketchy background was painted and hung a few feet back of the figure. The base of the cutout, which formed the upper part of the globe, was a mask for blue, amber and green lights, which not only gave an odd effect to the background, but which strengthened the cutout figure by silhouetting the outline against the stronger light. It helped to run business up 25 percent.

Took It Inside

One Southern Enterprises manager did not use a cage in the lobby for "Her Gilded Cage." He put it on the stage, with a singer inside, for a prologue act. The singer came out of the coop and advanced across the stage to a canary cage, singing "Only a Bird in a Gilded Cage." It made a hit, though the song does not run true to the film and is liable to give rise to a false impression.

For the lobby he used six canaries, borrowed from the bird store.

Showing the Pinch

Following the form of police circulars, the Crown Theatre, New Haven, got out a throwaway stating that Lydia Thorn was wanted for Manslaughter. This was illustrated with a still showing the scene of Lydia's first arrest for speeding. It was cheap and striking, and it helped business.

A Paramount Release.

HOW RAY BEALL ADAPTED THE LOBBY ON BLOOD AND SAND

That circle in the picture is not the bull ring. It's part of the regular floor mosaic at the Imperial Theatre, Charlotte, N. C., but the general effect is the arena with the brightly dressed spectators well out of range of the bull.

Carried Lobby Effect to a Tiled Flooring

Although he had already played "Saturday Night," that picture was booked back to Tom Clemmons, of the Tivoli Theatre, Beaumont, Texas, for a part of his Paramount Week program.

He erected a falsework of compoboard which was done to represent marble, with openings for the Paramount paintings on the picture. Heavy black panels gave a striking effect to the top of the structure.

As this set back a little from the street, Clemmons painted the floor with broad bands of black and white water color, all converging at the entrance where the sill was lettered "Come on in."

This was a very simple device, but no one passed without following the lines down to their end, and that landed them in front of the still frame. Business was thirty per cent. better than usual, and a large portion of the increase should be credited to the band idea. It is one of the best things the Texas section of Southern Enterprises has sent in for a long time.

A Daylight Screen for Eternal Flame

In addition to the hook-up with the Postal Telegraph whereby that company bore half the expenses of distributing 50,000 telegrams on the first showing of Norma Talmadge in "The Eternal Flame" at the Mary Anderson Theatre, Louisville, the house did a lot in other directions.

Most of the campaign was based on the pre-release showing, but it had as many angles as a porcupine has quills.

One good stunt was putting a trailer into a phonograph store window. The only cost was the making of the screen. The store manager figured that everyone who looked in the window would see his display, too, and he did not even demand a slide in his own show. The results proved that he got all he counted upon.

A jeweler made a drive on the imitation pearls, with large portraits of the star and another window carried the branding scene cutout and provided with a scenic background. It was one of the most comprehensive stunts ever pulled in the house—and it should be remembered that the Mary Anderson has worked some good ones before this.

Fashion Shows Still

C. B. Grimes, of the Belvedere Theatre, Tuscaloosa, Ala., revived the Fashion Show for "Her Gilded Cage," working with the local store. Local girls were induced to act as models and though only one showing had been planned, two were given to satisfy the large turnaway.

Birthday Card Idea Brought Odd Return

Roy L. Smart, who is manager of theatres for Southern Enterprises in Anniston, Ala., was one of the hundreds of managers to put into practice Fred Greene's birthday card idea.

The other night he was invited to attend a dinner of the Business and Professional Women's Club of Anniston, and to his surprise found himself the only man in the room and sitting in the honor place at the right of the presiding officer.

When the speechmaking time arrived, the president handed him a verbal bouquet with reference to his work for good pictures, and an appreciation of his birthday remembrances. Then a string of girls filed in, each bearing a joke gift and tailed by a birthday cake.

Taken by Surprise

Smart did not know that anyone outside his immediate family knew that it was his birthday, but evidently the club had taken pains to find out and the surprise dinner was their appreciation of his many courtesies.

One of the features of the evening was a production of scare-em-out pictures with the stars appearing in person as well as on the film.

It was a delightful surprise, and a testimony to the great value of the personal touch in the amusement business.

After the Automobiles

Giving the dry goods merchants a rest, the Criterion Theatre, Evansville, Ind., sold the automobile dealers on a stunt.

C. F. Lewis, the manager of the house, got them to come in on a page for "The Bonded Woman," promising to put up the ticket prizes. In place of the usual displays there were pictures of the cars and the slogan or some hint line. The Packard, for example, used "Ask the man who owns one" and "Two brothers made me" proved the car to be a Dodge and not a cough drop.

Everyone who made a complete identification was given a pass for one to the Compson picture. There were not as many as might be supposed, and as most of the passes brought in a least one paid admission, the stunt showed good business and left Miss Compson in a position to make more money for the house on her next picture.

A First National Release.

AN IDEAL EFFECT FOR THE USE OF TRAILERS IN WINDOWS

This screen was devised by the Mary Anderson Theatre, Louisville, for the showing of the trailer on "The Eternal Flame" when it was shown there pre-release. Just one of the big points in a campaign of unusual elaborateness for this picture.

A New One at Last for Coogan Exploit

It had to come eventually. Instead of the familiar string of Coogan stunts, the Strand Theatre, Syracuse, used toy balloons with passes attached, which were released on an ample vacant lot, while the kids stood on the sidewalk and tried to bring them down with stones. The boy who hit the balloon and brought it down got the pass attached.

It's a great stunt, but you are liable to need the police reserves to handle the youngsters and see that the rock throwing does not become too promiscuous, or you'll have a whole stack of damage suits on your hands —also not a few free fights over the question as to who shot the winning rock. If you can handle the kids, it's a great stunt.

Just to whet the boyish appetites, and to get all the advertising, the theatre used a balloon decorated car for a street perambulator for several days in advance.

Pearls Beat Rubies

All over the country managers are taking advantage of the hook-up possibilities of the Norma pearls, an imitation named after the First National star and worked in conjunction with "The Eternal Flame."

In addition to getting window space, they are donated for contest prizes, the contest worked by Manager Needles, of the Princess Theatre, Hartford, landing the string around the neck of the girl who looked most like Miss Talmadge.

It's a good stunt, but why should a girl want a prize for looking like the pretty star? She should be satisfied with that.

Spreading It Out

No one questioned the fact that "Monte Cristo" was playing the Grand Theatre, Columbus, O., for the fact was spread upon one of the largest canvas signs ever used for a theatrical display.

It was 69 feet long by 11 feet wide, and stretched over five floors of a six-story corner building. At night it was illuminated by 74 nitrogen lamps. In addition to the title it bore only the words "Grand Theatre. Now Playing"; and only a blind man could overlook it.

As the block had only one electric sign—and that for the Grand, there was no competition to fight. It was the one big noise in that section, and unusually good advertising.

A First National Release.

HERE IS SOMETHING A LITTLE NEW IN BALLOON TICKETS

For "Trouble" the Strand Theatre, Syracuse, used balloons with passes and the kids stood on a line and shot rocks at them as they were released, one by one. The balloons were used as an auto ballyhoo for several days before the stunt to work up interest.

Still Productive

Howard Phillips, of the Sigma Theatre, Lima, Ohio, sold a bunch of tickets to "The Lotus Eater" by working up interest in a series of teaser ads featuring the numerals 1, 3, 5, 7 and 9. The fourth advertisement added that at these hours the Barrymore feature would be shown at the Sigma.

This was first used on "Forever," but seems to be working as well as ever where it has not been used. For that matter, it will stand a repeat very nicely after an interval of six or eight months, if handled in a slightly different way.

A Picture Star

The dollar-a-week men who were sent to Los Angeles by First National in appreciation of their efforts in putting over First National Week, were each given a reel of film showing them talking to the First National stars, bathing on the beach and doing a lot of other things the Angelians do.

Nick McMahon, of the Marlow Theatre, Trenton, put his reel on as a star feature for a week, and made it a real money getter.

Prize Critics Tell Gloria All About It

Because a critic, in order to criticize, has to see what he passes opinion upon, Eli M. Orowitz collaborated with Dr. B. H. Stuckert, of the Strand Theatre, Allentown, in a prize criticism stunt.

He wired John P. Goring, the Los Angeles' Paramounteer, to send a telegram in Miss Swanson's name stating that she was anxious to learn the opinion of representative towns on "Her Gilded Cage" and offering $25 for the best criticism; all entries to be sent her.

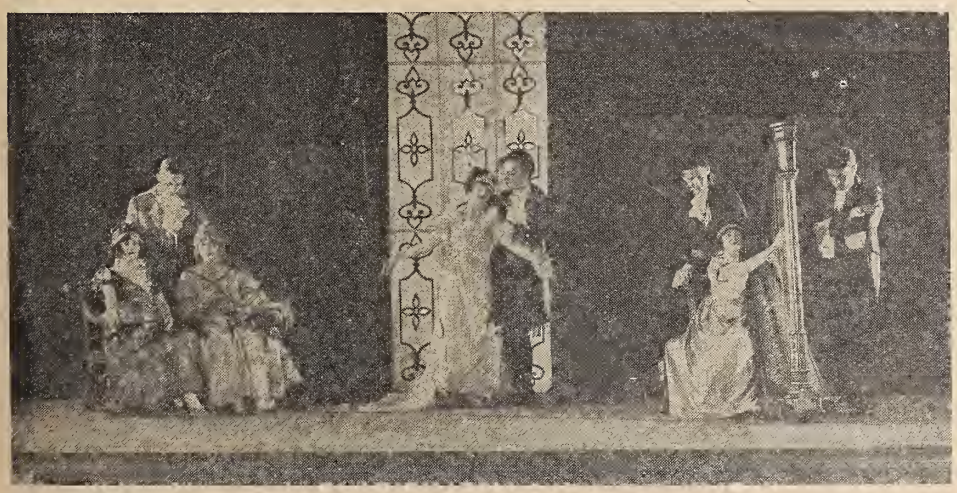
This telegram was reproduced and almost everyone who saw the play sat down and told it all, and it made a great deal more than the cost of the prize for the house.

Goring is sending so many telegrams these days for various brother exploiteers that he is thinking of asking the wire companies for a commission on his business.

Don't overlook the appeal in the statement that all the entries will be sent the star. That has a real value of its own.

Good Press Book

The first of the new Goldwyn press books is on Rupert Hughes' "Remembrance," and if the first is any standard of the series, the exhibitor is going to be placed in a position to collect real money for his Goldwyn bookings without doing more than follow the suggestions in the book. The books are too large to be handy, but they contain a lot of meaty suggestions, though many of the stunts are time-tried.



A First National Release

HYMAN'S ETERNAL FLAME PROLOGUE HAS AN IDEA

This shows the opening tableau, but the stage is in darkness save for the panel at the back, which silhouettes the central figures. The lights are brought up slowly and a minuet is danced. Steel and pink spots pick up a crystal chandelier with wonderful effect.

A First National Release.

A DRAPED BOX OFFICE HELPED SELL "ONE CLEAR CALL"

White robed men have been used all over for this Ku-Klux picture, but the Hamilton, Theatre, Lancaster, Pa., worked out on a new line when it put the box office in a nightie, with pictures of the leading players on the angled surface.

Three Section Ship Sailed Strand Lobby

Sectional rowboats are common, but G. M. Phillips, of the Strand Theatre, Atlanta, has invented the sectional ship; this rather tubby looking craft being worked on three planes, the hull, the deck house and the pilot house. The perspective is rather poor in the photograph, but the lobby effect was decidedly good.

A Fox Release

MR. PHILLIPS' SHIP

The Strand lobby is circular and the cyclorama drop was cut for the box office on the right, though this doesn't show in the photograph, and the lobby was less cramped than the photograph would suggest, for the anchors were moved out to the side and there was ample foot room.

Working in three planes gave a better effect from the front than would a flat painting.

Freckle contests on Wesley Barry are getting so common that in some sections the public no longer responds.

Realizing that the red-headed kids have the most freckles, Manager Kuhlman, of the Rex Theatre, Jackson, Mich., confined hic contest for "Penrod" to red-headed boys--hair dye barred.

Blood and Sand Has Information Bureau

Opening an "information bureau" in a downtown music store was one of the ways the Strand Theatre, Birmingham, Ala., pulled big money on "Blood and Sand."

All inquirers after Valentino could get a fan photo and more than 400 registered in three days, many of whom bought music before they left the store; which was why the stunt could be worked. This was done in connection with a newspaper contest in which prizes were offered for the keenest analysis of the success of the star.

Street car cards and a sanded arena for the lobby display were other means for building up receipts while keeping down expenses, for the additional advertising cost was only about ten dollars and the business was largely increased.

Even the Well

A most ornate lobby on "Grandma's Boy" comes from John B. Carroll, of Asheville, N. C., and was built in the lobby of the Imperial Theatre. The photograph is too dark to yield detail in a cut, so it cannot be reproduced here, but to try it in your own lobby will be money in the box office.

Right and left of the lobby are the cutouts from the 24-sheets, rising almost to the point of the arch. Inside, on the left, is a set cottage with built-up porch furnished with a rocker and other comforts. An old fashioned churn stands before the door and about the centre of the lobby is a potted plant into which has been stuck a large branch to suggest a small tree.

On the right is the well which figures so prominently in the play.

It is an unusually pretty job and it is to be regretted that the photographer fell down.

Pleased the F. F. V.

When it came to putting over "Smilin' Through," the Trenton Theatre, Lynchburg, Va., tied a committee of prominent women to the film as sponsors and ostensibly it was they who were responsible for bringing the picture to the theatre.

They got all the honors, but J. B. Trent got all the money, and that was what he preferred. The stunt not only doubled business on Miss Talmadge's picture, but the women kept on talking about the picture to the benefit of later attractions.

Popular

The Perry Theatre, a Rowland and Clark house in Erie, Pa., got more than 5,000 replies to a want ad stunt.

Extra letters were put into the classified ads sufficient to spell "The World is Mine." All you had to do was to pick out these letters and rush over to the publication office with them. The sooner they got there, the better their chance of getting one of the ticket prizes which rewarded promptness.

It was about all that was required to get bumper houses for "Monte Cristo." The title did the rest.

A Paramount Release.

HERE IS A SIMPLE LOBBY DISPLAY FOR A CUTOUT

Nick McMahon, of the Marlow Theatre, Ironton, Ohio, has a display stand which will work for any good cutout. The card announces the distribution of fanfotos to the first one thousand women attending the matinees of "Blood and Sand."

Used Awning Lobby for "Blood and Sand"

Of course, Guy A. Kenimer, of the Arcade Theatre, Jacksonville, saw the value of the awning lobby suggested by Paramount and printed in this department, but he used the simpler form and did his painting inside, the walls of the lobby, seen through the openings, showing the arena with a very busy bull. All red lighting was used, and the cut-out of Valentino from the 24-sheet was displayed in the centre.

A prologue was arranged with the pupils of local dancing classes and each afternoon the girls in the cast were given a ride around town in an automobile bannered with the fact that they could be seen at the Arcade. An even better ballyhoo was sending the entire cast—boys and girls—to take lunch at the most popular restaurant. As they were all in costume, the stunt created real excitement.

The cashiers and doormen were dressed in real Spanish costumes, imported from Philadelphia along with the costuming for the prologue players, and the boy ushers wore white trousers and sport shirts with red sashes.

The want columns were used for an advertisement in which it was stated that a purse had been lost containing a large sum of money, a diamond ring and tickets to "Blood and Sand." The finder was to keep the money and ring if he would return the tickets. This was also used on the screen and Mr. Kenimer reports that it got attention all out of proportion to its cost.

Starting three weeks in advance, Mr. Kenimer put the picture over to handsome receipts.

A Paramount Release.

A JACKSONVILLE VERSION OF THE PARAMOUNT LOBBY

Guy A. Konimer, of the Arcade Theatre, Jacksonville, used the lobby idea presented in this department and backed this up with a painting inside to carry out the idea of the bull ring entrance. Red lights were used inside the enclosure.

Husband's Trademark Was Lettered Window

Peep shows have been "out" recently, but they still offer a powerful appeal to curiosity. Try a revival on the next picture you want to put over which does not seem to offer any special stunt.

Tom Clemmons, of the Tivoli Theatre, Beaumont, Texas, put it over for "Her Husband's Trademarks," lettering the sign with the names of all trademarked goods handled by the store.

At the bottom was "These are all very well known trademarks. You have seen and recognized them for years past. But do you know ——" A line took the eye to the central legend which read, "What a Husband's Trademark Is"? and the peephole was cut after the word "husband's."

Back of the sign was a cutout of the star and the card of the house, backed by a display of lingerie. The hole was cut high enough in the sign to keep the children away. For a kid picture, a second hole should be cut lower down.

Copied Pasadena

M. F. Estes, of the Beacham Theatre, Orlando, Fla., copied the locomotive built by the Pasadena Theatre for "The Crossroads of New York" and used it on the same title.

The engine was built to cover a small automobile truck and was provided with a bell which kept ringing. A can of rags supplied the smoke. When not running around town the car was parked in front of the theatre. It helped business some 20 per cent.

It cost only $14 for material, and Mr. Estes figures that he can revive the idea and use it for other specials from time to time. For that matter he might profitably rent it to adjoining towns and get his money back that way.

A Paramount Release.

HER HUSBAND'S TRADEMARKS WERE ALL ON THE SIGN

Inside of the window was a cutout of the star and a display of goods for the store. The stunt cost Tom Clemmons, of the Tivoli Theatre, Beaumont, Tex., only five passes, and it boosted the takings better than twenty per cent. of the average business.

Tied State Beauty to Theatre Stunts

Recently one of the Des Moines' papers held a contest for queen of the State Fair and the prize went to Miss Bonnie Murray, who was properly indicted into her chair of state.

She stepped from the throne to the stage of the Strand Theatre, Des Moines, for John J. Friedl, Paramounteer, aided E. H. Helmts, to book her for a one-woman fashion show for a week, making three appearances a day. A local store was glad to supply the gowns for the display, for Miss Murray had been receiving page upon page of the livest sort of publicity for nearly a month It was good exploitation work. It may be necessary to start your own contest, but you can work it.

Legion for Cardigan

Even a place the size of Cincinnati will respond to the hook-up with the American Legion on the right pictures. The Circle hooked the veterans to "Cardigan," of the American Releasing Corporation, and the women of the Auxiliary got back of the idea and worked hard to help the boys win their percentage.

Miss Hilda Scheurer and five associates donned the old Colonial dress and as the flappers of 1776 they paraded the downtown streets and boosted the sale of tickets very materially. They also helped around the theatre at showing times and made themselves generally useful to the publicity manager.

Loves of Pharaoh Had An American Rival

Someone with a nice sense of proportion booked a prize beauty into the Capitol Theatre, Oklahoma City, along with "The Loves of Pharaoh," and S. S. Wallace had his hands full.

His first kick was a cutout, 20 by 8 feet, showing an Egyptian girl which was put on the marquise a week before the showing. Wallace says it is Cleopatra, but she had not yet been born, so it must have been someone else.

For the showing he used an intricate lobby scene reproducing the death of Pharaoh, with columns in back and a painted scene, which does not show in this photograph. Burning incense helped to make its appeal, and the triangular pyramids proved very useful both around and away from the house. This is an idea that should commend itself to others.

For the prize beauty he drove on all the business lunch clubs, hooked her to the newspapers, put her on the radio for a beauty lecture and otherwise ran her off her feet.

The weather was the hottest recorded since 1909, but Wallace got the crowds just the same. They felt they could not afford to stay away, so forcefully had he presented his offering.

A Paramount Release.

THE CUTOUT IS HAND PAINTED AND WENT UP IN ADVANCE

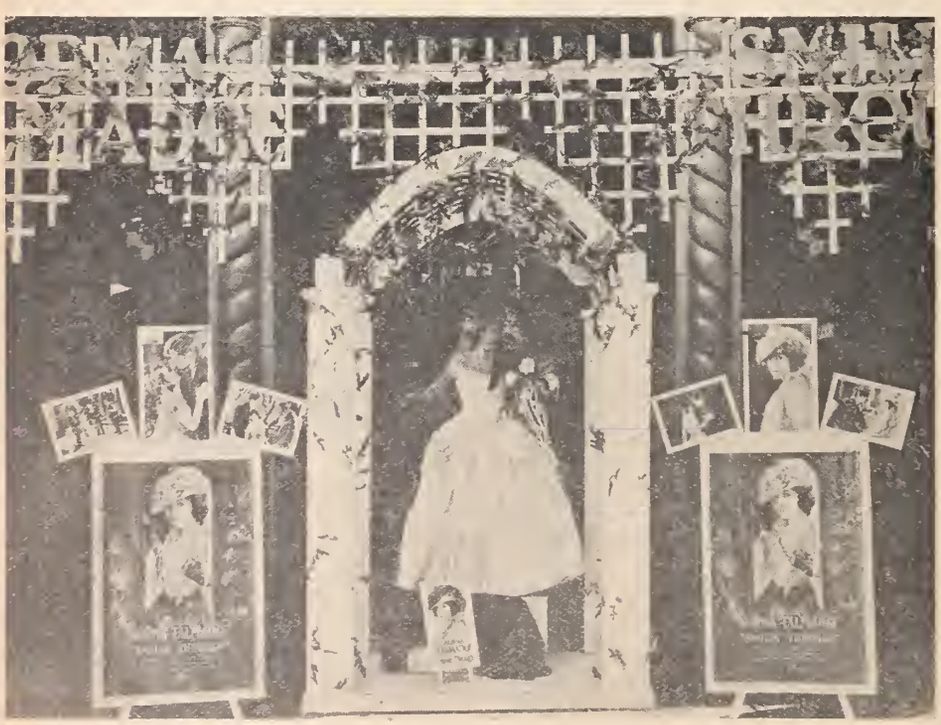
It is twenty feet long by eight feet high, and was made by S. S. Wallace, Jr., for tho Capitol Theatre, Oklahoma City, for "The Loves of Pharaoh." The lobby scene was put in for the run and shows the death of the Egyptian ruler. It sold the feature.

Dressed Up Cutout Won Sizable Crowds

It is not new, but it is not very common, and so a dressed up cutout of Norma Talmadge in the bridal gown in "Smilin' Through" got big attention for the attraction at the Ellanay Theatre, El Paso.

The house used a latticed lobby with cutout letters for star and title, and then set a six-sheet cutout into the central panel. This was all dolled up with real hair, nicely coiffured, and the dress was of silk, draped by the expert window dresser from a department store. There was a real veil, with a wreath of orange blossoms and the bridal bouquet was of natural flowers, renewed when necessary. Standing against a ground of solid black, the display got more attention than half a dozen "original" costumes, and brought more business In making such a display, remember that the more complete the dressing the better the effect.

As a side line the streets were painted with the "Smilin' Through" slogan, but this was merely an annex to the real stunt.



A First National Release.

THEY WENT SMILING PAST A DRESSED UP CUTOUT

This cutout, used in a lattice lobby by the Ellanay Theatre, El Paso, was all dressed up and no place to go, but it pulled a lot of patrons past the display of the novelty right up to the box office, where they bought tickets for "Smilin' Through."

Inexpensive Display Makes Striking Flash

Flag displays suggest the rental of the material and a consequent expense, but the Princess Theatre, Sioux Falls, S. D., got away with a big flash on "Blood and Sand" at a small cost.

A Paramount Release.

IT DOESN'T COST MUCH

Instead of making the flags of bunting, they were cut from blue, orange and red calico and simply sewed to the ropes. At night spots threw lights from below on the display. The entire layout did not cost much more than a couple of cutouts and it put a big release over in a big way, carrying the display up two stories.

Any one stunt in "Picture Theatre Advertising" will pay for the book.

"Nice People" Seems to Be Cleaning Up in Southern Enterprises' Best Houses

WHEN Lem Stewart viewed "Nice People" in the projection room, he decided that he had seen a picture worth going to a little extra trouble about, and he planned an extra strong campaign to mail to the managers in Southern Enterprises territory.

This started with thirteen want ads, under various classifications such as furnished rooms for nice people, money to loan to nice people, and similar appeals, just enough out of the ordinary to get attention and arouse curiosity. This was to be followed with cards, carrying only the title, and the "Nice people use——" idea. Teasers were also to be sent the clubs. The text for one of these cards, sent in Atlanta, reads merely "Do members of the Piedmont Driving Club consider that to the nice people of today clothing is merely to be seen through, and food something to take between drinks? It is an age of jazz. Who are Atlanta's Nice People?" The question was in place of the signature, set in two lines. The rest was set solid. All of the work was done on a multigraph in typewriting.

Ran Five Days

All of this was to be done in the five days before the revealing of the title. For this break special copy had been prepared somewhat along the lines of the card quoted above and set in reading style with an attractor head.

In Atlanta the campaign was carried out for the Howard with cards differently worded, to three of the most exclusive clubs and three college fraternities, a card to each member. As none of them knew what it was all about, it sounded like the efforts of some reformer, and made considerable talk.

The tack cards were mostly mounted on pointed sticks and planted on lawns, according to the suggestion on another picture, the stunt first being used in Jacksonville. The sticks were planted late at night, and next morning many of the children appropriated them and carried them as banners on their way to school, augmenting the stunt considerably.

In Montgomery

Montgomery, Ala., spent $15 extra on 200 snipes with the title, four display windows and an automobile which announced that nice people used that make of car. There was also a card in the spare tire rack. The tack cards were put into the elevators in most office buildings. At small expense business was increased by one-third.

Columbia, S. C., got 40 per cent. over the average business. In addition to the routine campaign, the tie-up with the Mallory hats was used and extended to a brand of clothing, and other essentials. Arrows with the title were painted for six important street intersections, and they had the best midweek business they have enjoyed this year.

Macon Did Well

Macon did a $500 increase on an additional $60. They wrote a new set of classified ads to better suit their town, and tied eight merchants to the nice people idea.

Augusta did nearly half as much again in the way of business, hooking in to a double-page spread intended to put over the fan photos. The photographs were the chief feature of the hook-ups, but each merchant had something in his space about what nice people did.

These are all the reports in to date, but they go to prove that an intelligent campaign, followed out, will put the picture over to business from a third to a half above the average.

No other reports from Southern Enterprises will be given on this picture unless something unusual is done by the local manager.

Made It Flashy

Orange and yellow, with white lettering, was the color scheme used by Ollie Brownlee of the Palace Theatre, Muskogee, Okla., for "Nice People." He figured that the story was a jazz and should be given all the help that a loud color scheme would confer. It gave people the idea of the picture. The same idea was used for a border under the marquise; an adaptation of this department's lobby idea.

A cutout of Miss Daniels and Nagel sitting at the table was used for the lobby and was also sent on a float for a local parade, and 200 cards lettered simply "Nice People," were hung on residences. He painted 42 store windows with the title in water color and ran a hook-up page for the stores nice people patronized.

A Fox Release.

HOP RIGHT ABOARD AND SEE THE FAST MAIL SCOOT

Guy H. Aiken, assistant manager of the Capitol Theatre, Macon, Ga., planned this impressionistic car for the lobby and helped put the receipts up to more than double the average with this snappy melodrama.

A Real Banderillo for "Blood and Sand"

Chance brought Ray Beall, of the Imperial Theatre, Charlotte, N. C., a real attractor for his run on "Blood and Sand." One of his patrons had made the pilgrimage to the session of the Imperial Council of the Mystic Shrine in San Francisco last June and stopped off in Juarez on the Sunday the New York Temple had arranged for a bull fight. He brought back with him one of the banderillos, two of which are thrust into the bull's shoulders by each of the capadores.

Mr. Beall made a special lobby display of this beside a still frame, and the name of the donor, a well-known resident, gave weight to the newspaper stories.

A Paramount Release.

THE BANDERILLO

The ground was black, with the lettering in red, yellow and light blue to match the paper festoon on the barbed stick. The still frame was done in red, yellow and green.

You can get your blacksmith to make a barbed head, set it into a round stick and fasten colored paper, shredded, onto the stem and have as good a banderillo as the fighters themselves make. Then dip the barb in blood (not red paint), let it dry and cook up a dog story.

For his lobby Mr. Beall adapted the design printed in this department, but he reversed and showed the inside instead of the outside of the plaza. The toreador was based on a one-sheet head, the remainder of the outline being sketched by Mr. Beall himself. The manager also made his own bull and painted the background. This shows the spectators, only the ones in the foreground showing much detail. This is more work than the more simple design offered here, but it is more effective where the artistic talent is at command.

For a starter Mr. Beall threw away two thousand cards printed merely with the title in red. This was before the play date was advertised, and the number of inquiries received as to when it would play assured him that interest in the subject was general.

The rotogravures were not to be had in time to fold into the Sunday papers, so they were given out in the middle of the week to hold up business on the seven-day run. The newspaper campaign was chiefly from the press book, but was intelligently sized, with an extra large space on Thursday to back up the roto distribution. As a matter of fact the delay in receipt of the rotogravures was an aid to business, giving a midweek punch.

Even at regular rates the business went over the mark.

Nelson B. Bell on Harold Lloyd

Nelson B. Bell, of the Crandall Theatres, Washington, grew enthusiastic about Harold Lloyd in "Grandma's Boy" and wrote a set of paragraphs that will sell the bespectacled star. Living in Washington, it is natural, he should talk about the "inaugural attrac-

A Pathe Release

THE WASHINGTON LLOYD

tion Extraordinary of the New Season." The presidential inaugurals are the times when Washington makes real money, and it is a magic word in the national capital. It's a sort of hook-in to the September idea. He handicaps the comedian a little by telling that this picture does for him what "The Kid" did for Chaplin. It really isn't necessary to drag Chaplin in. Lloyd is amply able to stand upon his own comedy feet. It does no harm, but we can't see the good of it. We like better "The picture that places the stamp of genius upon its brilliant star," but even this is belated. The impression in the original is rather weak, and the cut sinks into the paper and almost comes out the other side, but the rimmed glasses stand out, so you can see that it is Lloyd. Most of the hit is made with the type, and this sells in spite of the slight errors of judgment. Most of Bell's spaces drop so far down the page that we have stopped reproducing them until we get more space, but the Washingtonian is holding up his end as well as usual.

—P. T. A.—

Fake Telegram Is New Display Idea

Not all of the good ideas come out of the sticks, but most of them do. Either the small town man has more time to think out ideas or else he needs more intensive work, but whatever the cause, they hustle more in the backwaters than they do in the main channel. One of the really new ideas comes from Burlington, N. C., where the Rose Theatre used this. The telegram reproduction always seems to get attention in the newspapers. That part of it is not new, but the cross line with reference to the coal and railroad strikes gives the suggestion of an official communication and arrests attention. The greeting to the sheriff, and the first two lines carries on the idea and by that time you are sold into reading all of the space, and six different titles are put over. It's not a wonderful idea, but it is clever and timely and probably got a great deal more attention than could be gained with three or four times the space for a straight display advertisement, and having gained the attention the six titles are put over in a way you cannot overlook. We hope that by the time you read this the strikes will be a dead issue, but file the idea away in the back of your brain against a future emergency.

—P. T. A.—

September Slogan Brought Business

Larry Hayes, of the Dawn Theatre, Hillsdale, Mich., believes that a good idea is worthy of good development, and he took over our September slogan for a goal. Nothing less than a page seemed right to Larry,

GO TO THE MOVIES IN SEPTEMBER
IT'S THE DAWN'S 'SHOW YOU' MONTH
Photo Play Productions
To Be Shown At The Dawn During September
WALLACE REID " "THE WORLD'S CHAMPION"
WILLIAM FOX "QUEEN OF SHEBA"
THOMAS MEIGHAN " "THE CITY OF SILENT MEN"
NORMA TALMADGE " "THE WONDERFUL THING"
UNIVERSAL'S "THE STORM"
RUDOLPH VALENTINO " "THE CONQUERING POWER"
LON CHANEY " "THE TRAP"
WALLACE REID " "ACROSS THE CONTINENT"
"IN THE DAYS OF BUFFALO BILL"
Coming in October
MARK TWAIN'S "A CONNECTICUT YANKEE"
MAE MURRAY " "FASCINATION"
CONSTANCE TALMADGE " "POLLY OF THE FOLLIES"
"ONE CLEAR CALL"
"HUMAN HEARTS" "LOVE'S REDEMPTION"
THE FIRST OF PARAMOUNT'S GREAT LINE-UP OF 41 PIC TURES. WE'VE BOOKED 'EM ALL!
A Photo-play Program Unprecedented in Hillsdale Theatrical History!
Henry H. Leader's Road Show Review "A Night In A New York Cabaret"

A SHOW YOU PAGE

so he booked a page and split it between reader and display. There is a lot of copy in that panel, but we think that most persons who saw the page read the text, for it is a straightforward appeal to the patrons to come in the month of the biggest shows. Mr. Hayes has the trick of writing convincing English, fluent and without flamboyancy, and we particularly like his closing, which reads: "It is the sincere wish of the present management that you regard the Dawn as belonging to you, just as much as you regard the post office, the court house, the library or the city hall, for in the Dawn, in this theatre-land of make-believe, every day in the year, the poor will again walk with kings and the rich will be blessed with the common touch." That sounds like something more than a theatre, and that seems to be what Mr. Hayes is trying to make his house.

—P. T. A.—

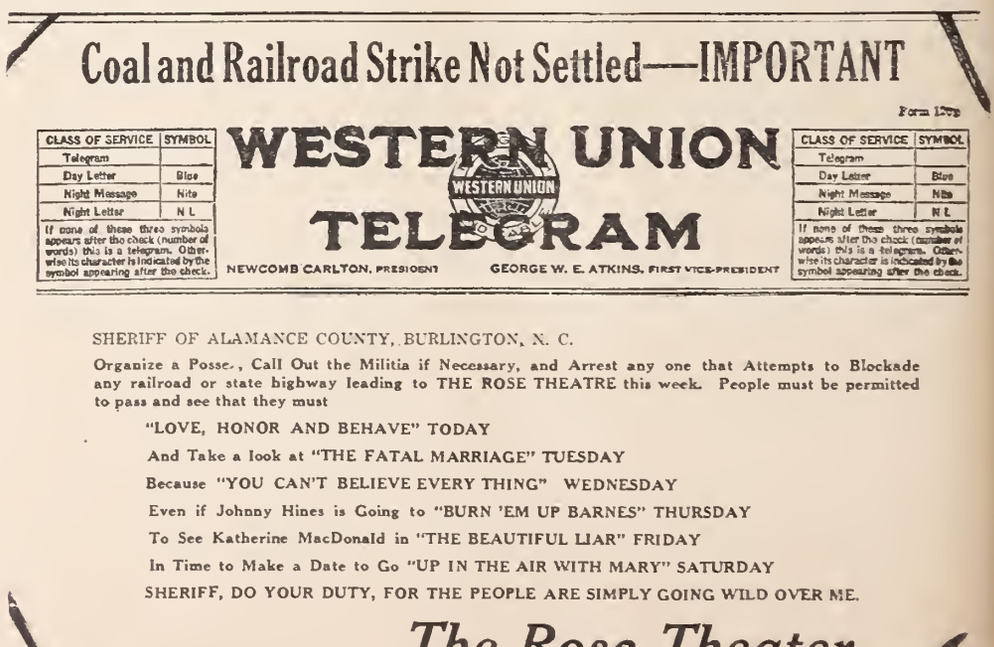
Storm-blown Type Suggests a Title

Ragged lettering is seldom to be commended in display advertising, but now and then it will work better than the usual letter, as it does in this display for "The Storm." Here the background sketch roughly suggests swirling storm clouds, and this suggestion is carried further in the storm signals to the left of the display, in which is lettered some of the selling talk.

A Universal Release

A STORMY SPACE

This all motives the ragged right hand outlines of the title, apparently being whipped to pieces in the wind. The storm clouds are a little too woodeny and formal but they serve as a background. A less abrupt tran-


Coal and Railroad Strike Not Settled—IMPORTANT
Form 1205
CLASS OF SERVICE | SYMBOL
Telegram
Day Letter | Blue
Night Message | Nite
Night Letter | N L
If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
SHERIFF OF ALAMANCE COUNTY, BURLINGTON, N. C.
Organize a Posse, Call Out the Militia if Necessary, and Arrest any one that Attempts to Blockade any railroad or state highway leading to THE ROSE THEATRE this week. People must be permitted to pass and see that they must
"LOVE, HONOR AND BEHAVE" TODAY
And Take a look at "THE FATAL MARRIAGE" TUESDAY
Because "YOU CAN'T BELIEVE EVERY THING" WEDNESDAY
Even if Johnny Hines is Going to "BURN 'EM UP BARNES" THURSDAY
To See Katherine MacDonald in "THE BEAUTIFUL LIAR" FRIDAY
In Time to Make a Date to Go "UP IN THE AIR WITH MARY" SATURDAY
SHERIFF, DO YOUR DUTY, FOR THE PEOPLE ARE SIMPLY GOING WILD OVER ME.
The Rose Theater

A CLEVER FORM OF ATTENTION GET TER

sition from dark to light; a more gradual working over to the lighter would have been better, and the scene cuts should have had their outlines softened to merge into the space better, but these are at best but minor faults and the chief point is that a strong suggestion of the title is given in the display.

—P. T. A.—

Takes Too Much to Sell a Title

We think that the Apollo Theatre, Indianapolis, wasted money selling "Monte Cristo" in about 200 lines across four. With such a title 125 lines across three would have been ample. Either you sell "Monte Cristo" on the title or it does not get over. They needed all of the space in which to display

"THE WORLD IS MINE!"
A mighty avalanche of dramatic action—based on the world's greatest masterpiece of love—
romance—
and revenge!
Now enjoying a sensational New York run! In Boston and Los Angeles it broke all Records
WILLIAM FOX PRESENTS
MONTE CRISTO
FROM ALEXANDRE DUMAS' GREATEST PLAY
For three quarters of a century it has thrilled readers and since 1848 the stage presentation has been seen by millions. For thirty four years that beloved veteran of the stage
James O'Neill
thrilled great audiences with his masterful portrayal of Edmund Dantes. It is one of the three greatest dramas acted in America.
50,000,000 have read the story
15,000,000 saw the play on the stage
100,000,000 will see the screen dramatization
Portraying characters that will never die!
STATE FAIR WEEK ATTRACTION
See them—!
Love them—!
Hate them—!
Press and Public have acknowledged this is the greatest screen drama ever produced!
apollo

A Fox Release

TOO MUCH SPACE

this cut from the plan book, but the cut was not really essential and could have been reduced to get it into smaller compass, or the title could have been sawed from the cut, had they wanted this precise lettering. There is no use paying a fancy price for a self-selling title and then throwing away money advertising what is already disposed of. This makes a very sightly display, but it takes up too much space, and space costs in Indianapolis. Cut work is not going to sell this veteran. Therefore cuts are a waste if used for more than attractors. We think that the paragraph which states that 50,000,000 persons have read the book and 15,000,000 have seen the play is not correct. If James O'Neil has not played to a larger audience than that in his years with the production we miss our guess, and this does not take into account the numerous stock versions, and the stars who played the character before O'Neil took it up. At least 50,000,000 persons must have seen the stage version in the last half century and more. For once the theatrical figures understate instead of transgressing on the other side of the line. This is immaterial, but if you use this play, don't waste space on advertising. Get it over big, but remember that a big title and not cuts is what you need.

—P. T. A.—

Exchange Space Helps Opening

This page of the Columbus, Ind., Republican is 100 per cent. Paramount although Paramount pays for less than half, for the Paramount Week display which was heavily advertised everywhere. The American Theatre took the rest of the six-column drop for its opening announcement and also got a part of the exchange space for its full week's program, which permitted the house space to be thrown entirely to the opening attraction. On the strength of all that space, the extra column was thrown in by the paper for the story of the opening. Get-

FILM IDOLS IN OPENING PLAY AT AMERICAN
Columbus, Ind. joins in the national demonstration of the better motion pictures
5th Annual Paramount WEEK
Celebrating Better Pictures at all the Better Theatres
Paramount WEEK
At this theatre, all next week—Paramount pictures will be shown
AMERICAN THEATRE, COLUMBUS, IND.
MONDAY TUESDAY WEDNESDAY
Gloria Swanson
"Beyond the Rocks"
RUDOLPH VALENTINO
THURSDAY FRIDAY
"THE BEAUTY SHOP"
FAMOUS PLAYERS-LASKY CORP.
SATURDAY
Dorothy Dalton
"The Crimson Challenge"
If it's a Paramount Picture it's the best show in town
Grand Opening of the American Theatre
Paramount Week, September 4th to 9th
The Most Gorgeous Love Drama Ever Filmed
Gloria Swanson and Rudolph Valentino
"BEYOND THE ROCKS"
Monday Tuesday Wednesday
Gloria Swanson
BEYOND THE ROCKS
RUDOLPH VALENTINO
American Concert Orchestra
TOM WATERALL
ADMISSION—MATINEE, 15 AND 25c NIGHT—25 and 35c

A Paramount Release

A JOINT DISPLAY

ting the opening to harmonize with the Paramount advertising not only gave the house a better start, but it sold the general idea of the season, as well, since it opened with a solid Paramount week, and Paramount was using the "If it's a Paramount Picture it's the best show in town" slogan. We like the layout of the house advertisement. Most advertisers would have shoved that cut over to the left, where it would have carried attention off the space and so would not have hooked as strongly to the type. The general display is a good example of proportion.

—P. T. A.—

Ford Agents Hooked to Paramount Week

Kenneth O. Renaud, Salt Lake Paramounteer, did something better than usual when he hooked the local Ford agency to Paramount week. The company will take an initial payment of as little as $5 toward a Ford, the car not being delivered until a third of the cost has been paid in.

They were more than willing to give a dollar to get an account, so Renaud hooked them to the idea of a widely spread campaign advertising the plan and enclosing a coupon which could be exchanged at the box office of the Paramount-Empress for an initial payment of one dollar toward a Ford account on purchase of a ticket.

One of the side angles was a parade of more than 200 Fords, each driver being given a pair of seats to "Nice People".

Then Renaud hooked a coffee merchant to a conspicuous statement that "Nice People" used a certain brand of bean, got much the same hook-up on wearing apparel and finally talked the street car company into using thirty fender banners without charge. Most persons around Salt Lake knew all about Paramount Week. They couldn't help it.

—P. T. A.—

Nondescript Cut Needs More Title

George Schade, of Sandusky, is one of the best exploiters in the game, but he is wetter than Niagara Falls when it comes to newspaper work, to judge from this sample. He might beter have taken the space for the mere announcement of "Schade Theatre. Motion pictures," for this means less than nothing. In the first place the picture does not look like Anita Stewart and you have to read around to discover that she is to be seen in "The Invisible Fear." It's an invisible

SCHADE
TODAY
TOMORROW
TUESDAY
EXTRA ATTRACTION
"THE HAPPY PEST" with Al. St. John
Anita Stewart in Her Latest and Best Photo Play "The Invisible Fear"
A Drama of Marriage and Forgiving in Marriage

A First National Release

A FLOPPER

title and there is not enough pull in the double six to sell a life preserver to a drowning man. It's our ideal of the absolute not in advertising. Schade gets them so easily he probably does not have to advertise for them, but it is wasting space to throw money away on an announcement like this. And in two sixes it might be supposed he would have room to tell boldly what the current attraction was, even if he only took a line—and just one display line would be a novelty in this advertisement.

—P. T. A.—

Caught the Klan

According to a First National report, the manager of the Rialto theatre, Tulsa, Okla., discovered the secret letter box of the Ku Klux Klan and dropped therein an invitation to the members to see "One Clear Call."

And still, according to the report, the letter was read before the Klan along with the announcement that the letter box had been discovered, which aroused much excitement, which perhaps did the picture some good.

It may be important, if true, but it sounds as though one of the First National correspondents were addicted to dime novels.

Get P. T. A.—it pays.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

CARDIGAN. Gave satisfaction. Actors considered very good and historical setting approved. Patronage; small town. L. C. Ferris, Elivah Theatre, Chinook, Washington.

FIRST WOMAN. One of the best little pictures of the year. It is well directed and well acted, with a clever story, and one of Mildred Harris' best. Patronage; general. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

F. B. O.

BOY CRAZY. This one went over nicely as a program, bought at a price where we realized a profit. Pleased most every one who saw it; a good many comments. Advertising; lobby. Patronage; small town. Attendance; fair only. A. Mitchell, Dixie Theatre. Russellville, Kentucky.

GAY AND DEVILISH. A good "flapper." Drew fairly good houses. Advertising; regular lobby, one, three, photos, newspapers. Patronage; better class. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

IN THE NAME OF THE LAW. You can faithfully recommend this picture to your patrons. Full of human interest, and a good cast coupled with a fine story. Title good, couldn't have been better. The entire police force of Oklahoma City saw the picture and all pronounced it excellent. Large attendance. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

IN THE NAME OF THE LAW. A big cleanup. Proved one of the best money makers of the season. Pleased all classes. Has as much human interest, mingled with heart touching pathos, as "Over the Hill" and "Old Nest." Used extended exploitation, such as cutouts, walking twenty-four sheets, and increased newspaper space. Tied up with police department, interested civic organizations; as a result, played to increased business. If you are looking for an honest to goodness cleanup together with a real picture, book this. Hess & Ray, Metropolitan Theatre, Watertown, South Dakota.

SNOWSHOE TRAIL. Fair picture. Not up to Jane Nova's standard. Print very dark in places. Advertising; one and three sheets, photos, slide, papers. Patronage; family. Attendance; good. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

First National

BARNSTORMER. For me, no good. Patronage; first class. Attendance; fair. J. Kendrick, Strand Theatre, Ithaca, New York.

BOB HAMPTON OF PLACER. Very good. Pleased all who saw it. No drawing power. Patronage; country town. Attendance; poor. H. V. Harvey, Palace Theatre, Dixon, California.

CHILD THOU GAVEST ME. One of the best pictures of the year. Little child actor wonderful. This one will please 100 per cent: Advertising; ones, sixes, photos, slides. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

HAIL THE WOMAN. The action in this excels that seen in three-fourths of the big specials. A fine picture that you need not be afraid to boost. Advertising; regular. Patronage; small town. Attendance; good. A. La Valla, Community Theatre, Bethel, Connecticut.

JACK KNIFE MAN. This comes nearer being a special than "Prodigal Judge" and the rental is fair. Advertising; ones, threes, programs. Patronage; best. Attendance; above average. Royal Theatre, Princeton, West Virginia.

LOVE, HONOR AND BEHAVE. Good picture. Pleased well. Keeps 'em laughing. Advertising: ones, threes and lobby. R. P. Cecil, Dixie Theatre, Shawnee, Oklahoma.

THE MASK. Interesting picture. Too dark in many places. Advertising; posters, ones. Patronage: small town. Attendance: poor. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

MASTER MIND. Very good picture. Good acting by Barrymore, and will please nearly everybody. Advertising: paper, slide and cards. Patronage: middle class. Attendance: fair. A. E. Rogers, Temple Theatre, Dexter, New York.

NINETEEN AND PHYLLIS. Fine picture if your patronage likes small town stuff. Charles Ray doesn't draw very well for me. Advertising: handbills in addition to regular lobby and billboard. Patronage: small town. Attendance: poor. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

NOMADS OF THE NORTH. I have shown a lot of Curwood stories, but this is the best of all. Print in fine condition. You can boost this one. Advertising: ones, three, set 11x14s. Patronage: mixed. Attendance: good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

ONE CLEAR CALL. This is a very good picture. Interesting story, well acted and staged. Advertising: usual. Patronage: neighborhood. Attendance: fair. J. A. Emory, Star Theatre, Bar Harbor, Maine.

PASSION. It was a wonderful one for those who like that kind of a picture, but our patrons did not care for it. Advertising: slide. photos, three sheets. Patronage: mixed. Attendance: good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

RED HOT ROMANCE. This pleased about 50-50, no more, no less. Put it on Saturday and had a strong short program in addition. Personally, this is a fair program picture, nothing more; should be purchased on that basis. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ROSARY. A very good picture with a wonderful cast. It is just as good as most of the big specials. There is a little strain of religion all the way through this picture, but not enough to hurt it any. It pleased in our town as well as any picture we have run in months. Advertising: six, three, five ones, slide, newspaper. Patronage: small town. Attendance: good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

SALVATION NELL. A very good picture for church people. My people liked it. Advertising: extra cards. Patronage: family. Attendance: good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

SILENT CALL. You cannot afford to let your audience miss this one. They will talk for weeks after about it. The dog, Strongheart, is wonderful. He is the big star in the picture. We had to hang out the S. R. O. long before opening and turned them away. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

SKIN DEEP. A picture splendidly played, and it delighted large audiences. Florence Vidor, star. Patronage: general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

TEN DOLLAR RAISE. Very good picture; but title does not mean anything. Picture pleases after you get them in. Attendance: fair. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

Fox

BAR NOTHING. This picture pleased Western fans, but they didn't talk about it next day. Patronage: small town. Attendance: fair. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

CHASING THE MOON. Not as good as some Tom Mix has made, but it gets them just the same. We had a packed house all the week on it. Advertising: lobby, newspapers, window cards, banner, slides and billboards. Patronage: high class. Attendance: fine. C. R. McCown, Strand Theatre, Nashville, Tennesee.

CONNECTICUT YANKEE. Very good. My patrons all liked it; some of them thought it was great. Patronage: all classes. Attendance: fair. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

IRON TO GOLD. A very ordinary Western. Both of the Farnums may knock 'em dead around the Roarin' Forties, but out here in the sticks they do not raise such a furore. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

NIGHT HORSEMAN. This picture was nearly seven months old when I ran it, yet I stood them up for it. The house was in continual applause from beginning to end.

Some of them saw this picture twice. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

PARDON MY NERVE. Just good Western. Pleased my patrons. Buck Jones usually good, but this drew poor. Advertising: newspaper, slide and posters. Patronage: mostly men. Attendance: poor. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

PERJURY. Entirely too long. Eight reels of agony for us. Opinions divided as to whether it was good or bad. Farnum not as good as he was. Patronage: small town. Attendance: very poor. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

ROUGH DIAMOND. Tom Mix is a good drawing card for me. Picture is a good comedy. Advertising: four ones, set 11x14s. Patronage: mixed. Attendance: good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

STAGE ROMANCE. Imagine Bill Farnum in costume play. Better than ether; puts 'em to sleep in first reel. Patrons well pleased with a quiet nap for thirty cents. Advertising: usual lithos and lobby. Patronage: average. Attendance: poor—glad of it! E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

WHAT LOVE WILL DO. Was personally pleased with this melodrama and it was enjoyed by all in attendance. Advertising: ones, three, photos, slide. Patronage: small town. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

Goldwyn

ALWAYS THE WOMAN. If your word, the prestige of your house, or your reputation for showing good pictures is worth anything, be careful. I spent good money trying to get another picture for second night's showing, but train service was such that I had to go through the agony again, otherwise it surely would have been pulled. Betty Compson produced this herself and in my opinion what she does not know about making pictures for entertainment will fill the big book. We have made inquiry but have yet to find anyone that knew what it was all about, even to the organist, he could it correctly, but when I asked him what he thought about it he replied that he had not been able to follow it and did not know what is was about. A. E. Hancock, Columbia Theatre, Columbia City, Indiana.

ALL'S FAIR IN LOVE. Just a fair comedy; didn't seem to take very well here with our patrons. Drew well on account of Richard being the star. Patronage: all classes. Attendance: good. A. E. Rogers, Temple Theatre, Dexter, New York.

COME ON OVER. A very good little Irish comedy. Pleased everyone. Advertising: slide, photo and three sheet. Patronage: mixed. Attendance: good. D. L. Purcell, Muse-U Theatre, Cortez, Colorado.

FOR THOSE WE LOVE. A good picture and drew very well. Pleased 100%. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

SNOWBLIND. A truly great picture, as good as any feature. Acting fine; pleased 100%. Advertising: threes, ones and slide. Patronage: small town. Attendance: good. D. W. Straver, Monarch Theatre, Mount Joy, Pennsylvania.

WHEN ROMANCE RIDES. This was bought at a fair rental and pleased 100%. A good Western special which an intelligent audience enjoyed. Advertising: twenty-fours, sixes, window cards. Patronage: usual. Attendance: good. Royal Theatre, Princeton, West Virginia.

Between Ourselves

A get-together place where we can talk things over

"Service" can be just a word or it can stand for that help-the-other-fellow spirit which is the spirit of Straight From the Shoulder.

"Service" means something in our "Regional News and Gossip" columns, too. You can write there for any sort of information you may want—AND GET IT.

Helping the other fellow may look like a thankless job but it pays dividends of good will and helps everybody to cash in on a bond of good fellowship.

Service means more than just reports here. It stands for the good will and help of all of you. In return, whenever you want to get wised up on all the tips that have been sent in on any particular picture—just write or wire and the next mail will bring back the answer. That's part of what Service means to Straight From the Shoulder.—VAN.

Wid Gunning, Inc.

BOOTLEGGERS. For me, absolutely poor. Where do they get this stuff—bootleggers? Patrons expect real bootlegging; a real disappointment. Advertising: six, three, ones, lobby, slide. Patronage: all classes. Attendance: good, but sorry for it. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MRS. DANE'S CONFESSION. For me, another foreign made piece of junk. Only two fair pictures in the entertainment ten. Most anything will go here on Saturday, but these fell flat. Patronage: mixed. Attendance: poor. Steve Farrer, Orpheum Theatre, Harrisburg, Illinois.

Hodkinson

FREE AIR. A little draggy, but a very good program picture. Good, thrilling finish. Patronage: neighborhood. Attendance: good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

GOD'S CRUCIBLE. An excellent picture. Pleased all who saw it. Extra fine scenery. Patronage: rural. Attendance: poor. H. G. Frisbee, Community Theatre, Meredith, New York.

JANE EYRE. This is a good picture, but appeals only to those who have read the story. Title, for me, has no drawing power. Advertising: special exploitation. Patronage: mixed. Attendance: poor for Saturday. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

Metro

FIGHTING MAD. This is a dandy. Pleased all. They told me so. It's a picture you can boost. Good lobby display. You can't go wrong on this one. Give us more like it. Wm. Thacher, Royal Theatre, Salina, Kan.

FOUR HORSEMEN. September was unseasonably hot and we failed to get more than fair business. The picture pleased. Advertising: special month's campaign. Patronage: small town. Attendance: fair. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

GLASS HOUSES. Very good, will please all Dana fans. Advertising: one, three sheets, photos, slide. Patronage: family. Attendance: fair. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

I CAN EXPLAIN. It gave satisfaction. Class it as average program. Advertising: usual. Patronage: mixed. Attendance: fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

KISSES. A light little feature that will cause no great favorable comment or adverse criticism. Play it; but bolster up your program with real entertainment, and buy this picture right. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

STROKE OF MIDNIGHT. My opinion, keep away from this one at any price. Fell flat; had to take it off, first day. Patronage: mixed. Attendance: poor. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

TURN TO THE RIGHT. Opened Labor Day with this feature, and have never shown a picture that pleased our patrons more. 100 per cent. entertainment value. Advertising: newspapers, circulars, window cards. Patronage: average class. Attendance: excellent. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Paramount

DAWN OF THE EAST. This is the best Brady that we have seen in some time. Patronage; small town. Attendance; good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

HEART SPECIALIST. Fine program picture that pleased a Sunday night crowd. Attendance: light, account hot weather and Chautauqua. L. M. Zug, Rialto Theatre, Jerome, Idaho.

IS MATRIMONY A FAILURE. A corker. Laughs galore. Good cast, and voted a truly excellent feature by all who saw it. Not a special; but get them at the matinee and they'll tell those who didn't see it and be there at night. Advertising: usual. Patronage: health seekers and tourists. Attendance. good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

IS MATRIMONY A FAILURE. Fine, Everyone said it was good, except one lady who remarked it was too silly for anything, but you can't suit them all. Play it. Advertising; photos, one sheets and threes. Patronage; small town. Attendance; good. Eric Garrett, Richard Theatre, Ahoskie, North Carolina.

THE JUCKLINS. A very good picture in every way. Well developed plot and good settings. Advertising; regular. Majestic Theatre, Willits, California.

LAST PAYMENT. I am afraid if I gave my opinion of it the censorship would cut it out, but if Paramount don't quit shoving foreign stuff on us they will find some of their contracts missing. Advertising; lobby, slide, newspaper. Patronage; better class Attendance; poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

THE MIRACLE MAN. One of the biggest and best pictures we ever showed. Those who saw it said it was good. crowd, no fault of picture. Adver

newspaper, photos, posters, telephone. Patronage; small town. Attendance; fair second night, poor first night. Kenneth Thompson, High School Movies, Hancock, Wisconsin.

HER HUSBAND'S TRADEMARK. A program picture sold as a special. Gloria Swanson does not shine outside of Cecil DeMille's productions. Advertising, extra, mailing list, programs, etc. Patronage, small town. Attendance, poor. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

IN THE HEART OF A FOOL. If you want to invite censorship, this is a good one. Very suggestive. This is the kind we do not want. Stay away from it. Advertising, heralds, calendar, posters. Patronage, neighborhood. Attendance, poor. W. L. Landers, Gem Theatre, Batesville, Arkansas.

MANSLAUGHTER. Thomas Meighan and Leatrice Joy. Fine; pleased business at all performances. The picture was well exploited, which brought in good returns. Patronage: general. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

NICE PEOPLE. Hit this one hard. It will please and bring home the bacon. "The Sheik" only picture which ever grossed more here. Story good, and gives them something to think and talk about. No criticisms from anybody. Bebe Daniels is great, and we think, deserves especial praise. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

OUR LEADING CITIZEN. A first class picture that will please all classes. Advertising: newspapers and lobby display. Patronage; mixed. Attendance; extra good. Wm. H. Mayhew, Broadway Theatre, Cisco, Texas.

PRINCE THERE WAS. Meighan always a good drawing card and always pleases. I made some money and the picture made some new followers for Meighan. Advertising: regular lobby and newspaper. Patronage: college town. Attendance: good. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

SATURDAY NIGHT. A very good, high class attraction that should please the average theatre-goer. Advertising, posters and papers. Patronage, small town. Attendance, good. J. Carbonell, Monroe Theatre, Key West, Florida.

SHAM. Splendid. Good little picture, not too long as most of them are. It will please 95 per cent. Advertising; six one sheets, slide, sidewalk signs, newspaper. Patronage; small town. Attendance; poor. H. L. Perkins, Dixie Theatre, Bastrop, Texas.

THE SHEIK. Not an extra good story, but wide exploitation made them think it worth while to come and regular price suited them. Oriental garb on billboards kills attendance. Advertising, twice as much as usual. Patronage, general. Attendance, little above average. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SOMETHING TO THINK ABOUT. If you have not played this, do so at once. One of the best bets produced. Advertising, extensive. Patronage, all classes. Attendance, good. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

THREE LIVE GHOSTS. Very good, many favorable comments from patrons. L. M. Zug, Rialto Theatre, Jerome, Idaho.

TOP OF NEW YORK. Good program picture with liberal amount of comedy Advertising: ones, threes, sixes and photos. Attendance: fair. Myron C. McLeod, Dricia Theatre, Powell River, B. C., ada.

AVELIN' ON. Hart is still one of the drawing cards. Played this picture and did a good business. Patronage; mixed. Attendance; good. G. K. Nenes, Liberty Theatre, Miami, Arizona.

WOMAN WHO WALKED ALONE. This picture was enjoyed by patrons and a satisfactory business resulted. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THE YOUNG DIANA. Very good picture, but seems impossible in the idea. Photography excellent. Advertising: one sheet, insert cards, six sheets. Patronage: mixed. Attendance: fair. Daniel Buss, Star Theatre, Tonawanda, New York.

THE YOUNG DIANA. Extravagant production cannot put this star over for us. Picture very ordinary. Can't understand why certain trade papers praise it so enthusiastically. Advertising; program, slides, lobby and handbill. Patronage; mixed. Attendance; poor. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

THE YOUNG DIANA. The picture seemed to please and caused talk on account of Miss Davies' gowns. Elaborate production. Patronage; general. Attendance; good. Stanley Chambers, Palace Theatre, Wichita, Kansas.

Saying It Straight

Do you book on the "Partial Picture" plan? Meaning—buy a complete picture, only to find it partly a picture and partly a vacuum. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut, puts it all in a nutshell here.

"MADE IN HEAVEN (Goldwyn) was good comedy drama but film was in such poor shape that it lost interest. This is a job for Will Hays to see that it is embodied in contracts that the distributor must guarantee condition of films, and not put all the guarantees on the exhibitor."

Selznick

CHIVALROUS CHARLIE. Not much to this one. O'Brien good, but story light. Their "News" saved the day. Advertising: threes, ones, 11x14. Patronage: small town. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

LOVE'S MASQUERADE. Just a fair program picture. Will please. Would not boost too strongly though. Advertising: newspaper, slide, posters, photos. Patronage: general. Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

OUT OF THE SNOWS. Northern picture that pleased about 75 per cent. R. K. Russell, Lyric Theatre, Cushing, Iowa.

PROPHET'S PARADISE. A fair picture; but not up to the usual O'Brien standard. Advertising: ones and insert cards. Patronage: mixed. Attendance: fair. Bert Jackson, Star Theatre, Tonawanda, New York.

WHY ANNOUNCE YOUR MARRIAGE? Pleased our audience very much. Advertising: twenty-fours, photos, slide, newspapers. Patronage: high and middle class. Attendance: good. J. Kenrick, Strand Theatre, Ithaca, New York.

United Artists

DISRAELI. If you show high class pictures, don't fail to give your patrons this one and they will thank you for it. George Arliss is the greatest dramatic actor on the screen today. If you played Arliss in "The Devil," this is still better. Book it if you can buy it right and you will not regret it. It is a picture that will stand a raise and you will draw the best class in town. We had reports that this was too heavy, but such was not the case. Those from all walks of life saw it and praised it. More pictures like this and at prices that exhibitors can afford to pay, and there will be no such thing as hard times for exhibitors. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

THE LOVE LIGHT. Wonderful drama, well liked by all. One of Pickford's best; at least my patrons thought so. Advertising; newspapers and posters. Patronage; mixed. Attendance; fine. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

Universal

ACROSS THE DEAD LINE. Like all Universal programs, got over very nicely. Patronage: small town. Attendance: fair. Leslie Hables, Reel Joy Theatre, King City. California.

BLACK BAG. This one did not take here; not in it with "Scrapper," a former release of Rawlinson's. Advertising: three, one and slide. Patronage: small town. Attendance: fair. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

FOOLISH WIVES. Wonderful production: not a kick at either the play or price. Rental too high. Lost money. Advertising: usual bill board, double space; mailing list. Patronage: average. Attendance: fair. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

FOOLISH WIVES. Play it at regular prices and clean up. They will be disappointed if you raise admission. Advertising: a little of everything. Patronage: small town. Attendance: good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

LOADED DICE. One of Gibson's best. Full of pep and action. The two hoboes are a riot. Patronage: small town. Attendance: usual. Marsden and Noble, Noble Theatre, Marshfield, Oregon.

MARRIED FLAPPER. Marie Prevost's feature went over splendidly and pleased a big business. Good exploitation, window cards and attractive lobby did the business, and with good results. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

REPUTATION. Good crowd, but sorry for it. certainly was a disappointment; action good but nothing to the plot. Advertising: ones, six threes, cards, heralds, papers, slide. Patronage: small town. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

THE STORM. With House Peters. Matt Moore and Virginia Valli, very few pictures surpass "The Storm" either in cast, plot, direction, photography or continuity. Characters deserve much credit for the excellent work they did and the direction seemed to get every scene to perfection. Some of my patrons stated this was better than "Way Down East," and I'll venture to say it suited everyone that viewed it. I cheerfully recommend that it be used in every theatre that wants one of the best features made. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SURE FIRE. Good program picture. Pleased all who saw it. Patronage: small town. Attendance: fair. Leslie Hables, Reel Joy Theatre, King City, California.

THREE UNIVERSALS. "Millionaires," "Scrapper," "Cheated Hearts." Each one of these Rawlinson pictures met with approval by all. I am still to play my first bad Universal picture. Patronage: transient. Attendance: good. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

THE TRAP. A little too heavy for average audiences, although Chaney's character work is excellent. Advertising: splash. Patronage. small town. Attendance: fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

WONDERFUL WIFE. A good picture: will bring crowd. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

Vitagraph

COURAGE OF MARGE O'DOON. A picture that the Family Theatre would rate as extra good. Advertising: newspaper, slide and posters. Arthur G. Pearson, Family Theatre, Melrose, Massachusetts.

Comedies

EDGAR'S LITTLE SAW (Goldwyn). Here is another two-reel Edgar comedy starring Johnny Jones which is only good for children and women. Jack Kaplan, Royal Theatre, South Fellsburgh, New York.

HIS NEW JOB (Chaplin-Essanay). This, as others of these re-issues, averages better than some of the much advertised new ones. A. L. Middleton, Grand Theatre, De-Queen, Arkansas.

Finds Truth Here

"Send us some blanks for Straight From the Shoulder talks. We have noticed these and get more real truth than from all others combined." John D. Jones, Crystal Theatre, San Angelo, Texas.

Mr. Jones knows that MORE REPORTS MEAN BETTER BOOKINGS.

KICK IN HIGH LIFE (First Natl.). One of the best slapsticks. Kept Saturday audience in a roar. Attendance: good. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

LITTLE, BUT OH MY (Pathe). A comedy without a laugh. Nuf sed. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Short Subjects

MOVIE CHATS (Urban). Have never seen a Movie Chat yet which lacked interest. They are a wonderful argument for the educational value of photoplay. Would like to see more houses using them. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PATHE NEWS NO. 62. A good news reel. D. W. Strayer, Monarch Theatre, Mount Joy, Pennsylvania.

State Rights

BURN 'EM UP BARNES (C. C. Burr). For us, one of the worst pictures we ever played, from a box-office standpoint. Picture seems over-rated. No better than two reel comedies we get from other sources with the same star. John D. Jones, Lyric Theatre, San Angelo, Texas.

BROKEN SPUR (Arrow). For me, five reels of junk. Absolutely poor. Could have been made in one reel and that would have been too much. D. W. Strayer, Monarch Theatre, Mount Joy, Pennsylvania.

GOLD GRABBERS (Standard). Very good program picture. some night scenes too dark. We ran it two days, second day off. If you run it, put a good two-reel comedy with it. Wm. Thacher Royal Theatre, Salina, Kansas.

I AM THE LAW (C. C. Burr). The most over-rated picture that I have had the misfortune to run. With the exception of the cast, there is, to me, no evidence of any money being spent on the production. Inferior to any Curwood story ever produced. Advertising: newspaper, heralds, twenty-fours, sixes, threes, ones, lobby. Patronage: small town, county seat. Attendance: poor. Emmet Nolan, Star Theatre, Yates Center, Kansas.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

Broadway Rose

(Mae Murray—Metro—7,227 feet)

M. P. W.—Metro special typically Mae Murray and will please patrons with an eye for the beautiful.

T. R.—Featuring Mae Murray, lives up to all expectations as far as dazzling and bizarre sets are concerned.

F. D.—Is likely to please.

N.—In this, her most elaborately mounted starring vehicle to date, the star's terpsichorean exhibitions are the real feature of the picture and they are given in settings of exquisite beauty and charm.

E. H.—Beautifully produced and well acted.

Confidence

(Herbert Rawlinson—Universal—4,787 feet)

M. P. W.—One of the most acceptable pictures which has starred Herbert Rawlinson. . . . The novelty of theme is only one of the several angles of interest.

N.—There are some bright moments. But you'll have to accept it as burlesque because of the rural hokum.

T. R.—There is a fairly good moral that predominates in the picture, and the story is pleasantly told and could be considered as good entertainment without any extraordinary excitement or climax.

F. D.—May please the star's admirers and appeal especially to those who like "hick" comedy stuff.

E. H.—Will undoubtedly take its place at the top notch with some of the most pleasing pictures in which this star has appeared.

The Eternal Flame

(Norma Talmadge—First National—7,453 feet)

M. P. W.—If you have a "lemon" house on your hands and want to turn it into a gold mine, don't overlook Norma Talmadge's masterpiece production, "The Eternal Flame."

N.—"Smilin' Through" was a splendid picture. "The Eternal Flame" is a better one.

E. H.—A film that will live long in the memory of Talmadge fans.

T. R.—When an eight-reel picture runs its entire course without once losing its grip on the spectators, surely no more significant proof of a film's entertainment values can be required.

F. D.—Norma Talmadge's latest release is a very fine picture and, excluding "Smilin' Through," is the best of all her recent productions.

The Ghost Breaker

(Wallace Reid—Paramount—5,130 feet)

M. P. W.—While it lacks the pep of some of his previous comedies, it will provide good entertainment for the masses.

F. D.—Fair film entertainment.

N.—While Wallace Reid has his work cut out for him he takes it so easy as to make it appear almost farcical at times.

T. R.—A delicious story adapted from the stage play of the same name but with far more comedy brought into the screen version.

E. H.—Ably aided by Walter Heirs and Lila Lee, Wallace Reid fails to make "The Ghost Breaker" a picture which will add much lustre to his crown of stardom.

The Isle of Doubt

(Wyndham Standing—Playgoers—5,483 feet)

M. P. W.—Decidedly entertaining treatment of wife-taming theme in Playgoer's Picture.

E. H.—Interestingly told and well acted.

T. R.—Abundance of thrills, colorful atmosphere and a romantic love story combine to make "The Isle of Doubt" a picture which is likely to please the great majority of movie patrons.

N.—The picture combines the appeal of a society drama with the lure and adventure of the South Sea isles.

F. D.—May pull big in certain districts where they are not critical.

Missing Millions

(Alice Brady—Paramount—5,870 feet)

M. P. W.—As a crook drama, "Missing Millions" strikes the popular note. It is a long time unravelling and provokes much suspense.

F. D.—Interesting "Boston Blackie" story.

N.—Here is a clever crook story for you!

E. H.—Is better than the average crook story and should give general satisfaction.

T. R.—A good crook story with a steady flow of new and exciting interests.

Why Do Men Marry?

(Unity—5,000 feet)

M. P. W.—Luxurious settings and a story that displays some effective intrigue, keep the spectator interested.

E. H.—A much better attraction than many of the foreign productions recently shown in this country.

N.—A strictly continental flavor. . . . Highly involved plot.

F. D.—Way below the standard of our own films and so obviously continental that it wont fool anyone.

T. R.—There is good entertainment in Unity's "Why Do Men Marry?"

Youth Must Have Love

(Shirley Mason—Fox—4,368 feet)

M. P. W.—The picture has an average amount of action and more than average suspense.

F. D.—A threadbare plot. . . . But for those who like the star it will probably suffice.

N.—The picture, once the characters are introduced, follows a conventional groove, with the climax anticipated from the start.

T. R.—There is hardly anything new about the story.

E. H.—It is several points short of being a big, interesting feature.

Newest Reviews and Comments

CHARLES S. SEWELL *Editor of Reviews*

"One Exciting Night"

Griffith Scores With Thrilling Detective Drama That Should Appeal to All Classes of Patrons.

Reviewed by C. M. Inman

David W. Griffith's new screen thriller, "One Exciting Night," is a picture that in every way lives up to its name. To the legion of film fans who have followed the Griffith flag in the past, his new offering will appear much of a radical departure from the beaten paths, but even they will have to admit that he has achieved the seeming impossible in producing a picture that combines the elements of love, mystery, burlesque and melodrama, and woven a story that is as full of thrills as a cocoanut is of meat.

It has an appeal for virtually every class of theatre-goer, for it contains all the elements that go to make up a complete whole. While it is not a spectacular film, like "Intolerance," nor a historical production, like "Orphans of the Storm," he has shown that he is able to construct a thrilling detective drama with the same skill as a historical narrative, and, at the same time, present an entertainment that is thoroughly Griffithesque. To do this properly, however, there must be at least one big scene that will leave its impress upon the audience. In "One Exciting Night" it is the storm scene, one of the most realistic tempests ever simulated upon stage or screen. His inspiration came from the terrific hurricane that struck the vicinity of New York last summer. The photography in this scene is superb. Flying branches and streaming rain fill the air, huge trees are uprooted, and the howl of the wind and the concussion of the thunderbolts is given with a graphic intensity that causes the most hardened theatregoer to gasp with excitement. It gives opportunity for some of the most thrilling moments of the story, as well, when the heroine, in pursuit of the mysterious villain, plunges through the confusion and is herself rescued from beneath a fallen tree-trunk by the hero.

Carol Dempster, who appeared in "Dream Street," heads the cast, with Henry Hull, who gave a fine performance. Miss Dempster does some remarkable work, and her agility in the storm scene is little short of amazing. Porter Strong, as a colored servant, supplied much of the laughter, with Irma Harrison seconding his efforts most convincingly. Morgan Wallace, as an elderly scoundrel, and C. H. Crocker-King, as the mysterious stranger, did some fine dramatic work, and the rest of the players are well cast. The photography and stage effect are of the highest order.

The Cast

Agnes Harrington.....Carol Dempster
John Fairfax.....Henry Hull
J. Wilson Rockmaine.....Morgan Wallace
Romeo Washington.....Porter Strong
The Neighbor.....G. H. Crocker-King
The Detective.....Frank Sheridan
Mrs. Harrington.....Margaret Dale
Samuel Jones.....Frank Wunderlee
Aunty Fairfax.....Grace Griswood
The Maid.....Irma Harrison
Clary Johnson.....Herbert Sutch
The Butler.....Percy Carr

Story by Irene Sinclair.
Directed by David W. Griffith.
Photography by Hendrick Sartor.
Musical Score by Albert Pesce.
Length, 11,000.

IN THIS ISSUE

Bond Boy, The (First National)
Calvert's Valley (Fox)
Face in the Fog, The (Paramount)
Impulse, The (Arrow)
Lone Hand, The (Universal)
Lorna Doone (First National)
One Exciting Night (Griffith)
Plaything of an Emperor, The (Levinson)
Power of Love, The (Perfect)
Proof of Innocence, The (American Releasing)
Thundering Hoofs (Anchor)

The Story

The scene of the story is laid in a country house in Baltimore. A prologue takes the audience back to Africa, where are shown certain episodes that explain the rest of the story. Agnes Harrington, a modern girl, is the guest of John Fairfax, a young Southern gentleman. She is chaperoned by her supposed mother, and her fiance, J. Wilson Rockmaine, Aunty Fairfax acts as hostess, and numerous other guests who were not invited, appear at most inopportune times. A huge sum of money has been hidden in the house by departing bootleggers, and the plot centres around this money and the attempts of sundry persons to obtain possession of it. Two murders are committed and everyone is suspected. The climax comes when the heroine leads the chase after a criminal, straight into the heart of the hurricane, where, after thrilling experiences, the villain is discovered to be the heroine's fiance. The heroine turns for consolation to young Fairfax, and the story ends with the wedding of the couple.

Exploitation Angles: Play on Griffith and follow up with his cast and then the production, selling all three points. The story will lend itself to one of the various hidden treasure stunts for exploitation.

"The Face in the Fog"

Absorbing Entertainment Found in Paramount Crook Drama Starring Lionel Barrymore

Reviewed by Mary Kelly

Atmospherically, "The Face in the Fog" is one of the most successful mystery dramas that has ever been shown. It is intensely interesting. The photography, the protracted suspense and technical skill of the director combine in securing an effect of obscurity that is varied with just enough flashes of enlightenment to be tantalizing.

The story was originally one of the Boston Blackie series by Jack Boyle. A reformed crook who has not lost his love of adventure is the hero, played by Lionel Barrymore. He is a fascinating character, combining his Sherlock Holmes gifts with some very human, everyday traits, expressed, for instance, in a love for his wife that is stronger than all other emotions. The star, as usual, has a magnetism and mental poise that is a forceful factor in the performance.

In taking note of the cast, there will be found an unusual number of names that should be significant in exploitation. Louis Wolheim, as leader of the revolutionists in "The Face in the Fog," seems exactly the type and the actor for his sensational role. Lowell Sherman, Gustav Von Seyffertitz, Seena Owen, Mary MacLaren and George Nash are others whose clarity in characterization adds greatly to the appeal.

The story is a fascinating revelation of how a reformed crook beats a master of his old game, and saves the royal jewels of Russia. That part of the picture which is confined to his activities is absorbing in its adroit turns and surprises. The latter part, where time goes backward and the scenes move to Russia, are not in the spirit nor up to the standard of the body of the story. From a mood of mystery, the picture changes to a more or less obvious and unconvincing treatment of the Russian upheaval. This part could be shortened if not entirely eliminated.

The photography is so important a part in the attractiveness of the production that it warrants enthusiastic praise.

The Cast

Boston Blackie Dawson....Lionel Barrymore
Grand Duchess Tatlana.....Seena Owen
Count Orloff.....Lowell Sherman
Huck Kant.....George Nash
Petrus.....Louis Wolheim
Mary Dawson.....Mary MacLaren
Count Ivan.....Macey Harlam
Michael.....Gustav Von Seyffertitz
Detective Wren.....Joe King
Surtep.....Tom Blake
Olga.....Marie Burke
Police Captain.....Joseph Smiley
Ivan's Valet.....Martin Faust

Adapted from the Story by Jack Boyle.
Scenario by Jack Boyle and John Lynch.
Direction by Alan Crosland.
Length, 5,569 Feet.

The Story

Dawson had long been a crook. He never paid a night call on a neighbor without carrying his kit along. It was a woman who reformed him. But he wasn't washed altogether clean of his shady old trade.

The time came when Blackie put all this knowledge to good use. The story shows how Blackie "comes back"—not to aid his old fellow-crooks, but to help the Grand Duchess Tatiana of Russia, who has been pursued from the land of Bolsheviks by a gang of thieves and murderers hunting the crown jewels. He emerges from some dangerous complications without harm and more honest than ever.

"The Bond Boy"

Superb Acting by Richard Barthelmess Characterizes His Fourth Feature for First National

Reviewed by C. S Sewell

Richard Barthelmess in "The Bond Boy," his newest picture for First National release, has a production that is strongly suggestive of his first starring vehicle, "Tol'able David." Both have the same type of characters and the stories deal with struggles against almost overwhelming poverty on the part of certain poor white folks in a Southern state.

In this picture, Barthelmess again scores a great personal hit and does some exceedingly fine work. Cast in the title role, as a boy who, because of the extreme poverty of his widowed mother, is bonded out until he becomes of age, to an exceedingly cruel man, the star has an opportunity to do what is probably the best acting of his career. He rises fully to the occasion and his magnificent work elicits your sympathy and holds your attention throughout. You suffer with him the hardships he undergoes. It is a vivid, forceful story, rich in human interest, though in a somewhat depressing

vein, dealing throughout with the unmerited hardships that the hero undergoes, until the final happy ending occurs. The only thing that lightens the effect of the gloomy story is a pretty romance, as the girl who is way above him in the social strata sticks to him through thick and thin. There is no attempt at comedy relief except in one scene in the courtroom and it hardly seems in keeping with the occasion.

In the big scene where the bond boy is in his cell awaiting execution for a murder he did not commit, sees on the wall the swinging shadow of the rope on the scaffolding, Barthelmess does some of the finest acting ever seen on the screen. His work is very real and though he almost goes insane he does not overact or indulge in mock heroics. Excellent, too, are the scenes where he is chased across country by the bloodhounds, and his utter dejection when he is captured again.

Supporting the star is a thoroughly competent cast. Charles Hill Mailes makes the "heavy" role particularly despicable; Mary Thurman is convincing as the frivolous wife of the villain and Virginia Magee is sweet and attractive as the girl who loves the bond boy.

Second only to the star in the race for acting honors is Mary Alden, who as the bond boy's mother, contributes a striking characterization. Especially fine is her scene with the boy when he tells her he has a new job and she has to inform him that he has already been bonded to their worst enemy.

Except for a couple of instances where the action is not entirely convincing, the production has been well directed, Henry King having shown particular skill in the selection and handling of the types, and in bringing out with full force the strongly dramatic points in the story.

"The Bond Boy" is a fitting companion picture for "Tol'able David."

The Cast

Joe Newbolt.....Richard Barthelmess
Isom Chase.....Charles Hill Mailes
Cyrus Morgan.....Ned Sparks
Colonel Price.....Lawrence D'Orsey
Lawyer Hammer.....Robert Williamson
District Attorney.....Leslie King
Sheriff.....Jerry Sinclair
Saul Greening.....Thomas Maguire
Mrs. Greening.....Lucia Seger
Alice Price.....Virginia Magee
Mrs. Newbolt.....Mary Alden
Ollie Chase.....Mary Thurman

Story by G. W. Ogden.
Scenario by Charles Whitaker.
Directed by Henry King.
Length, 6,902 Feet.

The Story

Upon the death of her husband, Mrs. Newbolt finds herself intensely poor, her farm is seized by Isom Chase, and she still owes him money for the small house he lets her occupy. Finally, to square the debt, Chase persuades her to bond her son, Joe, to him. Chase mistreats Joe, and Joe once threatens to kill him. Chase has a frivolous wife, Ollie, whom he also mistreats. Sparks, a book agent, persuades Ollie to run away with him. While Joe is trying to point out to her the consequences, Chase comes on the scene, a quarrel ensues, and Chase accidentally kills himself in getting his gun. Joe is accused and convicted, but makes his escape and goes to Mrs. Chase. She finally tells the truth, and Joe is exonerated. He wins the love of Alice Price, who has stood by him all through his trouble.

"Impulse"

Arrow Presents Neva Gerber in Ben Wilson Production of Average Appeal

Reviewed by Mary Kelly

Keeping in mind the attractive material surroundings with which "Impulse" has been invested, and one or two compelling dramatic scenes, including the train wreck, the production can be said to have average appeal. It probably will not satisfy all types of audiences. The theme is not one that will appeal to everyone, the action is not always convincing and the cast has been directed so as to give a melodramatic performance that is not altogether in accord with modern standards.

Neva Gerber, as the star, gives a sincere interpretation of the girl who travelling under false pretenses, finds herself in a house of malicious plottings and brings about justice. She is inclined to overemphasize the seriousness of the situations, but this appears to be through no personal fault, but rather indicative of the mood of the whole picture. Douglas Gerrard barely escapes an effect of burlesque as the sleek villain who laughs after his own misdeeds. One of the most charming members of the cast is Miss Grey, who makes one wish that her part was more pretentious. The interiors have been attractively equipped and arranged.

The Cast

Julia Merrifield.....Neva Gerber
Robert Addis.....Jack Dougherty
Virginia Howard.....Goldie Madden
David Usher.....Douglas Gerrard
Count Sansone.....Ashton Dearholt
Mrs. Cameron.....Helen Gilmore
Felicia.....Miss Grey

Adapted from the Story, "Her Unknown Knight," by Maude Woodruff Newells.
Scenario by J. Grubb Alexander.
Direction by Norval McGregor.
Length, 4,505 Feet.

The Story

It tells the story of the ill-starred romance of Julia Merrifield, who poses for two weeks at an exclusive summer resort as a society butterfly. She wins a sincere friend in Robert Addis.

After her return to the dull routine of her drab existence, Fate intervenes and sends a strange sequence of unusual happenings. Julia finds herself involved in a train of events which border on the tragic. She is almost enmeshed in the clutches of a criminal band and escapes in the very nick of time, to find the man of her heart and a brilliant future awaiting.

In "Lorna Doone," a First National production, Maurice Tourneur has taken one of the classics of literature and produced a wonderful picture, ranking with his best efforts. It is deserving of place in the front rank of the year's pictures.

Like a good book that holds you until the wee small hours, this picture is so realistic and smoothly made that it will keep you interested until the very end. It is a masterful production.—M. A. M.

"Lorna Doone"

First National Production of Famous Love Story a Masterful Production

Reviewed by M. A. Malany

An old English love story, not so familiar to the present generation, yet still a standard "book-seller" is "Lorna Doone." Now done in pictures, by Maurice Tourneur, it is our guess that the book will enjoy a revival.

Why? Because Mr. Tourneur has made a wonderful picture of this story—ranking with his best previous efforts. It is made so smoothly, so realistic, that like a book which holds you into the wee small hours, the picture will keep you interested to the very end. Only in one or two places does it fall down. The rescue of Lorna from an impossible wedding appears to be an improbable feat for the hero, John Ridd, while the battle of the yeomen and the Doones, is so fast and furious, it is difficult to follow. Nothwithstanding, the production is worthy of praise and a place in the front rank of this year's pictures.

The christening of the king's baby is about as big a scene as has ever been shown on American screens. This event contains a mixture of drama and comedy, which makes it all the more attractive. The outdoor settings are accurate and striking.

Madge Bellamy, who is climbing higher and higher, takes another step upward in "Lorna Doone." She and John Bowers give a living realism to the two heroic parts.

The Cast

Lorna Doone.....Madge Bellamy
John Ridd.....John Bowers
Sir Charles Ensor.....Frank Keenan
Counsellor Doone.....Jack MacDonald
Carver Doone.....Donald MacDonald
Ruth.....Norris Johnson

Adapted from Novel by R. D. Blackmore.
Scenario by Maurice Tourneur.
Directed by Maurice Tourneur.
Length, 6,083 Feet.

The Story

Lorna Doone is adopted by Sir Charles Ensor, leader of the notorious Doone's, who treats her kindly. She and John Ridd have been friends since childhood, and John promises to help her if she is ever in trouble. When Sir Charles dies, Carver Doone tries to force her to marry him, but John rescues her.

Lorna is taken to court, John follows, and at the baptism of the king's baby saves its life from anarchists. He is hailed as a hero, but returns home. Lorna renounces her station and comes home to marry him. At the wedding a Doone shoots Lorna, and John, together with the townsfolk, in a fierce battle annihilate the remaining Doones. Returning home, he is amazed to find that Lorna, whom he thought had been killed, will live.

"Playthings of an Emperor"

A Story of the Napoleonic Period That Is an Historic Treat—A Jesse Levinson Production

Reviewed by Roger Ferri

These are seemingly times when the fickle public demands drama-spectacles dealing with bygone days that ever inspire the adventurous writer to dabble into history for some romantic theme to satisfy an appetite for the colorful wooings of men and women long gone into the Unknown Land. The revival of interest in the costume production of massive settings, with historic backgrounds, and with heroic and ardent woocrs of other days as the characters, has resulted in the issuance of many such features. The independent market has from time to time offered some spectacles imported from foreign studios, but because of a public disintcrest they have quietly backed out of the limelight.

With interest in such pictures revived, however, and with program companies turning them out for public exhibition, the independent market should welcome the release of this Jesse A. Levinson production, "Playthings of An Emperor," for it is good entertainment deserving of the patronage of theatregoers who delight in seeing a heart-interest episode from history enacted on the screen in such an inoffensively wholesome way that one regrets only the fact that not all the famous romances have been reproduced in picture form.

"Playthings of An Emperor" as a production is picturesque and beautifully magnetic, for it has the charm of Napoleonic days with no attempt made at exaggeration to baffle the memory of the onlooker. The characters are picked from an incident with which even a school child who has studied foreign history is well acquainted. The story is interestingly told. There are numerous massive sets wherein appear many hundred persons who are well handled by a seemingly careful director who at no time lost sight of the fact that it was entertainment for a fastidious public that he was making. Though foreign-made, "The Playthings of An Emperor" is far superior in American entertainment value to any similar picture brought here from the other side.

The acting of a thoroughly capable cast is minus the characteristic foreign work typical of the average imported picture. This one was carefully produced for international entertainment and in this effort the director succeeded admirably. At the right price this picture should prove a good money-maker, for it treats

a historic adventure of Napoleon in such fashion as to prove worthwhile and commendable entertainment for the "hardest-boiled eggs." Scenically, it is a gem, but what is most impressive to this writer is the smoothness and consistency. It is an unusually splendid foreign picture replete with a good box office entertainment value.

The Cast

Napoleon.....Rodolph Lettinger
Countess Walewska.....Marjorie Verlaine
Count Walewska.....Henry Keyes
Count d'Evians.....Anthony Lannister
Duroc.....Charles Magnes

Story Suggested by John Natteford.
Directed by Arthur Rippert.
Length, 5,600 Feet.

The Story

Married to the aged Count Walewska, after giving her girlish affections to young d'Evians, Marie Walewska meets Napoleon. She innocently arouses his admiration. The emperor becomes jealous of the young soldier, sentencing him to exile. He escapes, however, and comes to the aid of Marie when the emperor, upbraided and ignored by the girl who has fascinated him, threatens to invade her homeland. D'Evians is captured and sentenced to be shot, but, after listening to Marie's earnest plea that she loves the young soldier, Napoleon pardons him. This move on the part of the emperor effects a change in the young woman. Though she has now fallen really in love with him, Marie refuses to pardon his offences against her will until Napoleon drops the role of the dominating, arrogant emperor and offers her the heart of a humble and worshipping man, minus the imperial camouflage.

Exploitation Angles: Play on the colorful story and bang away on Napoleon. Get their interest in the period and make a special appeal to the literary set through their clubs, if possible, or directly through your advertisements. Tell that the masses will be interested in the vivid story and the classes by the historical charm. But find some other name for the masses.

"The Lone Hand"

Picturesque and Thrilling Flood Scenes in Universal Feature for Ed (Hoot) Gibson

Reviewed by Mary Kelly

The flood scenes in this Universal production furnish picturesquely dramatic climax. They help to clinch the impression that the picture is one of Ed (Hoot) Gibson's best and destined to enjoy success.

In furnishing the suspense, the author has hit upon the novel idea of trapping the hero in the mine guarded by a water mill. There are some thrilling shots of the rushing waters and the collapse of the old house. Hoot Gibson has an exceptionally active role that is well suited to his unsophisticated style of performing. A light vein of humor runs through the scenes and relieves the melodramatic pressure. Marjorie Daw is wonderfully appealing and is one of the greatest attractions of the picture.

The star is cast as a cowpuncher on his vacation. He doesn't get much of a vacation, as the popular resort and the bathing girls have no attraction for him after he meets the miner's daughter and in protecting her he leads a strenuous life. In securing the final punch, that of demolishing the cabin with a rolling rock, the perspective seems imperfect, but the scene is nevertheless effective and brings the suspense to a sharp climax.

The Cast

Laramie Lad.....Edward "Hoot" Gibson
Jane Sheridan.....Marjorie Daw
Margie Vanney.....Helen Holmes
Buck.....Hayden Stevenson
Jack Maltrain.....Jack Pratt
Al Sheridan.....William Welch
Curly.....Bob Kortman

Story by Ralph Cummins.
Scenario by A. P. Younger.
Direction by Reaves Eason.
Length, 457 Feet.

The Story

The story concerns a young cowpuncher, born and bred on the ranch and never ten miles away from it. He decides that he needs a rest and chooses an exclusive summer resort for his vacation. Before his vacation is a day old, however, he comes upon a girl in trouble, and, upon investigating, finds that she is all alone and badly in need of protection from crooks. The young cattleman tries to do the right thing, but the girl is suspicious of him, and when her father returns he, too, orders the newcomer off the place.

But in spite of themselves, the vacationing cowboy helps them, wins the girl and turns his first vacation into a honeymoon.

Evidently New York has not outgrown "The Old Homestead" habit, for the rejuvenated play is doing well at the Capitol Theatre and the sophisticated Broadway patrons are responding to the appeal of the old name and finding new thrills in the wonderful storm scenes. That seems to be the most talked about point in a production offering so many high lights. Of course, Theodore Roberts' fine performance is given full meed of praise, and T. Roy Barnes has scored an unusual personal success in the part of Happy Jack, because he makes him so human. One thing they miss is the hollow cough which Lew Bloom mastered in the old days. They can't put that on the films, but they have offered so much that is new this can well be overlooked. There is just one verdict from New York's unofficial critics and that is "better than the play."—E. W. S.

"The Power of Love"

Stereoscopic Effect Achieved in Perfect Picture's Presentation of Dramatic Story.

Reviewed by W. E. Keefe

This six-reel drama "The Power of Love" which was recently given a preview in Los Angeles, serves to introduce a new method of photography and presentation by which the characters and scenes as shown on the screen are shown in stereoscopic relief.

The picture has been well produced and the story has good continuity. The cast includes Barbara Bedford, Eliott Sparling, Albert Prisco and Noah Beery, all of whom do good work.

While pictures filmed by this process can be projected on standard machines it is necessary for the spectator to wear spectacles equipped with one red and one blue lens.

This production is distributed by Perfect Pictures which controls the process, which is described in another article on page 660 of this issue.

The Cast

Terry O'Neil.....Elliott Sparling
Maria Almeda.....Barbara Bedford
Don Almeda.....Noah Beery
Ysabel Almeda.....Aileen Manning
Don Alvarez.....Albert Prisco
The Old Padre.....John Herdman

Story and Scenario Not Credited.
Directed by Nat Deverich.
Photographed by Harry Fairall.
Length, Five Reels.

The Story

Because of financial reverses Don Almeda offers his daughter, Maria, to Don Alvarez, though she does not love him. Terry O'Neill arrives at the Southern California settlement in which the Almedas live, and is slightly wounded when Alvarez's henchmen seek to rob him. He is found by Maria, to whom he loses his heart.

Just before the wedding, O'Neill waylays Alvarez, who is to appear at a fiesta in a mask, and takes his place at a fiesta. Alvarez appears and denounces him. Later, Alvarez, while attempting to steal pearls from the mission, slays the padre with O'Neill's knife. Denouncing O'Neill as the murderer, Alvarez tries to shoot him, but wounds Maria, who throws herself in front of him. Later, she succeeds in proving that Alvarez is the thief and murderer, and everything ends happily for Maria and O'Neill.

"Thundering Hoofs"

Anchor Film Feature Pleases as Result of Work of Star, Peggy O'Day

Reviewed by Roger Ferri

As a second feature on a double bill this New Era production should prove a good investment. As a topnotcher, however, its ability to hold up is doubtful, for the services of a capable cast have been wasted on a poor story. The one redeeming feature of the picture is the stellar work of Miss Peggy O'Day, who is rightfully starred. Had it not been for the horsewomanship and clever acting in this picture, together with the work of Francis Ford, "Thundering Hoofs" would have fallen flat. Miss O'Day runs away with the picture just as she does with the horse race, which would have been one of the best flashed on the silver sheet had not the director or photographer been so generous with the closeups. Long shots would have increased the value of this scene considerably, for Miss O'Day demonstrated her ability to handle the reins; only she should remember that good jockeys never look behind. But that is pardonable, for her work is brilliant and it's a shame that she should have been wasted on such an illogical story, whose only one aim is to effect a December-May marriage, and reverse the moral gained from the historic courtship of Miles Standish.

The only assets in the picture are Miss O'Day and the race, for the story is far from smooth and replete with hokum that is used by stage directors only in moments of utter despondency. Francis Ford, as Jimmy, the "Miles Standish," who subdues youth in this instance, does good work, though his role is not at all clear and is inconsistent with the entire tone of the story and particularly the environments established at its introduction. Harry Kelly, as Bill, is completely successful in a comedy role.

The Cast

The Girl.....Peggy O'Day
Jimmy.....Francis Ford
His Sister.....Florence Murth
Her Son.....Phil Ford
Bill.....Harry Kelly

Directed by Francis Ford.
Length, Five Reels.

The Story

"Thundering Hoofs" is the story of a plucky girl who rides a 100 to 1 shot entry in a handicap in order to win money for friends and the love of her benefactor.

"The Proof of Innocence"

Louise Du Pre as Artist's Model in American Releasing Corporation Subject

Reviewed by Mary Kelly

There is too little suspense in "The Proof of Innocence" to stimulate the desired amount of interest. The story unfolds in simple style without complications, or at least without complications that seem difficult or uncertain. Rather in the dramatic construction than in the material itself, the fault lies, as similar themes have before proven adaptable to popular taste.

Greenwich Village supplies the atmosphere for the first part of the action. Here the heroine of the story, an artist's model, played by Louise Du Pre, is introduced. A promising love affair between the painter and herself is interrupted by her first rival, a wealthy patroness of the arts who takes a passing interest in the artist. This part of the story has been handled without sufficient skill in getting the sympathy for the heroine. This lack of real emotional quality is apparent at other times, too, in the performance. Louise Du Pre, in the featured role, is a pretty type, expressive of a popular ideal in feminine beauty.

The Cast

Mignon.....Lonise Du Pre
John Courtney.....John Hopkins
Stanley Page.....J. Francis O'Reilly

Marion Wesley.....**Dorothea Teal**
Harold Page.....**Carl Sodders**
Williams.....**Oliver S. Putnam**
Police Commissioner.....**Don Merrifield**
Story and Scenario by Chas. G. Rich.
Direction by Roy Mitchell and John A. Martin.
Length, 4,800 Feet.

The Story

John Courtney rescues Mignon, a waif; is struck with her beauty, and persuades her to pose for him. Courtney becomes an idol of the smart set, and he becomes involved in debt seeking to keep up the fast pace of his new associations. A commission to duplicate his masterpiece for Stanley Page, a millionaire, is accepted, and Mignon goes to live at the millionaire's residence, but Courtney neglects duty for pleasure, and when the millionaire is found dead, his safe robbed and Courtney missing, this crime is fastened on him. Mignon clears the murder mystery and brings happiness to many.

"Calvert's Valley"

John Gilbert Gives a Fine Performance in Sombre Production Released by Fox

Reviewed by Mary Kelly

John Gilbert's presence is a refreshing antidote for the somewhat depressing effect of most of "Calvert's Valley." Stories in which the hero labors under the impression that he has committed a crime and in which his exoneration is postponed until the end, where it serves as the climax, have lost much of their emotional appeal. Unless the treatment of such familiar material is novel, the entertainment value is more or less of an uncertainty.

In "Calvert's Valley," there is considerable effort to create a mystery regarding the death of a man who was pushed off a high cliff. It is upon this suspense that the pictures relies, in maintaining the interest, and it proves a frail support. The identity of the criminal and hence the denouement of the story is apparent at once to the average mind.

To John Gilbert goes more than ordinary praise. He has dignified both his role and the entire story by his fine, sincere performance. Those who have admired him for excellent work in the past will recognize the test of his ability here and will appreciate him doubly. Philo McCullough accomplishes an effective change in characterization in playing the two brothers. Many of the interiors are elaborate and give the production an effect of richness.

The Cast

Page Emlyn.....**Jack Gilbert**
Hester Rymal.....**Sylvia Breamer**
James Calvert }
Eugene Calvert }.....**Philo McCullough**
Judge Rymal.....**Herschel Mayall**
The Widow Crowcroft.....**Lulu Warrenton**

Story by Margaret Prescott Montague.
Direction by Jack Dillon.
Length, 4416 Feet.

The Story

A brilliant lawyer, Emlyn, becomes involved in a quarrel with James Calvert, another attorney. Calvert is killed a few minutes after leaving Emlyn and the latter, through an unusual set of circumstances, is led to believe that he has committed the murder.

Only one individual knows the manner in which Calvert met his death, but Emlyn is tormented by his conscience. He lavishes money and every possible attention on Calvert's mother and brother, but his moral sufferings are increased by the fact that he finds he has fallen in love with the former sweetheart of the slain attorney.

How the mystery is finally cleared up comprises the rest of the story.

"Pathe Review No. 178"

(Pathe—Magazine—One Reel)

A subject of unusual interest is the section in this reel, titled "The Poetry of Motion." It is beautifully photographed and the striking nature scenes of woods and water are enhanced by a female figure in draperies. The effect is to produce a series of pictures that resemble paintings by celebrated artists. Lovers of the beautiful and camera fans will glory in this. Another very interesting section illustrated the cause of volcanoes, while still another shows how an actor makes up as a villain. The reel closes with a color section showing Avignon, France, at one time the residence of the Popes.

In First National's "The Bond Boy," Richard Barthelmess performs some of the finest acting ever seen on the screen and adds to his already fine reputation as an actor. The theme is intensely dramatic and the excellent work of the whole cast holds the attention throughout.

This is a fitting companion picture to Barthelmess' "Tol'able David" and like it the action is laid among the poor white folks of a Southern state.—C. S. S.

"Man vs. Beast"

(Educational—Special—Two Reels)

We doubt if there has ever been so many thrills crowded into two reels as is contained in this special offered by Educational. It contains the meat of a large number of reels showing an expedition into the African wilds, headed by Louis Shuman, and is packed full of action, only enough sub-titles being used to connect the various scenes. There are many remarkable shots at close range showing encounters with wild animals. There are shown enormous herds of gnu, thousands of wild birds in one group, giant pelicacns, close-ups of Mr. Shuman killing two huge hippopotami, herds of zebra, hyena in its native haunts, a dried-up lake of pure salt, and finally a fight with huge rhinoceros. All of those encounters are so exciting that it is hard to pick out any for special mention. Probably, however, the battle with the rhinoceros, one of the most ferocious of beasts, and the rare pictures of the capture of the hyena, are the most striking. This film shows Mr. Shuman to have been a wonderful hunter who took extreme chances and risked his life many times. —C. S. S.

"Screen Snapshots No. 11"

(Pathe—Magazine—One Reel)

As usual, this single-reel fan magazine, issued by Pathe, contains pictures of stars which will be of particular interest to devotees of the silent drama. In this issue there is an unusually large number of stars, including Florence and King Vidor, Douglas McLean, Babe Ruth, Eva Novak, Ben Turpin, Hope Hampton, Anita Stewart, Richard Barthelmess and his wife, Edward Earle, Mary Carr, George Walsh, Grace Darmond, Zena Keefe, Mae Murray, May Allison, and the new star, Billie Dove, as well as many others.—C. S. S.

"Out on Bail"

(Pathe—Comedy—One Reel)

Audiences who have followed the various adventures of Paul Parrott in previous Hal Roach comedies, distributed by Pathe, will be thoroughly satisfied with this one, which contains a lot of good humorous material and clever situations. It is a comedy of the knock-about type and there is a snappy situation where Paul, as a rookie cop, gets credit for putting a desperado in jail and then a young girl inveighs him into lending her money to bail her uncle out. She invites Paul to meet "uncle" who, of course, turns out to be the desperado; you can imagine what happens. Another good scene is where the desperado steals a watch from the police captain, gives it to Paul and he throws it in the water to save the thief, only to find later that the watch was to be presented to him for capturing the desperado.—C. S. S.

"Bobbie's Ark"

"Bobbie" falling asleep by his toy Ark dreams he sees all the animals in real life. They are shown on the screen, and make a one-reeler of some interest. (Urban Popular Classic).—T. S. daP.

"Fifty-Fifty"

(Winkler—Cartoon—One Reel)

Felix, Pat Sullivan's famous cat, has an amusing encounter with a hobo in this number, a clever example of the cartoonist's art. Pledging allegiance to each other they decide to share everything on a fifty-fifty basis. Felix, however, is too trusting and after his grizzly companion has consumed everything in sight without sharing, he decides to get even. He has the hobo arrested, sentenced for fifty days, and wins the reward of fifty dollars for himself. Thus he interprets the fifty-fifty agreement. The cartoon shows a rich imagination and promises to be generally entertaining. —M. K.

"The Romantic Mouse"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry, as usual, has produced a cartoon comedy that will please the average audience. There is a lot of cleverness shown in the manner in which he handles the subject. In this instance a love sick mouse is jilted by his lady love and attempts in a variety of ways to commit suicide, but is unsuccessful. He finally has a chance to save the life of his lady love and all ends happily.—C. S. S.

"The Mirror No. 2"

(Universal-Magazine—One Reel)

Recalling the San Francisco fire of April 16, 1906, reveals a wealth of interesting detail From the sight of some of the most appalling ruins ever photographed to some of the most appalling styles in ladies' millinery ever imagined, the picture has variety as well as historical value. Any exhibitor desiring a short novelty of real value will make no mistake in booking this.—M. K.

"The City Chap"

(Fox-Comedy—Two Reels)

This number, featuring Al St. John, has an abundance of fast action and an average amount of original comedy. It will please Al St. John fans and supply the desired nonsensical flash on a serious program. The action shows the adventures and misadventures of the hero and ends with a wet but romantic reunion with his sweetheart. The drug store scene has some of the most effective comedy. This is one of the "Sunshine" brand.—M. K.

"The Fresh Kid"

(Universal-Comedy—Two Reels)

Johnny Fox is a clever entertainer as "The Wise Kid." His love affairs, his pranks and his heroics comprise an interesting number and his personality was never more likable. Because his modest goat cart can't compete with the village dude's baby automobile, he loses his pretty sweetheart. He encounters the sheriff after stealing some flowers, but manages to lose him by a cunning ruse. How he catches his sister's beau who has robbed a safe, and how his bravery wins back the affections of his girl is the rest of the story. This comedy should be generally liked.—M. K.

The Pep of the Program

News and Reviews of Short Subjects and Serials

New Hutchison Serial "Speed" Tops Pathe Release List for October 22

For week of October 22 Pathe offers an unusually large list of subjects headed by the new Charles Hutchison serial, "Speed," produced by George B. Seitz. This serial contains a number of original and thrilling stunts and the story involves a man who is accused of murder and embezzlement, while the only one who can prove his innocence has fled to South America. "Speed" Stansbury, the hero, of course starts right on his trail.

The same week also marks the final episode of the Ruth Roland serial, "The Timber Queen." Then there is a single-reel Hal Roach comedy, "Shiver and Shake," starring Paul Parrott, assisted by Jobyna Ralston as a pair of newlyweds in a haunted house. "The Romantic Mouse" is the current Aesop fable cartoon; "The Rajah" is a humorous Harold Lloyd reissue.

On the program is also a two-reel comedy featuring Johnny Jones and his capable assistant, little Gertrude Messinger. It is titled "Broadcasting" and naturally deals with radio, by means of which the children succeed in capturing a bank robber.

The Pathe Review in addition to other interesting subjects has a beautiful photographic number entitled "The Poetry of Motion." "Screen Snapshots No. 11" shows an imposing array of stars. Topics of the Day and two Pathe News issues complete the week's schedule.

F. B. O. Filming Two-Reelers Based on Witwer's "Fighting Blood" Stories

Production has been started at the R-C studios on a series of two-reel "Fighting Blood" pictures adapted from the stories of the same name by H. C. Witwer. They will be distributed through Film Booking Offices of America.

For the title role of Gale Galen, a soda jerker who enters the prize ring to obtain money for an education and finally becomes middleweight champion, George O'Hara has been personally selected by P. A. Powers because of his acting and boxing ability from a field of sixty applicants.

Clara Horton has been engaged for the leading feminine role and the cast will also include Arthur Rankin, M. C. Ryan, Kit Guard, Mabel Van Buren, William Courtwright, Albert Cooke and Ena Gregory. Mal St. Clair, who made the first six Carter DeHaven comedies for F. B. O., is directing and the results he has obtained have been warmly praised by Mr. Witwer.

The series will consist of twelve subjects. To date seven of these "Fighting Blood" stories have been published in Collier's. Each story is complete and the same characters appear throughout the series. In addition to the prize fight atmosphere there is a pretty romance and a lot of well-drawn types such as are found in small towns.

"Glad Rags" Selected as Title for Bull Montana's Third Metro Comedy

"Bull" Montana's third comedy which Hunt Stromberg is producing for Metro will be "Glad Rags," which has been adapted by David Kirkland from Rene Rivierre's magazine story, "Silk Purses and Cauliflower Ears." "Bull" will have the role of a roughneck pugilist who became a polished gentlemen to win a girl's heart. Several well-known boxers will appear in this comedy. Hughie Fay, who directed the second comedy, "A Punctured Prince," will direct this one, with Clyde Bruckman assisting.

This indicates an enlargement of the production staff for the "Bull" Montana series. Mr. Bruckman is a magazine writer, was formerly sporting editor of the Los Angeles' Examiner and has written comedies for Lee Moran, "Buster" Keaton and other popular comedians. Mr. Kirkland has been in the motion picture business for several years.

Metro reports receipts of favorable comments from exhibitors on "A Punctured Prince." W. A. Howe, manager of the Glendale Theatre, Los Angeles, says: "House was in an uproar. Give us more comedies like this."

How Roth Does It

Eugene Roth, managing director of the California Theatre, San Francisco, has many times demonstrated that he is a live-wire exhibitor. Now he breaks into the limelight with a stunt which again adds to his laurels and shows that he recognizes the pulling power of short subjects. Not only in his advertising matter in lobby displays, but billboards as well, he lets his patrons know about them. As an instance, on his twenty-four sheet stands covering a feature production he also used a runner announcing the Educational comedy, "The Speeder," starring Lloyd Hamilton.

"Mud and Sand" for Stan Laurel

Metro announces that the third Stan Laurel comedy will be "Mud and Sand," a burlesque on "Blood and Sand." This series consists of two reelers and the first two are "The Egg" and "The Week-End Party." They are being produced by Amalgamated Producing Corporation in Hollywood.

Educational Has New Comedy Series

E. W. Hammons, president of Educational Film Exchanges, Inc., announces the inauguration of a series of single-reel rough and tumble comedies to be known as Cameo Comedies. The first, titled "Crash," will be released early in November, with two releases each month thereafter. The series consists of twenty-four subjects.

The second of the series is titled, "Pitter Patter." The cast of both of these is headed by Jimmie Adams, supported by Virginia Vance. Several of the subjects have already been completed at the United studios in Los Angeles, under the direction of Fred Hibbard.

Noted Poet Praises Fox Educationals

Evidence of the favor in which the Fox announcement of its entrance into the educational field is contained in the numerous endorsements by well-known men. Among these is Carl Sandberg, the celebrated poet and critic of the Chicago Daily News.

Mr. Sandberg, after having viewed the Fox educational "Alligators," wrote a long article in the Daily News in which he referred to this picture to controvert an argument of a friend that the movies don't amount to much or do not exert a good influence. He devoted considerable space to describing the contents of the film and pointing out its thrills, suggesting that the friend to whom he referred, a celebrated Swedish actor, would be interested in seeing "Alligators." Regarding criticisms that there is trash in the movies, Mr. Sandberg pointed out that there is no more than in the current output of stage drama, books, paintings or sculpture.

Filming Girl Comedy

Abe Stern, producing Century Comedies for Universal release, announces that in response to demands for more pictures containing the Century Beauties, that he is producing "The Freshman," a picture of college girl life that will contain plenty of pretty girls. Joe Bonner will be the featured comedian. Zack Williams is also appearing in this production which is being directed by Alf Goulding.

Jack Henderson, formerly in Century Comedies, has rejoined the outfit and will appear as a Scotchman in the new Baby Peggy story, "Little Miss Spunk."

New Keaton Comedy

First National has scheduled the Buster Keaton comedy, "The Electric House," for release during week of October 16. Buster, in this laugh-maker, graduates as a botanist, but by mistake receives a diploma as an electrician and is hired to wire a wealthy man's home for all modern improvements. This is said to afford opportunities for many novel and humorous effects. The story is by Buster Keaton and Eddie Cline, and the latter directed.

Two New "U" Serials Are Under Way

Universal now has in preparation two new serials. One is "Around the World in Eighteen Days," suggested by Jules Verne's famous story, but brought up to date with modern transportation methods. William Desmond, star of "Perils of the Yukon" serial, will be the star of this one, with Laura LaPlante opposite. Carl Coolidge is preparing the scenario and Reaves Eason will direct.

The second serial on which work is about to begin is "The Trail Blazers," another of the historical chapter plays which have proved so successful. It deals with Marcus Whitman's conquest to save Oregon for the United States. Edward Laemmle will direct and Art Acord will be starred. These two were also associated in "Winners of the West" serial for Universal.

"Camera Paintings" in Pathe Review

Pathe Review, 178, presents its second illustration of the power of the motion picture camera in the hands of an artist to reveal beauties of nature as seen in masterpieces of the painter's art. In the example, called "The Poetry of Motion," the effect of reflections of natural objects in water under varying conditions of light is heightened by the introduction of an ideal moving human figure whose outlines are so softened as to make the figure seem a living symbol of the natural beauties portrayed.

Signs "Little Ben"

Little Ben Alexander has been added to the cast of youthful players supporting Johnny Jones in the series of comedies which J. K. McDonald Productions, Inc., is making for Pathe. "Little Ben" is well-known to theatre audiences, having appeared in a number of big productions such as "Hearts of the World" and "The Turn of the Road."

Newsy Notes

All of the Urban projects are now gathered under one roof in the new Urban building at Irvington, New York, including the laboratory. Offices, however, will be maintained in the Borden Building, New York City.

Goldwyn announces two new single-reel Sport Reviews edited by Grantland Rice and produced by Jack Eaton for Artclass Pictures. They are "Trail and Stirrup," a horseback trip through the Rocky Mountains, and "Northwest Mounted," dealing with the training of the Canadian mounted police.

Mack Sennett has selected Roy Del Ruth to direct the next Ben Turpin comedy for First National release.

Lewis Sargent is now working on "Speed," the eighth of the single-reel comedies in which he is being starred by Universal in the "Messenger Boy" series. Scott Darling is directing.

Educational's beautiful love fantasy, "The Enchanted City," has been listed in the bulletin of the Motion Picture League as a "Family Film" recommended for both adults and young people.

Leo Maloney's two-reeler, "Rough Going," distributed by Pathe, has been selected to be shown over the entire Loew Circuit in connection with "Grandma's Boy," starring Harold Lloyd.

Teddy, the Mack Sennett dog, is now appearing in vaudeville for a brief season on the Orpheum Circuit. He is accompanied by his trainer, Joe Simpkins.

Edgar O. Brooks, Pathe serial sales manager, now visiting Buffalo and Cleveland territories, reports a strong demand for Pathe serials, with heavy advance bookings on the forthcoming Charles Hutchison serial, "Speed."

IN THIS ISSUE

Bobbie's Ark (Kineto)
Broadcasting (Pathe)
Cavy and the Rat, The (Kineto)
City Chap, The (Fox)
Fifty-Fifty (Winkler)
Fresh Kid (Universal)
Graphic, The (Educational)
Giants of the Open (Educational)
Man vs. Beast (Educational)
Mirror No. 2 (Universal)
Once to Every Boy (Universal)
Out on Bail (Pathe)
Pathe Review, 178
Romantic Mouse, The (Pathe)
Screen Snapshots No. 11 (Pathe)
Shiver and Shake (Pathe)

"The Graphic"

(Educational—Magazine—One Reel)

Educational has inaugurated a single reel screen magazine which will be issued weekly, and judging from the first three issues it should prove a winner and find a welcome among the exhibitors. Not only are the subjects interesting and entertaining, but they are instructive as well. Each "Graphic" consists of four sections, covering a wide variety of subjects. From the attractive main title to the end of the reel, there is plenty of snap.

"Graphic No. 1"

A unique subject opens this reel. It shows the activities of what is termed "A Strikeless Factory," the farm of Uncle Charlie Arnold at Tiger, Ga., with its home-made implements and transportation system. Other sections show the stage beauty, Mary Eaton, demonstrating "Waking Up Exercises," designed to aid in maintaining a trim figure, and sketches of famous men by the well-known artist Ollendorff. Becky Lanier, champion horsewoman, is shown taking the jumps on her favorite mount, and the same scenes are repeated in slow motion.

"Graphic No. 2"

Opening with a section showing how a two-year-old baby boy is being raised out in the open with very few clothes and fed entirely on raw food, this issue next contains an interesting section, which is punctuated by slow-motion studies, showing the tennis champion, W. T. Tilden, in a game. Then follows an unusually interesting section showing the operation of a U. S. destroyer attacking and destroying an enemy submarine, which contains some remarkable camera shots. The reel closes with an Ollendorff subject, "Athletics and Women."

"Graphic No. 3"

There is a good lesson to be learned from the first section of this issue which shows how several men who have lost legs or arms or are sightless have overcome these difficulties. Next is a section showing famous beauties who demonstrate two sides of the argument as to which is worth more, face or feet. Unusually beautiful photography and thrills as well are contained in the section showing "Plug Bait Fishing" for bass on a New England lake. Then comes an Ollendorff subject, "Champions."

There seemed to be a difference of opinion over the matter. So the editor put his hat on, walked up to 729 Seventh avenue, into a projection room and sat down to see "The Steeplechaser," an Educational-Mermaid Comedy. Now, a projection room is the toughest spot in the world to see a slapstick comedy. But the editor is one of those ordinary human animals built very much like the average fan—and he's here to say that "The Steeplechaser" is darn good slapstick comedy. The editor started to count the gags that anyone knows will always get over and the count was running pretty high when he lost track and got all balled up as a result of the thrills in the course of some really good steeplechase scenes.—R. E. W.

Giants of the Open

(Universal-Drama—Two Reels)

This is the first number in a series of two-reel features starring Roy Stewart. It is a good subject with which to open the series and leaves a decidedly favorable impression. The story is told, amidst effective forest scenery, of a drifter who is befriended by the owner of a lumber camp, and repays his benefactor by foiling a plot of timber pirates. The suspense is well planned, and with Roy Stewart and some interesting shots of logging activities, "Giants of the Open" can be counted upon to give full value.—M. K.

"Shiver and Shake"

(Pathe—Comedy—One Reel)

While told as a dream, the experiences that Paul Parrott and Jobyna Ralston as a pair of newlyweds go through in a haunted house will provoke a lot of laughs. The fun is fast and furious; there are spooks everywhere, and in chasing them everybody gets all mixed up and chase each other. This is an excellent comedy of this type and will please almost any audience that likes rough and tumble humor. It is cleverly conceived and has been directed so as to make the most out of the situations.—C. S. S.

"Once to Every Boy"

(Universal-Comedy—One Reel)

How the great opportunity comes to Jimmy Flannagan, messenger boy and aspiring Romeo is told in peppy style in this Universal comedy, featuring Lewis Sargent. A small part, but one that stands out because of the player's charm is that of Jimmy's sweetheart, impersonated by Mary Philbin. She is remarkably pretty. The story shows how Jimmy falsely accused of a robbery is brought to court, freed and is the means of saving the court-room from the real robber who holds them up. The final scene shows him buying a flivver with the reward money and gaily riding off with his "family."—M. K.

"Broadcasting"

(Pathe—Comedy—Two Reels)

This is the third of the series of two-reel comedies, distributed by Pathe, starring little Johnny Jones. As indicated by the title, radio plays a big part in the story which has a real plot. It will prove interesting to the thousands of people who are radio fans. The manner in which Johnny and his pals succeed by means of their radio sets in apprehending a bank robber is cleverly handled, and particularly good in the ending. This comedy should prove popular.—C. S. S.

"The Cavy and the Rat"

The first part of this one reel Urban Popular Classic is devoted to pictures of the cavy, or, as he is popularly known, the guinea pig. There are interesting views of different species of this animal, which differ vastly in appearance. Cavies at home-making and at play are seen in interesting sequences.

The latter part of the film pictures a tame rat and her daily doings. Finally, on the arrival of a litter of baby "ratlets" the film depicts their daily adventures when they get large enough to scout around for themselves.—T. S. daP.

(Additional Short Subjects on page 705)

PROJECTION

By F. H. RICHARDSON

Biggest Question

The "Biggest Question" now being answered (August 5, 12 and 19, and Sept. 2, 30, and Oct. 14 issues) is:

If you were called upon to design and equip a 2-projector projection room in a high class, straight motion picture theatre, and to advise as to the location and construction of same, and to advise as to the selection of a screen, what would you do with regard to every one of the items concerned, and why would you do it?

Ventilation (continued)

In order to so ventilate a projection room that it will be healthful, and to insure that in caseof fire all gases will be removed and a slight vacuum set up in the projection room so that air will filter in through the crevices, instead of smoke filtering out into the auditorium through them, I would proceed as follows:

First, however, let me digress to say that if the projection room opens directly into the auditorium it is essential that there be two doors, with a vestibule between, as per Figure 6.

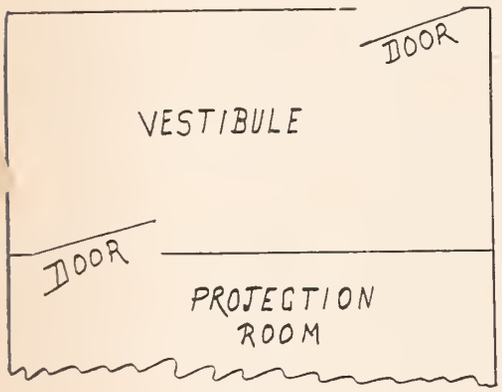


FIGURE 6
Suggested Projection Room Entrance

This is because if we are to avert panic, or any possibility of panic, it is imperative that no one in the audience shall obtain even the slightest glimpse of either fire or smoke. Once they do that you might about as well throw up the sponge. The damage is done and the panic is on, with probable death in its wake.

It requires something less than the wisdom of a Solomon to know that with the projection room door opening directly into the auditorium, when the projectionist rushes out, after having remained in the room as long as he possibly could, a billow of smoke will in all human probability follow him. The vestibule shown in Figure 6 makes this impossible.

And now to get back to the main subject. I would first of all have a fresh air duct, the opening or openings of which must be covered with a radiator cap of the sort used for hot air furnace openings. The kind I mean have swinging vanes, so that they may be opened, closed, or set at any desired opening, at will.

I would have these vanes held normally CLOSED by a strong spring. I would only permit them to be held opened by a cord attached to the master cord, so that the instant the master cord be slackened the vanes will snap tight shut. THIS IS IMPORTANT, for reasons explained further along, and is a very simple thing to arrange. It is only necessary to attach a lever, of suitable length, to the short one which controls the vanes, and to attach a coil spring to this lever in such a way that it holds the lever to closed position.

For sanitary reasons, if the room be nine or more feet wide there should be two of these fresh air inlets, located in opposite ends of the room and quite close to the floor—not more than six inches therefrom. They must be connected, by proper duct, with the outer air.

Next I would install a vent flue in the center of the ceiling, same to be not less than sixteen inches in diameter if it leads directly up, in a straight line, to and above the roof of the theatre. It should be not less than eighteen inches in diameter if it leads to the open air in a straight line horizontally and not less than twenty-four inches in diameter if it leads horizontally and has one or more bends. It should be not less than eighteen inches in diameter if it be vertical, but with one or more bends. In this I am assuming its length to be not excessive. If the length be great, then judgmen should be used in the matter of increasing diameter sufficiently to decrease friction, so as to be assured of a good flow of air.

The outer end of the pipe must be covered with a suitable cap to keep out rain, but it must not operate to set up undue friction.

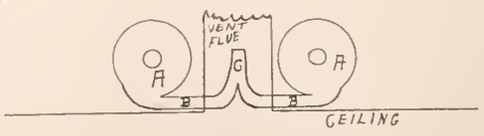


FIGURE 7
Diagram of Vent Flue

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Examine Figure 7 carefully. It constitutes what may be called an air injector, or ejector would perhaps be more correct. Anyhow it causes a flow of air by forcing an air jet through nozzle C, A-A being fans and B-B pipes leading therefrom to the nozzle.

The advantage of this arrangement is this: with one fan there is the possibility that it will be out of order just when an audience may be endangered by a condition which demands the 100 per cent efficiency of the vent fans, above all things else; also in case of a fan installed in the vent flue itself it will be almost a certainty that it will be put out of commission within a very short while after a real film fire starts.

By this plan the fans may and should be located entirely outside the projection room. In Figure 7 I have shown them on top of the room, though that would seldom be possible, and often not desirable even if possible.

In Figure 8 you see a suggested method of bringing the idle fan AUTOMATICALLY into full action in case of fire. There is nothing far-fetched, fanciful or complicated about it.

It should be obligatory upon both the theatre and the projectionist to have one of the fans running continuously when either projector is in operation, the penalty for not so doing to be a limited suspension of both

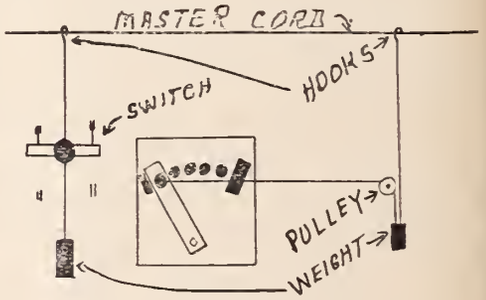


FIGURE 8
Automatic Switch for Fan

projectionist and theatre license for first offense and something even more severe for a second.

The projectionist may regulate the air supply at will with the inlet vanes, and can protect the ports with glass, so that he may have just the amount of air desired at all times, without slowing down the fan.

Important

It is, as I have said, important that the inlet vanes be held normally closed by a spring and that they only be held open against the pull of the spring by means of a cord attached, by a hook, to the master cord. The cord may have a series of hooks one-half inch apart, so that the vanes may be held in any desired position, and the fresh air flow thus regulated.

With this lay-out, in case of fire the action will be as follows: As shown in September 30 issue and Figure 5, within one or at most two seconds after the starting of a fire all port shutters will close AUTOMATICALLY.

No dependence is placed on what an excited man may or may NOT do. One fan is already running full speed. The instant the master cord slacks the other fan is auto-

matically brought into action at full speed and THE INLET AIR PORTS AUTOMATICALLY CLOSE.

The Point

The point in all this is that we have a heavy exhaust of air (and smoke and gases) out through the vent pipe (which should be thoroughly insulated from all inflammable substance throughout its length) with THE INLETS TIGHTLY CLOSED, so that what air enters must perforce enter through the crevices around the port shutters and door. We thus have the fans working almost entirely upon the gases generated, and they should be able to not only exhaust them, but also to create a possible slight vacuum.

Not Costly

Aside from the second fan, the pipes from the fan to vent and the radiator covers for inlet, there is no additional cost entailed in this installation as against present inefficient methods.

That this system will be quick acting and may "go off" when the projectionist does not want it to is conceded. The projectionist does not want the shutters to drop when a fire starts, unless he is unable to put it out. It would surprise you to know how often incipient fires do start, which are exinguished by the projectionist without anyone being the wiser. There are very many of them. Naturally he does not want it known that he has had even that sort of a fire. And I cannot but sympathize with him, BUT the trouble is that once in a while he is unable to put the fire out, and by the time he is done trying he either becomes excited and forgets to drop the shutters, or some one in the audience has had time to get a glimpse of fire or smoke and IT IS TOO LATE.

It is therefore not good practice to put the wishes of the projectionist in the balance as against human life, at a time when the condition is highly dangerous.

The plan shown in Figure 8 is not designed as anything more than a rough suggestion. The quick pulling over of the starting lever would give the motor quite a shock, but since it would occur probably not to exceed once in many months, no serious harm would result.

(Continued next week)

As to Motors

Roy Beal (as nearly as I can make out the signature), Ft. Wayne, Indiana, arises to remark:

With regard to the inquiry of one of your readers concerning motors, A. C. and D. C., I have decided to set forth the matter as I see it.

I am employed in the experimental small motor laboratory of the General Electric now, here in Ft. Wayne, but am a motion picture projectionist. In A. C. motors there are the induction, the synchronous, induction repulsion, repulsion induction and series commutator motors. There are shunt, series and compound D. C. motors, all of which have commutators.

If D. C. be applied to any of the A. C. motors, except the series, a very heavy current would flow, and either the fuses would go or injury would result to the windings. There would be no torque produced. When A. C. is applied the reactance keeps the starting current down. With D. C. there is no reactance and only the resistance of the windings to oppose current flow. A one-half horse repulsion motor may develop a resistance of about one ohm, but it would not require more than thirty amperes for a very short interval of time to start the motor. If D. C. were applied we have only to apply the rule E divided by R-C to find we will have 110 amperes flowing, and the flow would continue until something let go.

Current Would Be Less

A compound or a shunt D. C. motor would not develop power with A. C., but the current would be less than the D. C. starting current, so that no damage would result. The reactance opposes the A. C., and high resistance of the shunt field causes the field current to lag so far behind the armature current that there is practically no torque developed. If the reactance of the shunt field winding is not too great the motor may run, but the torque would be too low to be of any practical use.

A series D. C. motor will run on A. C., but the power will be reduced. A series A. C. motor will operate on D. C. and will develop more power. A series motor can have its field winding so compensated that the full load rating will be the same for either A. C. or D. C. Such a motor is known as the "universal motor". They are built in sizes up to one-half horse power. The speed of such motors varies considerably with the load. They are coming into very general use on vacuum cleaners, vibrators, drills, electric hammers, washing machines, etc. A series motor may have a tapped winding and operate on D. C. 25 or on 60 cycle A. C., depending on which tap is used.

Not Checked Up

I shall not attempt to check up on this. I am not well versed on motor construction, except in a general way. I have had to change brother Beal's wording a little, to make it read well, but have tried to express his ideas exactly as they were put. Some of you motor sharks can proceed to explain exactly wherein he is in error—if he is in error.

Slow Moving World

From Australia comes a letter, the writer of which requests that his name be not published because "in a small town everybody knows everybody's business." He incloses a letter, with the remark that it is evidence that the world moves slowly.

It seems he wrote the International Correspondence Schools, Sydney, New South Wales, for information concerning a course for projectionists. The manager of the "school" replied that he is uncertain as to what is meant by a "course for projectionists."

Now, this is of no especial interest, except that here is a school which pretends to be a school of instruction in vocational and professional callings, yet it does not even know the right name for the man who places the finished product of one of the leading industries of the world before the public.

The writer says:

One can quite well understand the man on the street not being familiar with the term "projectionist," but the "manager" of a school of technical instruction—well, evidently the world does move slowly. I have a copy of your Third Edition of the Handbook and am eagerly waiting the arrival of the new edition in Queensland. I also subscribe to the Moving Picture World.

The new book is out and I have no hesitancy in assuring you that it will meet your expectations. Just when it will reach Queensland I cannot, of course, say, but presumably very soon after this reaches you.

Distortion

James L. Quinlan, Shreveport, Louisiana, propounds the following query:

Dear Mr. Richardson: I am in the midst of an argument. Will you be good enough to settle the matter? The question is: does or does not the straightening of the side lines of the picture by manipulation of the aperture of the projector correct distortion? I shall not tell you which side I take. Please answer fully.

By that I mean that we want your answer of yes or no explained in detail. If there is any cost attached I will, or we will stand it, up to, say—right at this point we stopped to palaver, and the result is to your benefit, because it is agreed that the loser will send you a check for twenty of those dollars. Trusting that this will be satisfactory we will wait with considerable interest for your answer.

No Charge for It

No twenty or any other sum needed. I only take pay for such things as cannot, for one reason or another, be replied to through the department, except that there is no charge for replies to such letters as might be replied to through the department, but for which there is not room.

As to your query, the answer is a most emphatic NO. Making the side lines of the picture perpendicular does not in any way affect the distortion of the picture.

The picture height, and the height of every object therein, still remains as it was, and that is distorted as to height. The picture and every object therein is distorted as to width, the bottoms of all objects being made more wide than their tops.

The actor's feet are made large in proportion to his head. There is no possible way of correcting this, except by locating the lens centrally with center of a screen, qualified by the fact that a certain limited amount of lens displacement is permissible, because the effect of displacement in picture distortion does not become objectionably apparent until the lens and screen center are considerably off center with each other. You will find this all fully explained, pages 253 to 258, inclusive, in the new handbook.

Some Book

George W. Walker, Beacon, New York, remarks:

Received your latest handbook yesterday. Was agreeably surprised. I'll tell the whole entire world it is SOME book. I assure you I appreciate its excellence and will put it to use at once. From even a somewhat hasty examination, I feel entirely safe in saying that there will now not be a single excuse in the world for any theatre to have any other than good projection.

I am publishing some of the many comments on the new handbook, now beginning to arrive, just to let you who may be hesitating as to whether to "invest" know what those who have the book think of it.

I will gladly provide the full address of the writer of any letter published, should any person for any reason whatsoever desire to have same. Just send me a stamped, self addressed letter. Walker's address is Box 236, Beacon, New York.

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Jan of the Big Snows	Curwood Prod.	Sept. 2		4,549
The Cradle Buster	Glenn Hunter	June 23	June 10	5,200
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
Destiny's Isle	Earle Prod.	July 22		5,489
False Fronts	Herold Prod.	June 17	June 24	5,044
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
The Great Alone	Monroe Salisbury	June 24	July 1	5,912
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
Moongold	Will Bradley	May 21		2,000
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre			5,000
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
Fool's of Fortune	Davis-Chaudet			5,609
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid			6,000
Man and Woman	Jans			5,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
The House of Solomon				6,000
Flapper Love				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000

ARROW

The Broken Silence	Special	June 3		5,927
Impulse	Neva Gerber			5,000
Chain Lightning				5,000
One-Eighth Apache	Roy Stewart			5,000
God's Country and the Law	Curwood Story	July 15	July 29	5,332
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
The Janitor's Wife				2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Motion to Adjourn	Roy Stewart	Aug. 19		5,785
The Price of Youth	Neva Gerber	Aug. 19		4,995
Two-Fisted Jefferson	Jack Hoxie	Sept. 16		4564

ASSOCIATED EXHIBITORS

The Unfoldment	Florence Lawrence	July 1	Aug. 19	5,795
Silas Marner	Special	May 27	June 17	6,344
The Real Adventure	Florence Vidor	July 8	July 29	4,932
Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
When the Devil Drives	Leah Baird	July 8		4,687
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Dusk to Dawn	Florence Vidor	Sept. 9	Sept. 23	5,200
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
Torchy Steps Out	Johnny Hines	June 24		2,000
Danger	Mermaid			2,000
Poor Boy	Mermaid			2,000
Rapid Fire	Mermaid			2,000
Circus Days	Campbell	July 1		2,000
Toonerville Trials	Toonerville			2,000
The One Man Reunion	Bruce			1,000
The Devil's Foot	Sherlock Holmes			2,000
The Dying Detective	Sherlock Holmes			2,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Noble Bachelor	Sherlock Holmes	July 29		2,000
One Ol' Cat	Cartoon	Aug. 5		1,000
Toonerville Topics	Toonerville	Aug. 26		2,000
The First Barber	Tony Sarg	Aug. 26		1,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
Lookout Below	Mermaid	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
The Drifters	Bruce	Aug. 19		1,000
Torchy's Nut Sunday	Johnny Hines			2,000
The Yellow Face	Sherlock Holmes			2,000
Treasure Bound	Mermaid			2,000
Torchy's Feud	Johnny Hines	Sept. 16		2,000
That Son of a Shiek	Christie	Sept. 9		2,000
Pardon My Glove	Christie	Sept. 23		2,000
A Ring Tail Romance	Campbell	Sept. 9		2,000
The Devilish Dragon	Tony Sarg			1,000
The Speeder	Hamilton	Sept. 23		2,000
The Blanket Stiff	Bruce	Sept. 23		2,000
Let 'Er Run	Christie	Sept. 30		2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
Fresh Fish	Comedy	Oct. 7		1,000
The Priory School	Drama	Oct. 14		2,000
The Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000

FAMOUS PLAYERS-LASKY

The Devil's Pawn	Pola Negri	June 24	July 1	4,712
The Spanish Jade	All Star	May 27	June 24	5,111
For the Defense	Ethel Clayton	May 6	Aug. 19	4,905
Beyond the Rocks	Swanson—Valentino	May 20	June 10	6,740
The Ordeal	Agnes Ayres	June 10	July 15	4,592
The Bachelor Daddy	Thomas Meighan	May 6		6,229
Across the Continent	Wallace Reid	May 6	June 3	5,502
Over the Border	Compson-Moore	June 17	June 24	6,837
The Woman Who Walked Alone	Dorothy Dalton	June 17	June 24	5,947
Our Leading Citizen	Thomas Meighan	June 24	July 8	6,634
The Eyes of the Mummy	Pola Negri	Aug. 19		3,805
While Satan Sleeps	Jack Holt	July 8	July 22	6,675
South of Suva	Mary Miles Minter	July 1	July 8	4,639
The Top of New York	May McAvoy	July 1	July 22	5,148
The Man Unconquerable	Jack Holt	July 29	Aug. 5	5,795
For the Defense	Ethel Clayton	May 6	Aug. 19	4,905
The Greatest Truth	Mia May	August 6	Aug. 5	5,257
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5,486
The Dictator	Wallace Reid	July 15	Aug. 12	5,221
The Bonded Woman	Betty Compson	Aug. 12		5,000
If You Believe It, It's So	Thomas Meighan	July 22	Aug. 26	6,764
The Young Diana	Marion Davies	Aug. 12		6,744
Mysteries of India	Mia May	Aug. 5		7,505
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9		6491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7		7,062
Manslaughter	DeMille	Sept. 30		9,961
Missing Millions	Alice Brady	Sept. 30		5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14		7,696
The Face in the Fog				6,095
The Cowboy and the Lady				
To Have and to Hold				7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30		11,618
On the High Seas	Dorothy Dalton	Oct. 14		5,050

FILM BOOKING OFFICE OF AMERICA

Hy Myer Travelaugh		Apr. 29		1000
The First Woman		Apr. 29	May 20	4950
Gay and Devilish	Doris May	May 27	June 17	4800
The Glory of Clementina	Pauline Frederick	June 10	July 15	5700
The Sign of the Wolf	Jack London Story	June 24	Aug. 12	4970
The Understudy	Doris May	July 8	Aug. 19	4537
The Fatal Marriage	Reissue	July 1		4630
My Dad	Johnnie Walker	July 15	July 29	5600
In the Name of the Law	Special	July 22	Aug. 19	6126
Up and at 'Em	Doris May	Sept. 9		4580
The Wreckage	Special			
Colleen of the Pines	Jane Novak	July 15	Sept. 2	4738
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5470
Their First Vacation	Carter DeHaven	Sept. 23		2,000
Such Is Life at a Dutch County Fair	Travelaugh	Sept. 23		
Hound of the Baskervilles		Sept. 30		4,900
Twin Husbands	De Haven	Oct. 7		2,000
Such Is Life in Amsterdam		Sept. 30		1 000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000

FIRST NATIONAL

Woman's Side	Kath. MacDonald	April 15	May 13	5,366
The Infidel	Kath. MacDonald	April 29	May 13	5,377
The Woman He Married	Anita Stewart	April 22	May 13	6,562
The Deuce of Spades	Charles Ray	May 20	June 10	4,505
The Primitive Lover	Constance Talmadge	May 27	June 17	6,172
Sonny	Rich. Barthelmess	June 3	June 17	6,900
Crossroads of New York	Sennett Prod.	June 3	June 17	6,292
One Clear Call	Stahl Prod.	June 10	July 8	7,450
Pay Day	Charles Chaplin	April 15	May 6	2,000
His Wife's Relations	Buster Keaton	May 6		2,000
Domestic Relations	Kath. MacDonald	June 17	July 29	5,192
Fool's First	Neilan Prod.	July 8		5,773
The Half Breed	Morosco Prod.	July 1	July 29	5,484
Slippery McGee	Morosco Prod.			6,000
Smudge	Charles Ray	July 15		4,716
Alias Julius Caesar	Charles Ray			
Bellboy 13				
Lorna Doone				6,000
The Man Who Smiled				6,000
Pawned				6,000
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7,835
Heroes and Husbands	Katherine MacDonald	Aug. 26		5,460
Rose of the Sea	Anita Stewart	Aug. 19		6,037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Ma and Pa	Sennett Comedy	Sept. 9		2000
Skin Deep	Ince Prod.	Sept. 30		6,500
Home-Made Movies	Comedy	Oct. 7		2,000

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
A Fool There Was	Estelle Taylor	July 29	Aug. 5	6,604
Lights of the Desert	Shirley Mason	June 24	July 1	4,809
A Self-Made Man	William Russell	July 22		2,000
Safe in the Safe		June 24	Aug. 26	4,900
Trooper O'Neil	Tom Mix	July 29		4,862
Thrills and Spills	Educational	Sept. 23		
The Eskimo	Clyde Cook	Sept. 23		2,000
Ancient Rome	Fox Educational	Sept. 23		
Riding the Goat	Fox Cartoon	Sept. 23		
Water Sports	Fox Educational	Sept. 23		

(Continued on following page)

(Continued from preceding page)

		Review	Consensus	Footage
Lights of New York	Special			
My Friend the Devil	Special			9,555
The Fast Mail	Special	July 15	July 15	4,880
The New Teacher	Shirley Mason	Aug. 5		4,453
Court Plastered	Mutt and Jeff	Aug. 5		1,000
Falls Ahead	Mutt and Jeff	Aug. 12		1 000
Just Tony	Tom Mix	Aug. 26	Sept. 23	5,223
West of Chicago	Charles Jones	Aug. 26		4,694
All Wet	Al St. John	Aug. 26		2,000
The Reporter	Lupino Lane	Aug. 19		2,000
The Crusader	William Russell	Aug. 19		4,780
Honor First	John Gilbert	Aug. 19		5,000
Oathbound	Dustin Farnum	Aug. 12		4,468
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
A Pair of Aces	Lee Kids	Sept. 2		2,000
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
Do and Dare		Oct. 7		4,744
In Calvert's Valley		Sept. 30		4,735
Yosemite Trail		Sept. 30		4,368
Youth Must Have Love		Sept. 30		1,000
Dandy Dan		Oct. 7		2,000
The Pirate	Lupino Lane	Oct. 7		1,000
Red Hot	Cartoon	Oct. 7		2,000
Kids and Skids	Lee Kids	Oct. 7		
The Fallen Archers	Cartoon	Oct. 7		1,000
Mixed Faces	William Russell	Oct. 14		4,400
Cold Turkey	Cartoon Comedy	Oct. 14		1,000
The Tin Broncho	Sunshine Comedy	Oct. 14		2,000

GOLDWYN

A Poor Relation	Will Rogers	April 15	April 22	4,669
His Back Against the Wall	Special	June 10	July 22	4,680
Watch Your Step		April 29	June 10	4,713
All's Fair in Love		April 15		4,979
Head Over Heels		May 6	May 20	4,500
Mr. Barnes of New York	Tom Moore	May 20	July 15	4,804
Yellow Men and Gold		June 10	July 1	5,224
Golden Dreams		June 17	June 24	4,618
Centaurs of the Field	Sport Film			1,000
Winter Pep	Sport Film			1,000
The Dust Flower	Helene Chadwick	July 15	Aug. 5	5,651
Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000

HODKINSON

Hope	Mary Astor	June 24		3,000
Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
The Grey Dawn	Adams-McKim	May 6	June 3	5,600
The Veiled Woman		June 24	Aug. 19	5,300
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700

METRO

Hate	Alice Lake	May 13		5,500
Missing Husbands	French Film	May 27		6,601
They Like Em Rough	Viola Dana	June 10	July 29	4,706
Sherlock Brown	Bert Lytell	June 3	July 15	4,800
The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Stroke of Midnight	Foreign Film	June 17	July 1	6,000
I Can Explain	Gareth Hughes.	Feb. 25	April 1	5,000
Don't Write Letters	Gareth Hughes.	May 13	June 10	4,800
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10 467
Fascination	Mae Murray	April 29	May 20	7,940
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
A Ladies' Man	Bull Montana	Aug. 26		3,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30		7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14		9,000

PATHE

The Isle of Zorda	French Prod.	Mar. 18	May 6	6000
Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
The Boastful Cat	Cartoon Fable	Aug. 26		1,700
The City Slicker	Lloyd Reissue			1,000
The Great Adventure	Bessie Love Reissue	Aug. 19		3,000
Touch All Bases	Paul Parrott	Aug. 12		1000
The Dog and the Fish	Cartoon Fable	Aug. 19		700
Let's Go	Lloyd Reissue			1000
Cupid by Proxy	Baby Osborne Reissue	Aug. 19		3000
The Truth Juggler	Paul Parrott	Aug. 19		1000
The Farmer and the Mice	Cartoon Fable	Aug. 19		700
It's a Wild Life	Lloyd Reissue	Aug. 19		1000
Our Better Selves	Ward Reissue	Aug. 19		3000
Rough on Romeo	Paul Parrott	Aug. 26		1000
The Mechanical Horse	Cartoon Comedy	Aug. 26		1000
Hear 'Em Rave	Lloyd Reissue			1000
Makin' Movies	Johnny Jones	Aug. 26		2000
Wet Weather	Paul Parrott	Sept. 23		1000
Fearless Fido	Cartoon Fable	Sept. 2		700
Off the Trolley	Lloyd Reissue			1000
His Own Law	Leo Maloney	Sept. 2		2000
The Boy and the Bear	Cartoon Fable	Sept. 23		700

		Review	Consensus	Footage
Si Senor	Lloyd Reissue			1000
One Terrible Day	Children	Aug. 19		2000
The Two Explorers	Cartoon Fable	Sept. 16		700
Come and Get Me	Leo Maloney	Sept. 23		2000
Count the Votes	Lloyd Reissue			1000
365 Days	Snub Pollard	Aug. 19		2000
The Two Slick Traders	Cartoon Fable	Sept. 30		700
Two Scrambled	Lloyd Reissue			1000
The Landlubber	Paul Parrott	Sept. 9		1000
Bone Dry	Paul Parrott	Sept. 9		1000
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Soak the Sheik	Paul Parrott	Sept. 23		1,000
Face the Camera	Paul Parrott	Sept. 30		1,000
At the Old Stage Door	Lloyd Reissue			1,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
For Rent—Haunted	Comedy	Sept. 30		2,000
The Upper-cut	Parrott	Oct. 7		1,000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7		5000
Face to Face	Reginald Warde	Oct. 7		5000
The Island of Doubt	Wyndham Standing	Sept. 30		5483
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Hills of Missing Men	J. P. McGowan	Apr. 8	May 27	5074
Tracks	Noble Johnson	June 17	July 8	5456
Sunshine Harbor	Margaret Beecher			4300

SELZNICK

A Woman of No Importance	English Film	June 17	July 8	5000
Evidence	E. Hammerstein	June 24	July 1	4622
Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
The Referee	Conway Tearle	May 27	June 24	5000
Under Oath	E. Hammerstein	Aug. 26		5,175
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Ruling Passion	George Arliss	Feb. 4	Feb. 18	7000
The Doll's House	Nazimova	Feb. 25	Mar. 4	5500
Fair Lady	Rex Beach Prod.	Apr. 1	Apr. 22	7000
The Man Who Played God	Geo. Arliss	Oct. 7		5,855

UNIVERSAL

Out of the Silent North	Frank Mayo	June 17	July 22	4211
Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
The Trouper	Gladys Walton	July 29	Aug. 5	4480
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Trimmed	Hoot Gibson	July 8	July 22	
Her Night of Nights	Marie Prevost	July 1	July 22	5000
Perils of the Yukon	Wm. Desmond Serial	July 8		
Afraid to Fight	Frank Mayo		Aug. 26	4800
The Married Flapper	Marie Prevost	Aug. 19		
The Loaded Door	Hoot Gibson	Aug. 19		
Bath Day	Harry Sweet		Aug. 26	2000
Don't Shoot	Herbert Rawlinson	Aug. 26	Sept. 23	5,130
Paid Back	Gladys Brockwell	Aug. 26	Sept. 23	5,000
The Wall Nut	Roy Atwell			1000
Hickville's Romeo	Lee Moran			2000
Tracked Down	Art Acord			2000
Matinee Idles	Neely Edwards			1000
Sure Shot Morgan	Special			2000
Cured	Queenie			2000
The Gypsy Trail	Art Acord			2000
The Galloping Kid	Hoot Gibson	Sept. 16	Oct. 7	4,783
Young Ideas	Roy Atwell			1000
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Foolish Lives	Lee Moran			2000
The Soul Herder	Harry Carey			2000
Caught Bluffing	Frank Mayo	Sept. 23	Oct. 7	5,000
Off the Earth	Neely Edwards			1000
The Radio Hound	Brownie	Sept. 30		2000
White and Yellow	Jack Mulhall			2000
Top o' the Morning	Gladys Walton	Sept. 9	Oct. 7	4,627
Confidence	Frank Mayo	Sept. 30		4,787
His First Job	Lewis Sargent			1,000
Giants of the Open	Roy Stewart			2,000
The Radio King	Serial	Sept. 30		Serial
The Girl Who Ran Wild	Gladys Walton	Oct. 7		4,506
The Long Chance	All Star	Oct. 7		4,331
Under Two Flags	Priscilla Dean	Oct. 7		7,407
White and Yellow	Jack Mulhall	Oct. 7		2,000
His First Job	Comedy	Oct. 7		1,000
Love Drops	Neely Edwards	Oct. 14		1,000
Some Family	Lee Moran	Oct. 14		2,000
The Wrong Man	Harry Carey			2,000
A Kickin' Fool	Comedy	Oct. 7		2,000
Once to Every Boy	Lewis Sargent			1,000
The Fresh Kid	Johnny Fox and Edna Gregory			2,000
King of the Greeks	Jack Mulhall			2,000

(Continued on following page)

(Continued from preceding page)

VITAGRAPH

		Review	Consensus	Footage
Too Much Business	Special	Apr. 8	May 20	6100
Gypsy Passion	French Prod.	Apr. 8	May 6	5601
My Wild Irish Rose	Special	June 24	July 1	7650
A Virgin's Sacrifice	Corinne Griffith	July 1	Aug. 12	4867
Restless Souls	Earle Williams	June 24	Apr. 22	5000
A Guilty Conscience	Antonio Moreno			
The Angel of Crooked Street	Alice Calhoun	June 3	June 17	5270
The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	5068
Divorce Coupons	Corinne Griffith	July 1	July 29	5249
The Girl in His Room	Alice Calhoun	July 1	July 22	4523
A Pair of Kings	Larry Semon	July 8		2000
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16		5000
The Fighting Guide	William Duncan	Sept. 16		4905
Fortune's Mask	Earle Williams	Oct. 14		4,975

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure	Lady Diana Manners	May 6	May 20	7730

M. J. BURNSIDE

Yankee Doodle, Jr.		Mar. 18	Apr. 22	5000

FEDERATED EXCHANGES

The Whirlwind	Joe Rock			2000
Beware of Blondes	Hallroom Boys Com.			2000

F. J. GODSOL

Sherlock Holmes	John Barrymore	May 20	June 3	8000

HARRY LEVEY

Burton Holmes		May 6		11500

PIONEER FILM CORP.

Beyond the Crossroads	Ora Carew	Apr. 3		5000
The Crimson Cross	Margaret Beecher	May 6	June 3	5000

PRIZMA

The Land of the Red Man		Aug. 5		1000

M. J. WINKLER

Felix in the Swim	Cartoon	July 29		1000

EAST COAST PRODUCTIONS

West Is Worst	Comedy	Sept. 23		
Big Stakes		Sept. 30		4,700

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star	Aug. 26		7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres	Max Linder	Sept. 9		3800
A Woman's Woman	Mary Alden	Oct. 14		7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day	Aug. 26		5000
The American Toreador	Bill Patton	Sept. 2		5000

ARTCLASS PICTURES

After Six Days	Bible Pictures	Apr. 1		10000

AYWON FILM CORP.

Across the Border	Big Boy Williams	Apr. 1	Apr. 8	5000
Silent Shelby	Frank Borzage	May 20		5000
They're Off	Anchor Prod.	May 27		5000
White Hell	Bartlett Prod.	May 27		6100
Barbed Wire		Oct. 7		5,000

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half				1475

CLARK CORNELIUS

The Hate Trail		May 13		4588

T. R. COFFIN CO.

Easy Pickin	Comedy	Sept. 2		2000

EPCO FILM CO.

Against the Law		Sept. 30		Not Given

EQUITY PICTURES

The Worldly Madonna	Clara K. Young	Apr. 15	Sept. 2	6000
The Hardest Way	Fannie Ward	July 29		5400
What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

Life's Greatest Question	Roy Stewart	Aug. 19		5000
Sunrise Comedies	Billie West			2000

		Review	Consensus	Footage
Cap'n Kidd	Eddie Polo Serial			
More to Be Pitied Than Scorned	Special	July 29		5800
Hallroom Boys	Twice a Month			2,000

DI LORENZO, INC.

The Trail of Hate	Big Boy Williams	June 3	June 24	5000

GEOGRAPHIC FILM CO.

The Garden of Gethsemane	Biblical Story	May 13		1000

PHIL GOLDSTONE

Watch Him Step	Richard Talmadge	May 13		5000
When East Comes West	Franklyn Farnum			5000
The Cub Reporter	Richard Talmadge	Sept. 30		5000
Smiling Jim	Franklyn Farnum			5000
Deserted at the Altar	Special			
Texas	Franklyn Farnum			5000
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge			5000

G. H. HAMILTON

In Self Defense		May 6		4900
When Knights Were Bold				5000

HOUDINI

The Man From Beyond	Houdini	Apr. 15	May 20	6000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling	Sept. 9		4963

KINETO

Bending the Twig		Sept. 30		1,000
Some Wild Babies		Sept. 30		1,000

LEE-BRADFORD

Flesh and Spirit		Apr. 15		5000
Squirrel Comedies				2000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4611

AL LICHTMAN CORP.

Rich Men's Wives	Gasnier Prod.	Sept. 2		6500
Shadows	B. Schulberg Prod.			

BERT LUBIN

Partners of the Sunset	Allene Ray	Apr. 29		4950

NORTH-WEBER

Notoriety	Well-Nigh Prod.	Oct. 14		8,600

O'CONOR PRODUCTIONS

No Brains	Billy Franey			2000
Highly Polished	Billy Franey			2000
Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16		1000

PRODUCERS SECURITY

Welcome to Our City	Maclyn Arbuckle	Feb. 18		5000
Squire Phin	Maclyn Arbuckle	May 13		5000
The Country Flapper	Dorothy Gish	Aug. 12		
Trail of the Law	Wilfred Lytell			
The Man Who Paid	Wilfred Lytell			5000
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000

RIALTO PRODUCTIONS

The Wolf Pack		Apr. 15		5000
Nine Seconds From Heaven	Danish Production	July 8	Aug. 12	5000

RUSSELL PRODUCTIONS

Bulldog Courage	George Larkin	Sept. 2		4900

SECOND NATIONAL

Her Story	Madge Tilheridge	Mar. 4		5000
The Night Riders	Western Story	Apr. 22		5750

W. M. SMITH

So This Is Arizona?	Franklyn Farnum	Apr. 22		5800
The Angel Citizen	Franklyn Farnum	Aug. 5		4200

SACRED FILMS, INC.

Abraham and Sarah	Bible Picture	Mar. 11		1000
Abraham and Lot	Bible Film	Aug. 19		1000

SANFORD PRODUCTIONS

The Better Man Wins	Pete Morrison	Oct. 7		5000
Tweedy Comedies				2000

WILLIAM STEINER

The Heart of a Texan	Neal Hart	Aug. 19		4600
West of the Pecos	Neal Hart	Aug. 19		4300
Table-Top-Ranch	Neal Hart	Oct. 7		4,590

WARNER BROTHERS

Your Best Friend	Vera Gordon	Apr. 1	June 24	
Rags to Riches		Oct. 7		6,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900

WESTERN PICTURES EXPLOITATION CO.

Hell Hounds of the West	Dick Hatton	Apr. 1		5000
The Man From Hell's River		Apr. 19		5000
Ridin' Wild	Roy Stewart	May 6		5000
Four Hearts	Dick Hatton	May 13		5000
According to Hoyle	David Butler	June 24		5000
Bing, Bang, Boom	David Butler	July 22		5000
Flesh and Blood	Lon Chaney	Aug. 19		5300
The Sage Brush Trail	Roy Stewart	Sept. 2		4470

Better Equipment

Conducted by E. T. KEYSER

Seventy-four Houses Being Planned or Built and Thirty-three Being Renovated

IN our issue of September 16, we published a list of eighty-six new picture theatres being planned or under process of construction.

Below will be found a list of seventy-four additional houses, reports of the building or planning of which we have received since that date.

In common with most of the lists which we have published, but a very modest proportion of the reports are accompanied by estimates of the amounts appropriated for the erection or equipment of these houses.

Of the current list, but thirty-nine of the items contain information regarding the approximate cost. The estimated cost of these forty-nine houses amounts to $5,460,000, which brings up the total cost of estimated amounts for new houses, reported by us during the current year, to $77,714,000.

The highest priced house on the following list will cost $1,000,000 and the most moderate will cost $15,000. Between these two figures, there is one house which will cost $700,000, one $500,000, one $400,000, one $350,000, three at $200,000 each, one at $175,000, two at $150,000 each and one at $125,000.

The most popular cost appears to be $100,000 at which five new houses are being built. Below this mark, there will be two houses at $80,000, one at $75,000, one at $70,000, two at $60,000 three at $50,000 and three at $45,000.

Three houses will cost $40,000 each, one will cost $35,000, four will cost $25,000 each, while two will be built at $20,000 each.

But it is not only the builders of new houses who are making a good showing in this issue. Following the list of new houses planned will be found reports of thirty-three theatres on which improvements, ranging from extensive to moderate, are being or will be made.

Of these thirty-three houses, details regarding individual expenditures of but thirteen are available. But these thirteen items amount to $676,000.

The amounts to be expended on renovation range from $200,000 to $4,000 per house. The higher figure will be spent by two houses and the lower by one house.

Between these amounts, an analysis shows that one house will spend $110,000, one house $40,000, another house $32,000 and another $30,000.

One house will spend $15,000, four $10,000 and one house $5,000.

It is evident that the current year is notable not only for the building of new picture theatres, but for the bringing up-to-date of the older houses whose proprietors realize that the exhibitor who apparently stands still is actually going backward.

Picture Theatres Projected

SHEFFIELD, ALA.—J. C. Harris will erect moving picture theatre.

LOS ANGELES, CALIF.—Irving Pichel, producing director of Plaza Theatre, reported to erect theatre, to cost $500,000.

LOS ANGELES, CALIF.—Roy L. Jones, 311 South Western avenue, will erect theatre, with seating capacity of 450, on Vermont avenue, between 75th and 76th streets, to cost $40,000.

POMONA, CALIF.—Milwaukee Building Company of Los Angeles, has contract to erect new theatre for West Coast Theatres, Inc., to cost $175,000.

DERBY, CONN.—I. J. Hoffman, Capitol Theatre, Ansonia, has plans by E. C. Horn Sons, 1475 Broadway, New York, for two-story brick theatre, store and office building, 65 by 200 feet, to be erected on Elizabeth street, to cost about $300,000.

JACKSONVILLE, FLA.—W. Drollinger, who has been showing motion pictures in skating rink, will convert building into up-to-date moving picture house to be known as Park Theatre.

PLANT CITY, FLA.—W. E. Lee and C. E. Barnes plan to erect large moving picture house, to cost $70,000.

SANFORD, FLA.—Scroggs & Ewing, of Atlanta, Ga., are preparing plans for new theatre, to cost $75,000.

*WEST PALM BEACH, FLA.—Contract has been let for erection of fireproof theatre, with seating capacity of 1,250, at Myrtle and Narcissus streets for Bijou Amusement Company, to cost $300,000.

ANCOLA ILL.,—New Lyric Theatre has opened.

CAMBRIDGE, ILL.—C. E. Jones, of Johnston City, has purchased site for erection of moving picture theatre, to cost $15,000.

CARTERVILLE, ILL.—New moving picture house will be erected here, to cost $15,000.

CHICAGO, ILL. — Barrett Construction Company, 155 North Clark street, has contract for five-story brick, reinforced concrete and stone-trim theatre, store and hotel building, 150 by 210 feet, for Plotke & Grosby, 2532 North Clark street, to cost $1,500,000.

CHICAGO, ILL.—General Amusement Company, 127 North Dearborn street, has plans by Fugard & Knapp, 212 East Superior street, for one- and two-story brick and stone-trim fireproof theatre, store and office building, 117 by 124 feet, to be erected at northwest corner Western and Cortland streets, to cost $200,000. Theatre will have seating capacity of 1,500.

CHICAGO, ILL.—Lubliner & Trinz will erect large new theatre on Belmont avenue, near Ashland.

CULLOM, ILL.—Hugh Rice will open moving picture house soon.

De KALB, ILL.—John Dunn & Son have contract for new De Kalb Theatre.

ELGIN, ILL.—Ralph Crocker will erect new theatre.

LINCOLN, ILL.—Danner, Gohman, Meyers Company, 264 Michigan street, Hammond, Ind., has contract to erect three-story brick, reinforced concrete and stone-trim moving picture theatre and store building, 80 by 150 feet, for Steve Bennis, to cost $100,000.

PITTSFIELD, ILL.—Knights of Pythias plan to erect lodge hall and theatre.

BLOOMINGTON, IND.—Bedford Steel & Construction Company, of Bedford, has contract to erect new theatre, 66 by 132 feet for H. L. Vonderschmitt. House will have seating capacity of 1,500, and operated under the management of Harry Palmer.

EAST CHICAGO, IND.—James Piwaronas, 3602 Cedar street, plans to erect new theatre at 3610-14 Cedar street, to cost about $80,000.

FRANKLIN, IND.—W. W. Aikens will erect new theatre, to cost $80,000.

GARY, IND.—New theatre will be erected at northeast corner Seventh avenue and Broadway, to cost $700,000. Address V. U. Young.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

WHITING, IND.—A. F. and A. M. Lodge No. 613, 438 119th street, has plans by Clarence Hatzfield, 7 South Dearborn street, Chicago, Ill., for theatre, lodge hall and office building to be erected on 118th street, to cost $100,000.

KEOKUK, IA.—Baker Dodge Theatre Company has plans by Owen, Payson & Carswell, 202 Reliance Building, Kansas City, Mo., for moving picture theatre, with seating capacity of 1,700, to be erected on Main street, near Sixth, to cost $35,000.

LOYAL, KY.—John M. Middleton will erect new moving picture theatre.

BATON ROUGE, LA.—Mr. Moorman, proprietor Grand Theatre, plans to erect new house, with seating capacity of 550, to cost $20,000.

HAMMOND, LA.—J. S. Badnette, of New Orleans, is preparing plans for theatre, 40 by 80 feet, to cost $25,000.

NEW ORLEANS, LA.—B. F. Brennan & Brothers have plans by Montz & Maroney for moving picture theatre to be erected on Lafayette, near Marais street, to cost $10,000.

NEW ORLEANS, LA.—J. Morgan La France has plans by George F. King, 211 Carondelet Building, for two-story frame and stucco theatre, 76 by 106 feet, to be erected at Iberville and Lopez streets, to cost $30,000.

NEW ORLEANS, LA.—New Bell Theatre on Bayou road, costing $50,000, has opened under management of William Janqua.

PONCHATOULA, LA.—Bernard Antony will erect new moving picture theatre, to cost $25,000.

PRINCESS ANNE, MD.—Reported Auditorium will be replaced with new theatre. Address J. Earl Morris, manager.

EASTHAMPTON, MASS.—Joseph S. Rapulas plans to erect new building to replace Majestic Theatre, recently destroyed by fire, with seating capacity of 900.

HOLYOKE, MASS.—F. L. Frechette, of South Hadley Falls, will expend about $25,000 to convert First Baptist Church into moving picture theatre.

NEW BEDFORD, MASS.—New Zeiterian Theatre being erected for Zeitz Brothers, with seating capacity of 1,700, is expected to be completed in December.

SOMERVILLE, MASS.—Harris Eilenburg, 371 Washington street, Boston, has plans by William A. Dykeman, 15 Exchange street, Boston, for moving picture theatre to be erected on Magoun square.

GRAND RAPIDS, MICH.—William M. Wurzburg has reorganized Regent Theatre Company and contract has been awarded to Mastenbrook & Grove for erection of Regent Theatre to be completed January 1, 1923. House will be equipped for showing pictures, occasional musical comedies, etc.

PORT HURON, MICH.—New Desmond Theatre, with seating capacity of 1,320, has opened.

WINONA, MINN.—Beyenstedt Amusement Company, Inc., has plans by Otto A. Merman, La Crosse, Wis., for theatre, to cost $100,000.

CARTHAGE, MO.—New $80,000 Crane Theatre, erected for W. S. Crane, has opened.

HAMILTON, MO.—New Auditorium, with seating capacity of 1,000, has opened.

KANSAS CITY, MO.—Star Amusement & Investment Company, 312 East 12th street, has postponed project to erect two-story theatre, 44 by 88 feet, at 312-14 East 12th street, with seating capacity of 1,000, to cost $125,000.

CARROLL, NEB.—Star Theatre, a moving picture house, has opened.

OMAHA, NEB.—George & Company are negotiating with Chicago capitalists for the erection of an eight-story theatre and office building.

GLOUCESTER CITY, N. J.—After being closed for the summer season, the moving picture theatres all opened on Labor Day.

BINGHAMTON, N. Y.—Ned Kornblite, president of Kodeco Realty Company, plans to erect new moving picture theatre, site 75 by 200, on Washington avenue, to cost $100,000.

BROOKLYN, N. Y.—Goldfleet Corporation, 1564 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for theatre, store and office building to be erected at DeKalb, Fleet, Prince and Gold streets, to cost about $1,500,000.

*NEWARK, N. Y.—Associated Theatres, Inc., has plans by E. A. P. Krabbenschmidt for three-story brick, stone and stucco theatre and office building, 75 by 132 feet, to be erected at West Miller and South Main streets, to cost $150,000.

NEW YORK, N. Y.—Adolph Philip heads group of prominent citizens for erection of commodious theatre at West 46th street and Broadway, to cost $1,000,000.

DANBURY, N. C.—New moving picture house will be erected here, to cost $5,000. Address Odell Jones.

CINCINNATI, O.—Parde Licursi, 822 Wayside road, has plans by Frank Azzurello, 2573 East 55th street, for moving picture theatre to be erected at St. Clair avenue and East 172nd street, to cost $25,000.

CLEVELAND, O.—A. F. Janowitz, 322 Permanent Building, is preparing plans for moving picture theatre to be erected at West 117th street, Detroit avenue and Highland square, to cost $100,000.

CLEVELAND, O.—N. T. Teshera has plans by W. S. Ferguson for theatre and store building to be erected at northwest corner of Detroit road and Blount street, to cost $200,000.

CLEVELAND, O.—Michael Mastrandreo will erect theatre at 12,300 Mayfield road, to cost $30,000.

CLEVELAND, O.—Morelease Company has leased property at St. Clair and East 105th streets as site for theatre, with seating capacity of 1,400.

DAYTON, O.—Sigma Theatre will open soon under management of R. J. Hirsch.

LANCASTER, O.—C. W. Elliott, of Columbus, is preparing plans for theatre and hotel to be erected here, to cost $200,000.

NEW PHILADELPHIA, O.—S. J. Flood proposes to open new moving picture house.

*UHRICHSVILLE, O.—A. F. Wendling Company, 401 McClymonds Building, Massillon, has contract for one-story brick moving picture theatre and store building, 60 by 130 feet, for Uhrichsville Amusement Company, to cost $40,000.

OKLAHOMA CITY, OKLA.—Broadway Theatre, Inc., will erect theatre, to cost about $100,000. Address R. M. Eacock, president, 6 North Broadway.

PORTLAND, ORE.—William C. Roach and C. E. Hamilton will erect theatre and store building on Milwaukee and Rural avenues, to cost $25,000.

BANGOR, PA.—Slate Belt Republican Club will erect two-story brick moving picture theatre and club building, 45 by 140 feet, on Broadway.

*BETHLEHEM, PA.—People's Theatre Company, 1767 Broadway, New York, has plans by Ruhe & Lange, 10 North Sixth street, Allentown, for one-story brick fireproof theatre, 40 by 200 feet, to be erected on New street.

DALLASTOWN, PA.—Augustus and Roman Wagman will erect moving picture theatre on East Main street.

DUBOIS, PA.—S. M. Stadler & Company, of Erie, has contract for new theatre and clubhouse for the Elks Lodge, to cost $150,000. Theatre will have seating capacity of 700 and be located at South Brady and West Washington streets.

ERIE, PA.—New Rialto Theatre located in the Cadillac Block, has opened under management of John G. Rainey with a picture program.

LANSDALE, PA.—Lansdale Theatre Company has plans by Jerome S. Landes, 200 West Broad street, Souderton, for one-story brick moving picture theatre, 60 by 120 feet, to be erected on Courtland street, to cost $45,000.

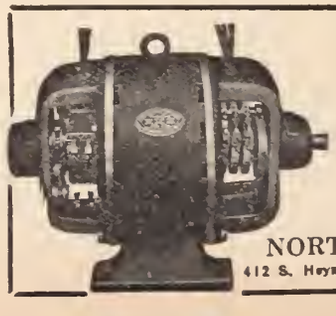
LUZERNE, PA.—Louis Marines, 27 Main street, has plans by Howard B. Emery for two-story brick and stone moving picture, store and apartment building, 50 by 165 feet, to cost $60,000.

PHILADELPHIA, PA.—Contract has been let for 12-story theatre and office building, 63 by 129 feet, to be erected at southwest corner 16th and Market streets for Fox Film Corporation, 126 West 46th street, New York, to cost $2,000,000.

PHILADELPHIA, PA.—Marcus A. Benn has plans by H. Childs Hodgens, Inc., 130 South 15th street, for two-story brick and stone-trim moving picture theatre and store building, 62 by 100 feet, to be erected at 63rd street and Woodland avenue.

PITTSBURGH, PA.—Tri-City Construction Company, Memphis, Tenn., has contract for three-story brick, stone and terra cotta trim Douglass Theatre and office building, 60 by 170 feet, to be erected on Canter and Montrose avenue for Steel City Amusement Company, 801 Wylie avenue, to cost $150,000.

SLATINGTON, PA.—Peoples Theatres, Inc., 329 Hamilton street, Allentown, has plans by Rube & Lange, 12 North Sixth street, Allentown, for converting commercial building into moving picture theatre and store building and building an addition, 40 by 150 feet.


"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

TITUSVILLE, PA.—New Morosco Theatre, which is to be erected on West Spring street, is planned to be completed and opened in December.

ERIN, TENN.—J. W. Renolds has contract for one-story brick moving picture theatre and store building; 25 by 60 feet for James Griffey.

NEW TAZEWELL, TENN.—Moving picture show has been opened in tent by Duke Brothers.

BEEVILLE, TEXAS.—Henry and Sydney Hall expect to open their new moving picture and vaudeville theatre soon. House has seating capacity of 725 and when completed, will represent an investment of $60,000.

DALLAS, TEXAS.—Popular Amusement Company has plans by Bertram C. Hill for new theatre, to cost $50,000.

DALLAS, TEXAS.—Ro-Nile Theatre, at entrance of Highland Park, has opened with first-class picture program.

SAN ANTONIO, TEXAS—H. N. Jones Construction Company has contract to erect new Alamo Plaza Theatre, with seating capacity of 2000 for Ransom & Silsbee. Lessee, L. Santikos, owner Rialto Theatre.

CLARENDON, VA.—Associated Theatre, Inc., has plans by Mitchell & Hunter, 1319 F street, N. W., Washington, D. C., for theatre and office building, to cost $40,000. Address R. F. Broaks, Jr., secretary.

RICHMOND, VA.—A. Straus and E. H. Gunst plan to erect new theatre at Seventh and Broad streets, to cost $350,000.

ROANOKE, VA.—A. F. Brooks and C. T. Tolliver will erect moving picture theatre at 109 Henry street, N. W., to be devoted to colored patrons. It will be known as the Dunbar Theatre, with seating capacity of 1,000. to cost about $20,000.

CHARLESTON, W. VA.—Elk Amusement Company will erect theatre, with seating capacity of 700, to cost $50,000.

Improving Theatres

CANTON, ILL.—Charles Kuchan who recently took over lease on Princess Theatre, is making improvements and expects to re-open early in September.

ROCKFORD, ILL.—F. J. Klein Company, of Peoria, has contract to remodel Orpheum Theatre for Orpheum Theatre Company, to cost $40,000.

SPRINGFIELD, ILL.—F. J. Klein, 331 Main street, Peoria, is preparing plans for remodeling Chatterton Theatre, to cost about $200,000. Address George C. Hickox, Reisch Building.

DECATUR, IND.—Interior of Crystal Theatre will be remodeled and an addition erected 30 by 50 feet.

SOUTH BEND, IND.—Marshall Field & Company, of Chicago, has contract to decorate interior of Palace Theatre.

UNION CITY, IND.—Edward C. Wright, of Greenville, O., who recently purchased Union Grand Theatre, plans to expend about $10,000 for improvements.

CEDAR RAPIDS, IA.—Interior and exterior of Isis Theatre will be redecorated.

CEDAR RAPIDS, IA.—Lyric Theatre has been remodeled and redecorated, and renamed the Grand. Improvements cost $10,000.

PRATT, KANS.—Elite and Cozy Theatres, owned by Frank Meade, will be remodeled.

NEW ORLEANS, LA.—Poland Theatre is being remodeled and will reopen under management of Burnett & Dumaine early in September.

BALTIMORE, MD.—Suburban Amusement & Development Company, Park Heights and Belvidere avenues, Pimlico, will erect an addition to moving picture theatre, 35 by 113 feet, to cost $10,000.

*EASTHAMPTON, MASS.—W. F. Coyle has contract to rebuild two-story brick theatre and store building, 50 by 150 feet on Cottage street, for Joseph Rapulos, to cost about $50,000.

CAMBRIDGE, MINN.—Pipe organ costing $5,000 has been installed in United Theatre.

FARIBAULT, MINN.—Samuel P. Cornish and Fred H. Heywood have leased Sun Theatre and plan to make improvements.

TRACY, MINN.—Colonial Theatre has been renovated, redecorated and reopened.

KANSAS CITY, MO.—R. A. McGinity, 2517 Norton street, has contract to remodel theatre at 3034 Prospect street for Linwood Theatre Company.

KANSAS CITY, MO.—McCallum Construction Company has contract to rebuild interior of Century Theatre at 12th and Central streets for Butler Estate, to cost $110,000.

BINGHAMTON, N. Y.—Lyric Theatre plans alterations and an addition to theatre and store building on Water street.

NEW YORK, N. Y.—Bertwain Construction Company, 103 Park avenue, has contract for alterations to theatre at 315 West 34th street for Scottish Bodies of New York, northeast corner Seventh avenue and 36th street, to cost $200,000.

NIAGARA FALLS, N. Y.—Cataract Theatre Corporation has plans by Henry Spann, 52 West Chippewa street, Buffalo, for alterations to Cataract Theatre at 31 Falls street.

GREENVILLE, O.—Clyde N. and P. O. Chattin have sold their interest in Union Grand Theatre to Edward O. Wright. New owner will close house while improvements costing about $10,000 are being made.

BEND, ORE.—Improvements will be made to Grand Theatre, to cost $15,000.

EUGENE, ORE.—A. H. McDonald, owner of Castle Theatre, will expend $4,000 for improvements.

BEAVER FALLS, PA.—Lyceum Theatre is being renovated and will reopen early in September under management of B. Walken, with first-class program of pictures, vaudeville and occasional road shows.

McADOO, PA.—Frank Romano, an artist of Nesquehoning, has contract to repaint and fresco the interior of Palace Theatre.

PHILADELPHIA, PA.—Ketcham & McQuade, 1029 Brown street, have contract to make alterations to Imperial Theatre at 60th and Walnut streets, to include steel work, tile and marble floors, plastering electric lights, painting, monumental iron work, etc., to cost $32,000.

PITTSBURGH, PA.—Fred K. Becker, 3244 Piedmont street, Dormont, has contract for alterations to moving picture theatre at 2009 East Carson street, for Harry Finkel, manager Colonial Theatre.

WARREN, PA.—Liberty Theatre has been redecorated.

PROVIDENCE, R. I.—M. F. Williams, of the Strand, and Max Nathanson, of the Model Theatre, have purchased old Mayflower Theatre at Cathedral Square, and following extensive improvements, will re-open in September with three-a-week change in picture program.

MEMPHIS, TENN.—Orpheum Theatre has been redecorated and will reopen early in September.

ABILENE, TEXAS—Improvements to Palace Theatre, include specially built lobby and boxoffice.

DALLAS, TEXAS.—Improvements will be made to Palace Theatre, to cost $30,000.

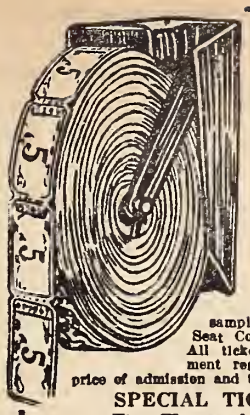
GRAHAM, TEXAS.—Improvements will be made to National Theatre, including remodeling, redecorating and new lobby.

MISSION, TEXAS—Interior of Mission Theatre has been redecorated.

WILLIAMSBURG, VA.—Palace Theatre is being enlarged and seating capacity increased to 500.

RICHMOND, W. VA.—Richwood Theatre & Amusement Company will rebuild theatre destroyed by fire.

MILWAUKEE, WIS.—Juneau Investment Company, 880 Layton Boulevard, has plans by H. C. Hengles, 445 Milwaukee street, for remodeling Juneau Theatre at 429 Mitchell street.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

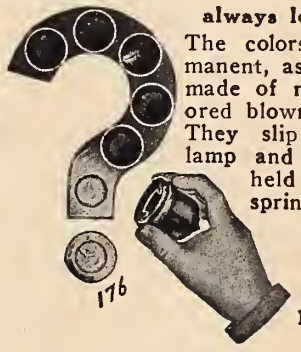
SPECIAL TICKET PRICES

Five Thousand $3.00
Ten Thousand 5.00
Fifteen Thousand 6.50
Twenty-five Thousand 9.00
Fifty Thousand 12.50
One Hundred Thousand....18.00

National Ticket Co. Shamokin, Pa.

Signs Colored with

RECO Hoods



always look fresh.

The colors are permanent, as hoods are made of natural colored blown glass. They slip over the lamp and are firmly held by a bronze spring.

Ask us more about them.

2 sizes
10 W-40 W

REYNOLDS ELECTRIC COMPANY
2624 W. CONGRESS ST.
CHICAGO, ILL.
Also make Flashers, Small Motors, etc.

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
Foreign Subscription: $7.00 or 35 francs per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

TITLES
FOR ALL PURPOSES—ANY LANGUAGE
10 Years Specializing in This Product
Assures You of the
BEST
Moderate Prices :: Quick Service
PREMIER TITLE COMPANY
356-358 EAST 33D STREET CHICAGO

Why Experiment with Poor Work?
Why Pay Exorbitant Prices?
Get in Touch with the
Standard Motion Picture Company
1005-1006 Mailers Bldg. Phone Central 2347 Chicago, Ill.
Developing—Printing. Special Title Work
Cheapest by far with Satisfaction Guaranteed

The Best Equipment Is Advertised
in
The Moving Picture World

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M..	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS

166 W. ADAMS ST. CHICAGO

AMERICAN

Fotoplayer

(Trade-Mark Registered)

The Musical Marvel Write for Catalogue

AMERICAN PHOTO PLAYER CO.

1600 Broadway New York City

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES

WRITE FOR CATALOG

ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

THEATER WANTED

Wanted—to BUY or LEASE theater in New York, Ohio, or Pennsylvania by an experienced and financially responsible party. Give full particulars in detail in first letter. Address "O. B.," care Moving Picture World, New York City.

THE CINEMA

NEWS AND PROPERTY GAZETTE

80-82 Wardour St.

W. I. London, England

Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN and IRELAND, LTD.

LA VITA CINEMATOGRAFICA

The Leading Independent Organ of Italian Film Trade

SUBSCRIPTION FOR FOREIGN COUNTRIES SIX DOLLARS A YEAR

Advertisements; Tariff on Application

Editorial Offices: TURIN (Italy)—Galleria Nazionale

Whiteside Opens Soon

The new Whiteside Theatre on Madison street in Corvallis, Oregon, will be ready in three weeks. The cost has been estimated at $115,000. With a seating capacity of 1,130, the theatre is the second largest in the state. The organ now being installed cost $20,000.

New House in Portland

Tibbetts & Garrigus will erect a theatre on 40th street and Sandy Boulevard, Portland, Oregon, as soon as plans being drawn up by Claussen & Claussen are completed. Bids are now being received by the various contractors. The building will cost $50,000, will seat 1,000, and will have four stories. The entrance will be on Sandy Boulevard.

Washington House Is to Cost $250,000

A large moving picture theatre, to be known as the Rivoli, is to be erected on Georgia avenues, between Garfield and Hamilton streets, northwest, Washington, D. C., according to an announcement by A. Marcus Notes, owner of a chain of Ninth street theatres.

The new house will seat between 1,500 and 2,000. It will cost in the neighborhood of $250,000, and will have all seats on one floor, without balconies or galleries.

The plans for the house show an extensive entrance lobby and foyer, with attractive rest rooms, offices, projection rooms, etc. Numerous exits are provided and the auditorium will be lavishly decorated and equipped with special lighting and ventilating. There will be no basement to the building. Stores will be located on both sides of the entrance lobby. The structure will be of fire-proof construction throughout.

A feature of the house will be an auxiliary open air theatre, of concrete construction, of exceptionally large dimensions, for use in warm weather.

234 Companies Formed in N. Y. this Year

During the nine months this year ending on September 30, there were formed in New York State a total of 234 motion picture companies, which when incorporated with the Secretary of State's office in Albany, showed a combined capitalization amounting to $9,688,100. The greatest number during any one month occurred in March, when 41 companies were incorporated, with a capitalization of $1,712,000. The lowest month was April, when 15 companies were incorporated with a capitalization of $274,000.

During the twelve months last year 455 companies, or about double what have been incorporated during the nine months this year, were formed in New York State. These represented a capitalization that amounted to $28,373,400. Last year the monthly record showed anywhere from 30 to 50 companies incorporating, and as a general thing, the capitalization was greatly in excess of that which has characterized the majority of companies formed this year.

$100,000 Concern Has Been Organized

The Distinctive Pictures Corporation, capitalized at $1,000,000, incorporated and filed papers in the Secretary of State's office at Albany during the past week. The directors are A. S. Friend, H. M. Hobart and C. S. Hervey of New York City

Only three other companies entered the motion picture business in New York State last week, and these were of comparatively low capitalization, including the Revue Productions, Inc., $10,000, Harry Kendler, Fay Fisher and Edith Gordon, all of New York; Empire Play Company, Inc., $20,000, Everett Moses, F. X. Bannon of Newark, N. J., and H. W. Wack, New York City; Criterion Theatre of Utica, Inc, $3,000, James D. Smith, Clarence E. Williams, Utica, and Winford H. Linton, Little Falls.

Criterion to Be New Utica Theatre

The Hippodrome in Utica, N. Y., is to be replaced by The Criterion, which when completed will be one of the finest theatres in central New York. Papers of incorporation have already been filed in Albany.

W. H. Linton, of Little Falls, best known as "Pop" Linton, is one of the well-known persons behind the project. Mr. Linton is treasurer of the Motion Picture Theatre Owners of New York State, and is now serving his sixth term. He has also been president of the Central New York Motion Picture Theatre Owners' Association for several years. He owns the Hippodrome in Utica as well as the Hippodrome and the Linton in Little Falls.

Others interested in the new theatre include James D. Smith of Utica, former Mayor of that city; Frank A. Empsall of Watertown, owner of the Avon and Strand in that city, and the Grand in Johnstown, and William Rubin of Syracuse, a well-known capitalist.

CLASSIFIED ADVERTISEMENTS

Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c

Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

FIRST-CLASS MUSICAL DIRECTOR at liberty. A-1 Baton man. (Violinist, conductor, composer, arranger.) Union man. American citizen, age 35. Refined, cultured personality. Thorough musician. Fifteen years a Musical Director best motion picture theatres. Complete library. Can originate and stage prologues. Perfect synchronization. Reliable. References. F. Alert, 491 State Street, Brooklyn, New York.

ORGANIST, thoroughly experienced, wishes location in East or Southeast. Artistic picture playing. Dependable, enthusiastic. Box 282, Moving Picture World, New York.

MANAGER—Successful Exhibitor-Manager, sixteen years' experience, desires to connect with high-class people looking for a practical man. Reference furnished as to ability, honesty and success. High-class theatre preferred. Address M. P. M., Post Office Box 556, Bridgeport, Connecticut.

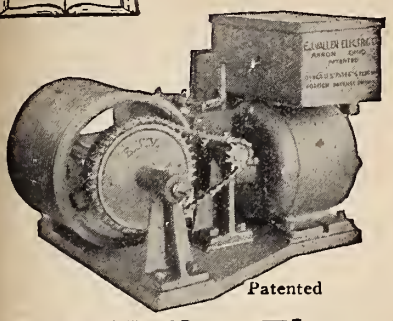
MANAGER — Presently employed, must make change account of health. 15 years' experience. Vaudeville combination and pictures. Seven years with largest circuit, wishes to go west, south or north. Foreign contract considered. Best references. Box 281, Moving Picture World, New York City.

MANAGER OR ASSISTANT MANAGER—By all around theatre man. 6 years' experience Op. Bkpr., etc. First-class connection only considered. Box 283, Moving Picture World, New York.

MANAGER—Four years' motion picture, booking, exploitation experience, live wire, desires connection with theatre, producers or exchange. Barnet Zuckerman, 71 Meserole Street, Brooklyn, N. Y.

SEE OUR CATALOGUE IN SWEETS

THE VALLEN AUTOMATIC CURTAIN MACHINE



Patented

Noiseless
Positive
Fool Proof
Economical
Guaranteed

E. J. Vallen Electrical Company
13 SOUTH CANAL STREET AKRON, OHIO

RAVEN HAFTONE SCREEN

Is selected where the quality of the picture is determined by the view from many seats rather than from the few seats directly in the reflective angle of the screen.

RAVEN SCREEN CORPORATION
ONE SIXTY-FIVE BROADWAY, NEW YORK

"It Is Time to Remodel"

The Theatre Reconstruction Studio

212 East Superior Street
Chicago, Ill.

Ideas Plans Execution
Artists Engineers Contractors

We Make the OLD—NEW

Commanding a complete organization trained and experienced in solving—

Architectural—Engineering, Ventilating, Lighting, Seating, Decorative and Equipment

Problems in connection with REMODELING of THEATRES. A Centralized and Unified Service which will *save you money.*

Write for further information on our unusual service today. We have remodeled scores of theatres all over the country and *saved* and *made* money for the Exhibitor.

Every day operating under old conditions means just that many days' loss of the increased profit bound to come under NEW conditions.

The Theatre Reconstruction Studio
212 East Superior Street CHICAGO, ILL.

B. F. PORTER TAKES OVER BIG CENTER

Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emer gency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.

B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

In Answering Advertisements, Please Mention Moving Picture World

LUDWIG G.B. ERB,
PRESIDENT

LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG. U.S. PAT OFF.

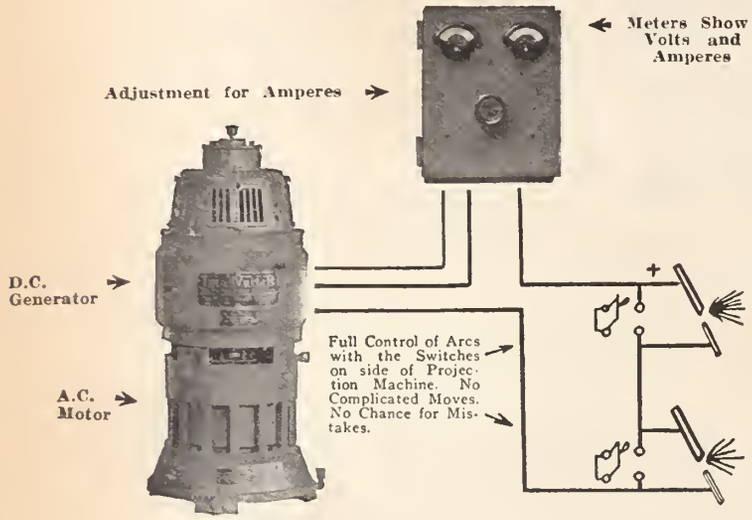
MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

TransVerteR

TRADE MARK


Meters Show Volts and Amperes
Adjustment for Amperes
D.C. Generator
A.C. Motor
Full Control of Arcs with the Switches on side of Projection Machine. No Complicated Moves. No Chance for Mistakes.
+

All Arcs in Series Two or More

Any Two Simultaneously. Same Amperes in Each Arc.

Gives a Perfect Dissolve

TransVerteR (double arc type), furnishes two perfect arcs in series simultaneously. Each is of the same amperage and light value.

In striking the second arc the one showing is not disturbed in the slightest degree. This gives a perfect dissolve. No ballast is used as automatic voltage is provided.

The projectionist, by a slight turn of a convenient control handle, can instantly increase or decrease the amperage generated and furnished to the arc, thus obtaining the light best adapted for the film being shown.

Write for Literature

The Hertner Electric Co.

1904 West 112th Street, Cleveland, Ohio

Mov-Ezy

(Means "Ease at the Movies")

IT'S A BUSINESS PROPOSITION

The Mov-Ezy theatre chairs have a direct effect upon the receipts of the box office. It's a business proposition.

They give theatres where they are installed something that their rivals haven't—chairs that really mean "Ease at the Movies."

Every Mov-Ezy is a comfortable, luxurious, individual chair with the added feature—and this is patented in the United States and foreign countries—the ability to be turned to either side to allow people to pass along the rows, **without the occupant getting up.**

Send for beautifully illustrated catalogue and learn what the Mov-Ezy will do for you.

Josiah Partridge & Sons Company, Inc.

529-541 MARBRIDGE BUILDING

47 WEST 34TH STREET, NEW YORK

Show Room **Sales Office**

DO YOU KNOW THE MEANING OF

"FILM FAST" ?

That is the name of a new

Projecting Reel

that will give you these Guaranteed Advantages—

1 Speed and ease of attaching film to reel—a patented spring allows just two fingers of one hand to firmly fasten film end—at once—quickly—no blind trying.

2 Speed in patching breaks—a superior steel and a design that came from studying your problems.

3 Durability—in the greatest degree, because it is a scientifically tested construction.

4 True running—always.

Patent Pending

Why not drop us a card and tell us it's up to us to "show" you? It will be a very friendly part of your permanent equipment.

ADDRESS

FRANK MOSSBERG CO.

P. O. Box 420

ATTLEBORO, MASS., U. S. A.

EASTMAN POSITIVE FILM

with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters on the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

After Practical,
Impartial,
Comparative Tests

Grauman's Million Dollar Theatre

Is Now Using

Power's Projectors

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Announcement

← AUGUST 1920

Power's used Exclusively by Grauman Circuit

Announcement

OCTOBER → 1922

Long and
Satisfactory Use
Explains Why

Grauman's Hollywood Theatre

Opens With

Power's Projectors

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

NEW YORK PUBLIC LIBRARY

Regional in News Value; National in Service

Moving Picture WORLD

Vol. 58, No. 9 OCTOBER 28, 1922 PRICE 25 CENTS

41 Great Paramount Pictures

NO 31

Jesse L. Lasky presents

Gloria Swanson

in A SAM WOOD PRODUCTION

"The Impossible Mrs. Bellew"

From the novel by David Lisle Scenario by Percy Heath

A Paramount Picture

Cast includes
Conrad Nagel
Richard Wayne
Robert Cain
June Elvidge

A mighty heart - drama staged in unbelievable beauty and luxury.

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

We Announce

Now in preparation for release

RICHARD BARTHELMESS

in

"Just a Song at Twilight"

with

EVELYN GREELEY & PEDRO de CORDOBA

Lest You May Not Know

This is *Not a re-issue*
This picture has never BEFORE been offered for sale, either nationally or otherwise
This picture is for THE STATE RIGHT MARKET pursuant to our promise to give to
STATE RIGHT EXCHANGES
REAL BOX-OFFICE VALUES

Dont Wait
Wire Now for Your franchise

PRODUCERS SECURITY CORPORATION

516 - 5th Ave. NEW YORK

PRODUCERS SECURITY CORPORATION
THE SEAL OF SECURITY
EST. 1919

"Bigger than 'Blood and Sand'"

At the Strand, Omaha, "The Old Homestead" broke the "Blood and Sand" record. Read this wire:

"Business steadily increased during our ten-day run until we had the best Saturday of the year. It drew better than 'Blood and Sand.' Enthusiastically received by press and public.

"A. H. BLANK."

And here's another:

"'The Old Homestead' established a new record for the week at the Empire, New Bedford, Mass. This is remarkable in that all the theatres opened with new shows on our fifth day and still we broke records.

"NORMAN M. DIXON."

"The Old Homestead"

is the one picture in all the world that every human being, old or young, rich or poor, highbrow or lowbrow, will cry over, and laugh over, and thrill over.

And here's a friendly tip to exhibitors — PLAY UP THAT CYCLONE. You can't say too much about it. It's positively the greatest spectacular effect ever achieved in motion pictures, and it brings down the house every time.

Jesse L. Lasky presents a

JAMES CRUZE PRODUCTION

"The Old Homestead"

WITH THEODORE ROBERTS

George Fawcett, T. Roy Barnes, Harrison Ford, Fritzi Ridgway. Adapted from Denman Thompson's play by Perley Poore Sheehan and Frank Woods. Scenario by Julien Josephson. A Paramount Picture.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Coming THE SIN FLOOD

Coming THE SIN FLOOD

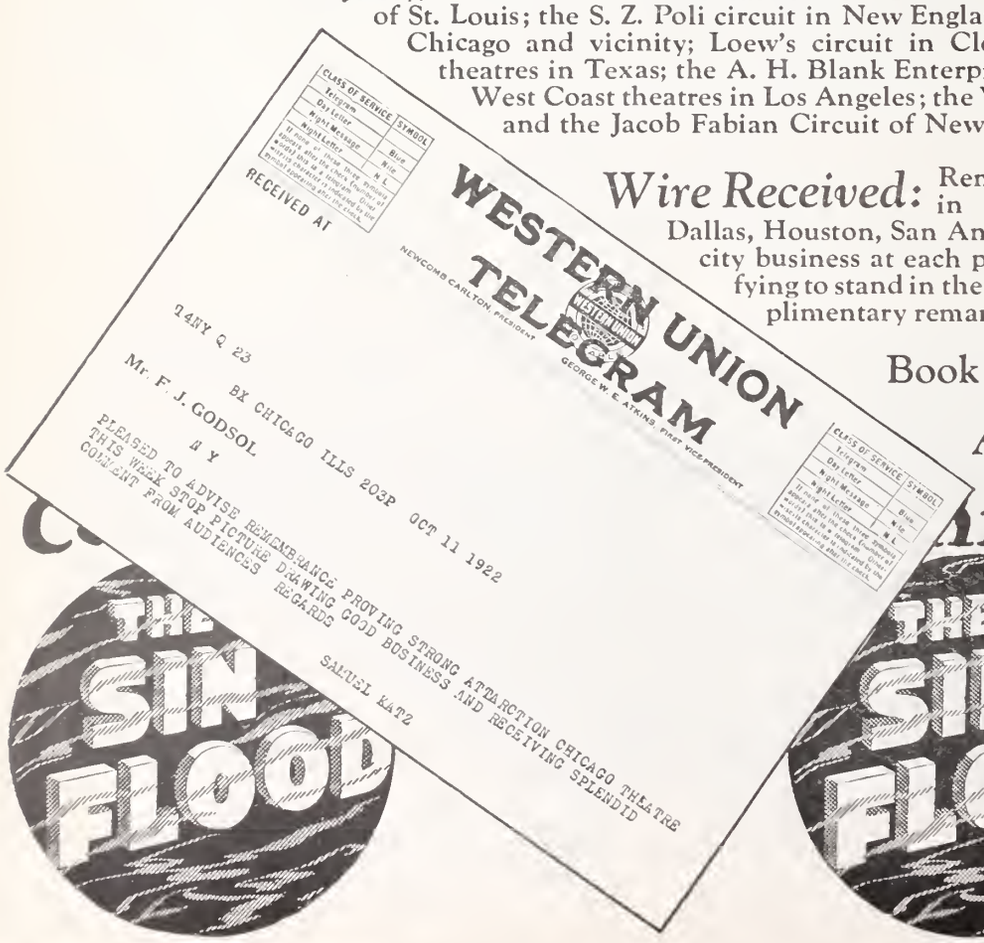
Coming THE SIN FLOOD

Coming THE SIN FLOOD

Rupert Hughes' Remembrance

Is Being Exploited to Clean Up Business by These Circuits and Houses

In the Jacob Lourie houses in Boston; by the Hoblitzel theatres in Dallas, Fort Worth, Houston and San Antonio for simultaneous showing; by the Balaban and Katz chain of theatres in Chicago; the Ruben & Finklestein circuit of Minneapolis; the Roth & Partington houses in San Francisco; the Bishop-Cass theatres in Denver and other Colorado cities; by the A. F. Bentlinger circuit of Indiana; the Jensen & von Herberg circuit of Seattle, Portland and the Far Northwest; the Libson houses of Cincinnati, Indianapolis and other cities; the Stanley circuit of Philadelphia; the Saenger theatres of New Orleans; the Keith and Proctor circuit of New York State and eastern New Jersey; the Turner-Dahnken theatres in San Francisco; the Skouras Bros. Enterprises of St. Louis; the S. Z. Poli circuit in New England; the Ascher Bros. theatres in Chicago and vicinity; Loew's circuit in Cleveland; the Robb & Rowley theatres in Texas; the A. H. Blank Enterprises in Iowa and Nebraska; the West Coast theatres in Los Angeles; the William Fox theatres in Detroit and the Jacob Fabian Circuit of New Jersey.



CLASS OF SERVICE | SYMBOL
Telegram | Blue
Day Letter | N L
Night Message | Night Letter

RECEIVED AT

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Q4NY Q 23

BX CHICAGO ILLS 203P OCT 11 1922

Mr F J GODSOL

N Y

PLEASED TO ADVISE REMEMBRANCE PROVING STRONG ATTARCTION CHICAGO THEATRE THIS WEEK STOP PICTURE DRAWING GOOD BUSINESS AND RECEIVING SPLENDID COMMENT FROM AUDIENCES REGARDS

SAMUEL KATZ

Wire Received: Remembrance broke records today in Hoblitzel Majestic Theatres. Dallas, Houston, San Antonio, Ft. Worth, Texas. Capacity business at each performance. It was most gratifying to stand in the lobby and hear the many complimentary remarks made about Remembrance.

Book Remembrance!

A Goldwyn Picture

Coming THE SIN FLOOD

Coming THE SIN FLOOD

Coming THE SIN FLOOD

Coming THE SIN FLOOD

Coming THE SIN FLOOD

Coming THE SIN FLOOD

John Barrymore in SHERLOCK HOLMES

Adapted from WILLIAM GILLETTE'S *stage play founded on* SIR CONAN DOYLE'S *stories. Directed by* ALBERT PARKER

Every Exhibitor Who Has Seen this Picture Is Strong for It!

You'll rave too when you see this corking attraction. Every player a star. When exhibitors use adjectives you can bet a production has the goods. Don't we know! We couldn't drag it from Broadway. At the Capitol $48,000 rolled into the till in one great week. The Cameo Theatre packed them in for fourteen additional weeks and Moss' Broadway across the street followed with a smashing attendance. Right now the Stanley in Philadelphia is counting record money for a week's run. It's your turn to cash in right now!

Ask Goldwyn!

A Few Of The Thrills

Alice Faulkner disappears from view.
The shadow of Moriarty on the wall.
Holmes blocks the murderous plot at the gas house.
Moriarty stages an attack on Baker Street.
The rescue of Alice from certain death.
Moriarty's disguise fools everybody but Sherlock Holmes
And a hundred other absorbing situations!

Coming THE SIN FLOOD

Coming THE SIN FLOOD

THE SIN FLOOD

THEIR MAJESTIES

Prince and Princess of Laughland

Mr. and Mrs.

CARTER DE HAVEN

ALL Hail the Royal Couple of Fun and Frolic!
Pampered pets of a million loyal subjects—
Prime favorites of a host of seasoned showmen—
Climbing ever upward on the wings of F. B. O. showmanship and their own globe-girdling popularity—
Here again with another broadside of sparkling comedy that packs all the concentrated smash of a Jack Dempsey knockout

"Entertaining The Boss"

Presented by P. A. Powers

Take this solemn tip from F. B. O. Watch the De Havens! These comedies in two-reels are made to order for the box-office by one of the greatest little comedians that ever trod the stage. Book them all SOLID, but especially their latest and greatest—"Entertaining the Boss."

Distributed by F. B. O.

FILM BOOKING OFFICES

OF AMERICA, Inc.

Main Offices: F. B. O. Building, 723 Seventh Ave., New York City

EXCHANGES EVERYWHERE

"The World's Sweetheart" in a Brand New Version of a World Classic All the World Loves

Mary Pickford's entirely new and just completed 1922 production of

"Tess of the Storm Country"

Now ready for booking—A picture that fascinates by its simplicity; captivates by its beauty; enthralls by its countless marvels.

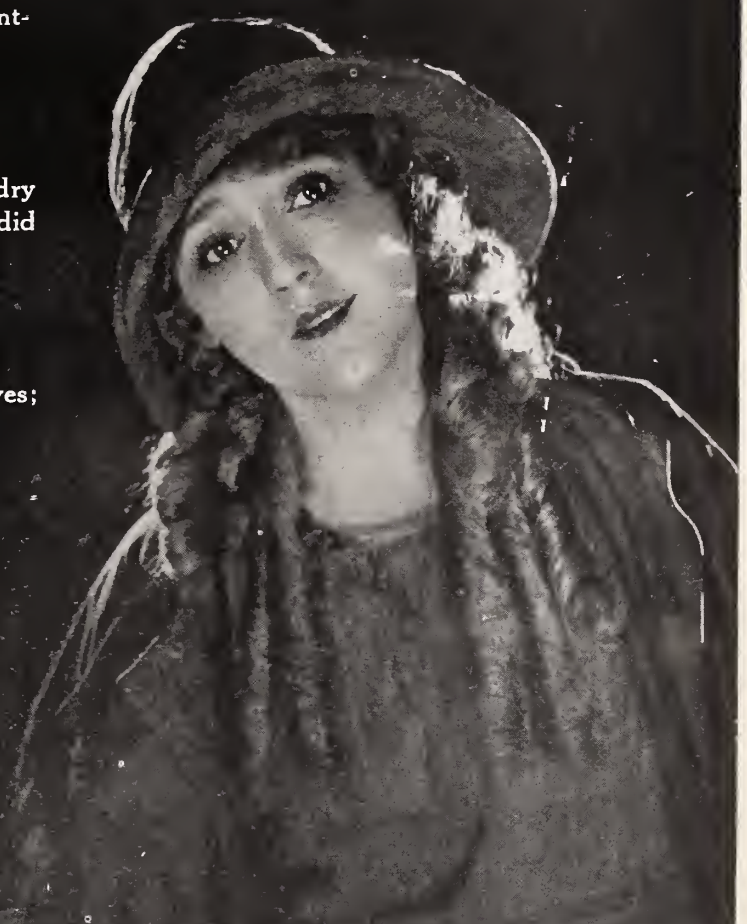
The Beautiful Mary Pickford

More beautiful than ever with the sunny curls and tawdry tatters, the rougish smile, quaint impudence and splendid faith of the inimitable Tess.

A New Tess in a New Picture

A picture so gripping that it hurts; so superb that it awes; so marvellous that it leaves one breathless.

The Crowning Achievement of Mary Pickford's Career



MARY PICKFORD

in

"Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rosher

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

"Played to the Biggest Crowds in a Year"

This is what Phil Gleichman of the Broadway-Strand, Detroit, said after showing Charles Ray's "A Tailor Made Man."

And again—"I heard a great many comments, but not one detrimental to the picture. Quite a few said it was the best they had seen in months."

"Sure It Will Please Every One Who Runs It"

And lastly—"I believe it the most satisfying picture I have played here in a long time, and am quite sure it will please everyone who runs it. I know that an exhibitor not only wants to do well with a picture but enjoys having his audience pleased.

This Picture Will Do Both"

Arthur S. Kane
presents

Charles Ray

in

"A Tailor Made Man"

by Harry James Smith
As produced by Cohan and Harris
in the United States of America
Direction · Joseph De Grasse

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

STRAND'S BIG GEO. ARLISS WEEK

George Arliss in the United Artists release "The Man Who Played God" at the Strand last week pulled a surprising business, with the house recording one of the biggest grosses that it has had in weeks.

Strand—"The Man Who Played God" (United Artists). Seats, 2,900. Scale, 30-50-85. George Arliss. Personal popularity held accountable for unusual business last week, with gross going to $32,281, one of best weeks Strand has had recently.

"Undoubtedly a Money Maker"

"Worthy to rank as one of the greatest pictures of the year. Will send any audience away happy. Will undoubtedly be a big money maker for exhibitors."—Exhibitor's Herald.

Distinctive Productions, Inc.
presents

GEORGE ARLISS

in

"THE MAN WHO PLAYED GOD"

From a play by Jules Eckert Goodman founded on Gouverneur Morris's story of the same name
Scenario by Forrest Halsey
Photography by Harry A. Fischbeck
Art Director — Clark Robinson
Direction by Harmon Weight

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

"A Woman's Woman" is a
Woman Every Woman Knows

And every woman in every city will want to see this tremendously human drama on the screen.

A Ready-Made Market

Here is the exhibitor's big market for this powerful close-up of American home life of today.

"A Woman's Woman"

"Is a picture that everyone will talk about and send others to see," says the Trade Review. And this from the Motion Picture News—"We predict for this production much favorable comment and

Real Success at the Box-Office"

Albion Productions Incorporated
presents

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Giblyn Production

Adapted from Mrs. Nalbro Bartley's Saturday Evening Post story of the same name

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

From an Editor to the Exhibitor

"The main trouble with movies is their sameness. The public is hungry for novelty as every showman knows—novelty in entertainment and novelty in exploitation," says W. A. Johnston in Motion Picture News.

"The Glorious Adventure"

Gives distinct novelty in entertainment to every audience and big opportunity for novelty in exploitation to every exhibitor.

A Distinctive Novelty With New Dramatic Situations

Here is the exhibitor's golden chance to get away from the every-day kind of picture. Book right now this first all-color, feature-length photoplay.

It's New—It's Novel—It's Different

J. STUART BLACKTON

presents

Lady Diana Manners

in his own story

"The Glorious Adventure"

The First Prizma Color Photoplay
Scenario by Felix Orman

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

JIMMIE ADAMS

CameO
CLEAN CUT COMEDIES

VIRGINIA VANCE

E. W. HAMMONS PRESENTS

CRASH

Featuring

JIMMIE ADAMS

With Virginia Vance

CRASH, the first of Educational's series of twenty-four one-reel CAMEO COMEDIES, will be released November 12th.

Cameo Clean-Cut Comedies are fast—mighty fast! They are productions; not the type of so-called comedy exhibitors are accustomed to receive in one reel.

The casts are headed by JIMMIE ADAMS, supported by Virginia Vance, a new-comer to the screen but a young lady of marked comedy ability.

Educational's Branches will be pleased to screen CRASH for you, and a little later PITTER PATTER and ONCE OVER also.

We advise your early inspection.

Book KINOGRAMS—All the News of All the World

They are among Educational's Nationally Advertised Short Subjects

Educational Pictures
"THE SPICE OF THE PROGRAM"

They are among Educational's Nationally Advertised Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. HAMMONS, President*

OF COURSE THEY ENJOY A LAUGH!

DO YOU ENJOY A REAL GOOD LAUGH ?

THEN go right out to-night and visit a motion picture theatre showing any of the following famous brands of comedies, all EDUCATIONAL PICTURES:

CHRISTIE COMEDIES
HAMILTON COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
EARL HURD COMEDIES
TONY SARG'S ALMANAC
TORCHY COMEDIES
CAMEO COMEDIES

Every one of these motion pictures cost, to produce, as much in time, thought and money as was formerly spent only on feature pictures. Artists who have brought joy and laughter to millions will entertain you—such characters as:

Lloyd Hamilton
Bobby Vernon
Neal Burns
Dorothy Devore
George Stewart
Vera Steadman
Lige Conley
Jimmie Adams

and many others. The pictures are built up from genuinely humorous situations which are at the same time *possible* situations—ones you have been in yourself.

Maybe, too, you would enjoy scenic dramas like the WILDERNESS TALES, by Robert C. Bruce, or current news as portrayed in KINOGRAMS, or the fine screen presentation of THE ADVENTURES OF SHERLOCK HOLMES by Sir Arthur Conan Doyle.

They are all EDUCATIONAL PICTURES, and can be identified by our trade-mark on posters and lobby-cards in theatre entrances.

When You See This,
Go In - - -
It's the Sign of a
WHOLE Evening's Entertainment

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
EXECUTIVE OFFICES—NEW YORK

ALL THE TWENTY-FOUR MILLIONS

Who will see THIS AD in

THE SATURDAY EVENING POST (November 4th Issue)

THE LADIES' HOME JOURNAL (Later Issue)

Enjoy a Real Good Laugh!

Book Educational's Nationally Advertised Short Subjects and—Let People Know You've Got 'Em

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. HAMMONS, President*

A Sensational Box-Office Crash!

Shake Hands with Every Dollar in Your Town with This One

Naturally—It's an F. B. O. Release

Here, Mr. Showman, is a box office proposition with which you can lasso every loose shekel within a radius of twenty miles. It has EVERYTHING—and then some!

Rattling plot—lavish scenes—bizarre costumes—great suspense—great mystery—big love—big hate—together with truly amazing scenes revealing the furious night life of the wickedest city in the world.

This one has CLASS. But, more important still, it is EXPLOITABLE! Our special brand of super-showmanship and exploitation, provided in our big press sheet, will send it kiting across for a tidy profit. Book it RIGHT NOW!

Distributed by
Film Booking Offices
of America, Inc.

We sell showmanship and exploitation as well as motion pictures.

"The BROADWAY MADONNA"

DIRECTED BY HARRY REVIER

The Picture That Will Make You Get the Fire Dept's O. K. for Allowing You to Pack the Extra Crowds In

Always the Best! Now Better than Ever!

Two Reel Features

JACK LONDON

ONE of the greatest box-office names in the business. They will all want to see his famous Stories of the Sea produced in a series of eight two-reelers starring JACK MULHALL.

ROY STEWART

FAMOUS feature star, hero of "The Radio King," in a series of eight two-reel action thrillers of the big lumber country.

HARRY CAREY

THE best of his big feature successes made into two-reel fast-action thrillers. If your patrons like wholesome, entertaining thrillers, packed with adventure and romance they'll go wild over these.

One Reel Features

NEELY EDWARDS

FUNNIEST tramp comedian on stage or screen, in his side splitting comic adventures as "Nervy Ned." He'll put any audience in a good humor—a great big asset to any program.

LEWIS SARGENT

IN a series of laughable and lively antics. His Messenger Boy comedies are really funny and refreshingly novel. Play them—they're sure to please.

UNIVERSAL SHORT FEATURES

NOW YOU CAN GET

THE FIRST OF UNIVERSAL'S Prosperity NINE

FRANK MAYO

Supported by Sylvia Breamer and Harry Carter

in

"WOLF LAW"

An amazing story of adventure and romance in old Missouri and the Ozarks

From the novel by Hugh Pendexter

Directed by STUART PATON

Presented by CARL LAEMMLE

UNIVERSAL'S PROSPERITY 9

Here Are the Other Eight

LOIS WILSON (Courtesy of F. P.-L. Corp.) in "Broad Daylight"

HERBERT RAWLINSON with Barbara Bedford in "Another Man's Shoes"

GLADYS WALTON in "The Lavender Bath Lady"

ED (HOOT) GIBSON in "Ridin' Wild"

RALPH GRAVES Matt Moore in "The Jilt"

FRANK MAYO in "The Altar Stairs"

COLLEEN MOORE and CULLEN LANDIS in "Forsaking All Others"

HERBERT RAWLINSON in "One Wonderful Night"

Look Before You Book!

UNIVERSAL ATTRACTIONS de LUXE

ANYONE CAN MAKE MONEY WITH THESE CHAPTER PLAYS

"World's Greatest!"

"I COULD accommodate just about half of all trying to get admission. Buffalo Bill is the world's greatest continued picture."
O. L. Meister,
Whitehouse Theatre, Milwaukee

"In the Days of Buffalo Bill"

Starring
ART ACORD

The Supreme Achievement in Chapter Plays

Story by Robt. Dillon

Directed by
Edward Laemmle

"Box Office Magnet!"

"LIVE showmen will find this serial a box office magnet, due to the wide appeal and the large range of excellent exploitation possibilities."

M. P. World

"The Radio King"

with
AN ALL STAR CAST
featuring
ROY STEWART
as the Radio King
Louise Lorraine
as the girl in the case
Sidney Bracey
as the wizard of the Air
Ernest Butterworth
as Jimmy the Boy Detective

Directed by
Robt. Hill

Get Ready
for a Thrill in Every Land on the Globe

"AROUND the WORLD IN 18 DAYS"

Starring
William Desmond

Directed by
Reeves Eason

The Strongest Chapter Plays on the Market

Presented by
CARL LAEMMLE

UNIVERSAL

PLAYGOERS PICTURES
PRESENTS

Tracks

A
NOBLE JOHNSON
PRODUCTION

A Western enriched with a deeper human interest than usual.—*Moving Picture World.*

Well done and creates good thrills.—*Exhibitors Trade Review.*

An appealing feature is the REAL horse riding.—*Motion Picture News.*

A Western, through and through, but produced with all the skill, the plot development and care lavished upon a big drawing room drama or domestic life story.

Add to this the thrills, with wonderful scenic backgrounds and here is A picture.

Bill Patton, Noble Johnson and Beatrice Burnham.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC.

A Rippling Rollicking 5 Part Comedy

Old boy Bluebeard may have been the original lady-killer, but our hero could knock-'em-dead, too!

In Paris—home of pleasure and play, beauty and lure—with girls, girls, everywhere.

Until it got to be too much of a good thing.

So he ran away—straight into the arms of the only girl he ever really wanted to marry.

You've been looking for a novelty feature. Unusual, enticing, possessing the appeal which gets attention and attendance.

This is it. Five reels of romantic adventuring along the boulevards of Paris.

The posters match the sparkle of the action. Exploitation and advertising copy in the campaign book like this:

SMART as a gown designed by Poiret.

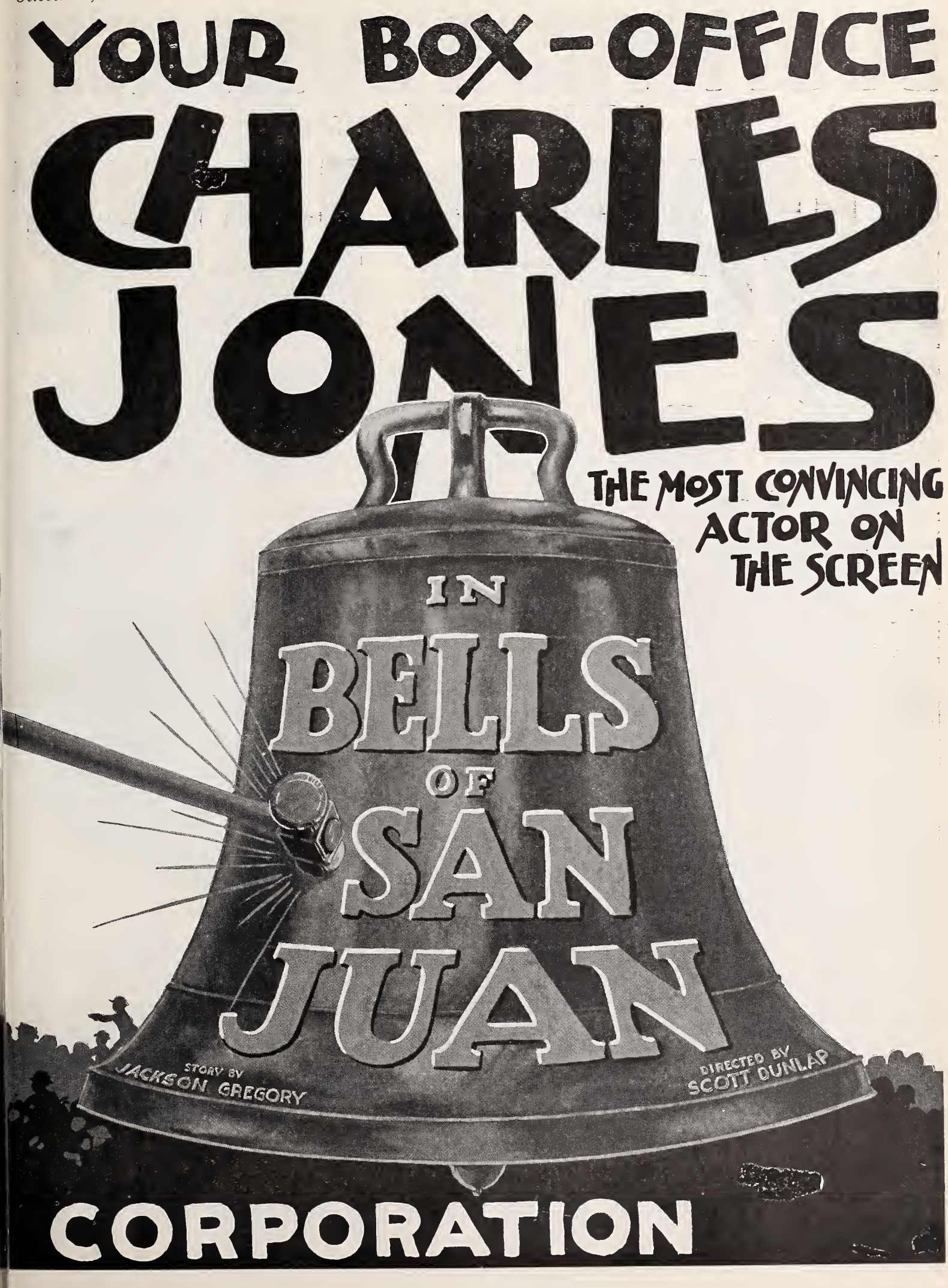
INVITING as a demoiselle's wink.

SPICY as a whispered scandal.

What a play you can make on "One Night in Paris!"

Boulevard and Cafe Life at its gayest

RINGS THE BELL IN
WILLIAM FOX PRESENTS
BOOK NOW
CHARLES JONES
IN BELLS of SAN JUAN
TODAY
CHARLES JONES
FOX
IS INDEPENDENCE & STRENGTH
FOX FILM


YOUR BOX-OFFICE
CHARLES JONES
THE MOST CONVINCING ACTOR ON THE SCREEN
IN
BELLS OF SAN JUAN
STORY BY JACKSON GREGORY
DIRECTED BY SCOTT DUNLAP
CORPORATION

BOOM YOUR BUSINESS!

WILLIAM FOX presents

LUPINO LANE

IN

THE PIRATE

DIRECTED BY JACK BLYSTONE

You'll ROAR with laughter at the comedy and you'll laugh again when you check up the BOX OFFICE

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

THEY WIN THE LOVING CUP FOR POPULARITY

POPULAR PICTURES MAKE POPULAR THEATRES

WILLIAM FOX
PRESENTS
THE FIRST FIVE OF THIS SEASON'S BLUE RIBBON WINNERS

MONTE CRISTO

WITH JOHN GILBERT

ALEXANDRE DUMAS' IMMORTAL ROMANCE
A VERITABLE TREASURE CHEST FOR EXHIBITORS EVERYWHERE

DIRECTED BY
EMMETT J. FLYNN

NERO

NOW SCORING A TRIUMPH IN THE LEADING THEATRES THROUGHOUT THE COUNTRY AFTER A SEASON'S SUCCESS ON BROADWAY

STAGED IN ITALY BY J. GORDON EDWARDS

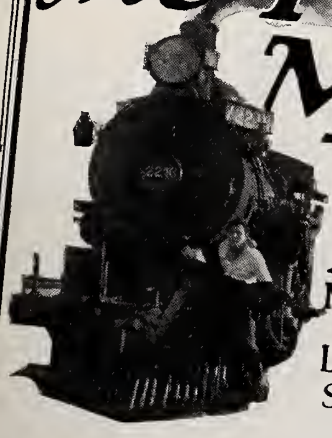
Silver Wings

WITH MARY CARR

A 100 PER CENT ENTERTAINMENT FOR THE WHOLE FAMILY

DIRECTED BY
EDWIN CAREWE AND JACK FORD

The FAST MAIL



WITH CHARLES JONES

AN HONEST MOTION PICTURE

From
LINCOLN J. CARTER'S STAGE SUCCESS

DIRECTED BY
BERNARD J. DURNING

A FOOL THERE WAS

INSPIRED BY RUDYARD KIPLING'S POEM "THE VAMPIRE"

PORTER EMERSON BROWNE'S STAGE SUCCESS

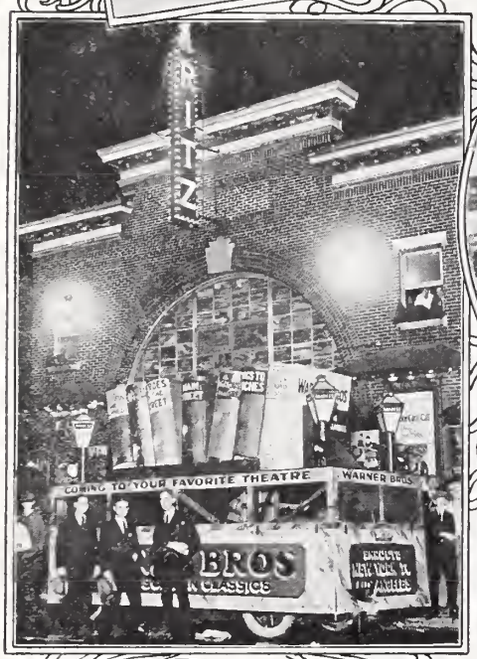
DIRECTED BY
EMMETT J. FLYNN

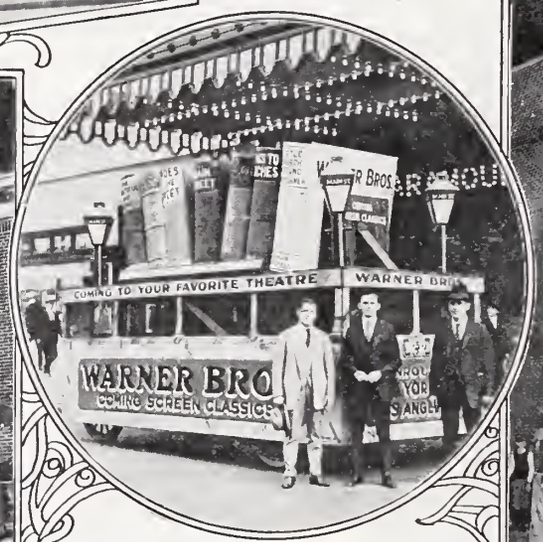
FOX FILM CORPORATION

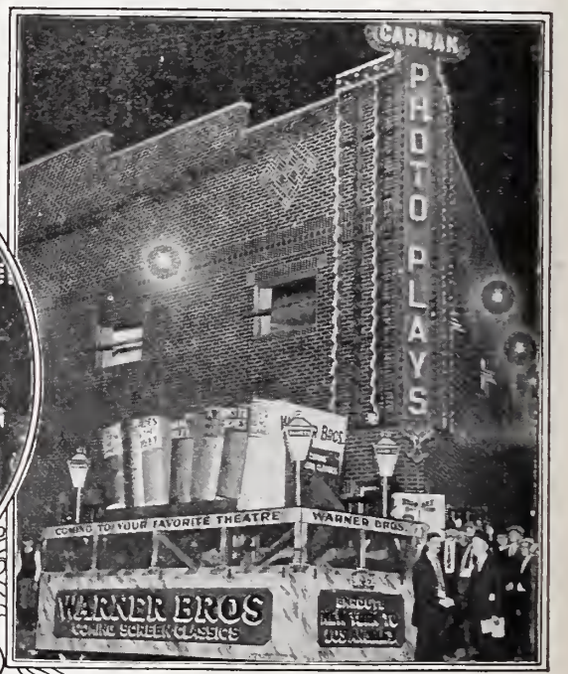
WARNER EXHIBITOR

Unlimited co-operation is assured exhibitors who book a Warner Brothers Classic of the Screen.

Our productions are sold 100% throughout the country. And our entire efforts are now concentrated in selling the picture to the public so that you, Mr. Exhibitor, can reap the benefits when you show our attractions.



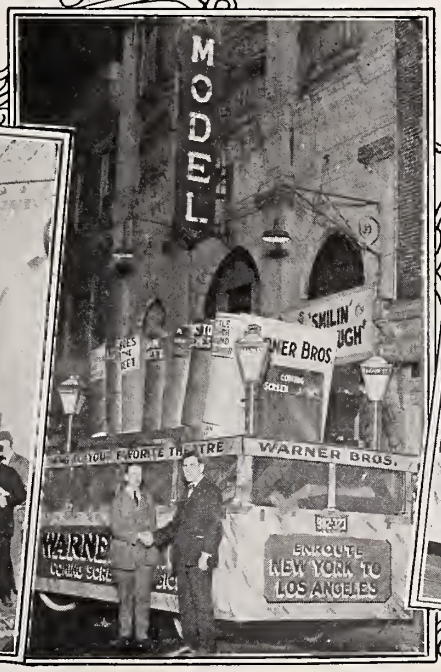




BROTHERS

CO-OPERATION

The first stop of our transcontinental float was made in Philadelphia. These pictures of the float in front of the various theatres in that city are convincing proof of the co-operation we are according exhibitors. The tour of the float is but part of our nation-wide publicity and advertising campaign.



What Exhibitors Want to Know About

SHADOWS

Presented by B. P. Schulberg — A Tom Forman Production

Adapted by Eve Unsell and Hope Loring. *Photography by Harry Perry*

CAST

IN keeping with our announcement that "Every Preferred Picture will be portrayed by a cast of artists whose names are well known to the public," we call your special attention to the cast of "SHADOWS."

Lon Chaney, in a Chinese character, does the finest work of his career—and he reaches your theatre just when his name is one of the greatest box-office magnets.

Harrison Ford, one of the most popular leading men in pictures, having shared honors with Norma Talmadge in "Smilin' Through" and made a hit in "The Old Homestead", appears in a powerful role as a young minister.

Marguerite De La Motte, heroine of "The Three Musketeers" and "The Mark of Zorro," and a girl of wondrous beauty and talent, has the finest opportunity of her career as the young wife.

John Sainpolis, incomparable artist and celebrated for his work in "The Great Lover," "The Four Horsemen," etc., gives one of his best characterizations as Nate Snow.

Walter Long, who added to a notable record as the bandit chief in "Blood and Sand," is here a wolf of the sea.

Buddy Messenger, the famous boy actor, is in the best part he ever had as "Mista Bad Boy."

STORY

WE proclaim "Shadows" the greatest story ever told in motion pictures because it has heart interest without hokum, love interest without mush, romance without riot, thrills without

It's a Preferred Picture

Produced by

PREFERRED PICTURES-INC.

B.P. Schulberg -*Pres.* J.G. Bachmann-*Treas.*

We'll Pay For Our Mistakes—

We Confidently Proclaim

SHADOWS

The Greatest Story Ever Told In Motion Pictures

Adapted from Wilbur Daniel Steele's famous prize story, "Ching, Ching Chinaman."

number and a climax without any ragged edges. It builds up continually and never lags on its way to a surprising and startling finish. It was written by Wilbur Daniel Steele, held to be America's greatest living story writer, and was the prize story of the Edward J. O'Brien selection. It appeared originally as "Ching, Ching, Chinaman" in Pictorial Review, and the 2,000,000 readers of that publication will form the nucleus of a far greater audience for the picture.

TITLE

SHADOWS" was adopted as the title, because it has mystery, meaning and merit as a box-office aid. It has the advantage of being a one-word title and lends itself admirably to advertising and exploitation.

DIRECTION

TOM FORMAN, director of "Shadows," needs no introduction to exhibitors who played the Thomas Meighan features, "City of Silent Men," "The Easy Road" and "White and Unmarried." His abilities were proved there, but they were only promises of the greatness he has attained in directing "Shadows." Here he takes his place among the real geniuses of photoplay direction.

PHOTOGRAPHY

EXHIBITORS and critics who appreciated the exquisite photography of "Rich Men's Wives," will get a thrill when they see the artistic results obtained by Harry Perry in "Shadows." Preferred cameramen, electricians and technicians worked day and night, unceasingly, for 72 hours making some scenes, and their efforts were rewarded with results that add to their own fame and enrich the artistic side of pictures.

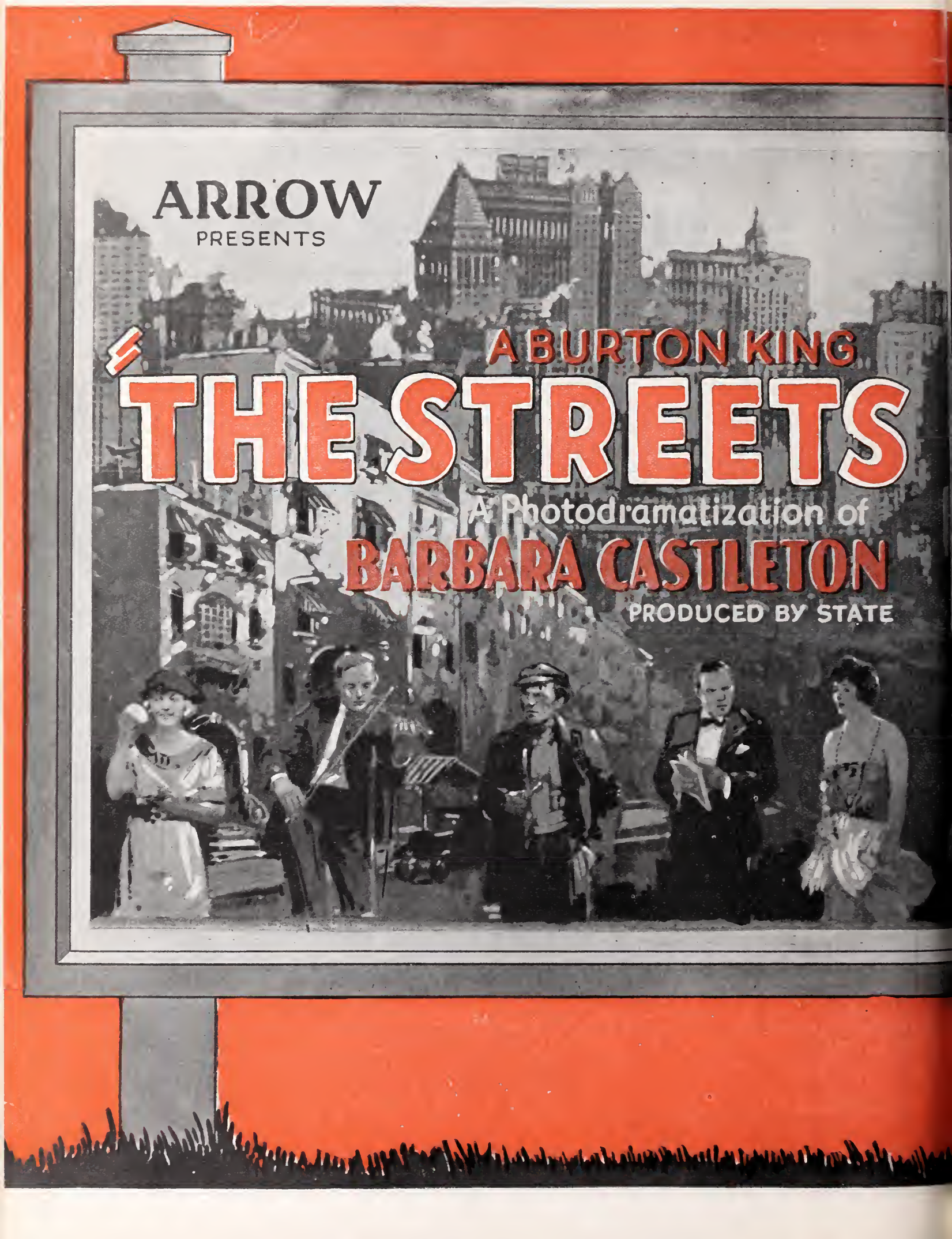
It's a Preferred Picture

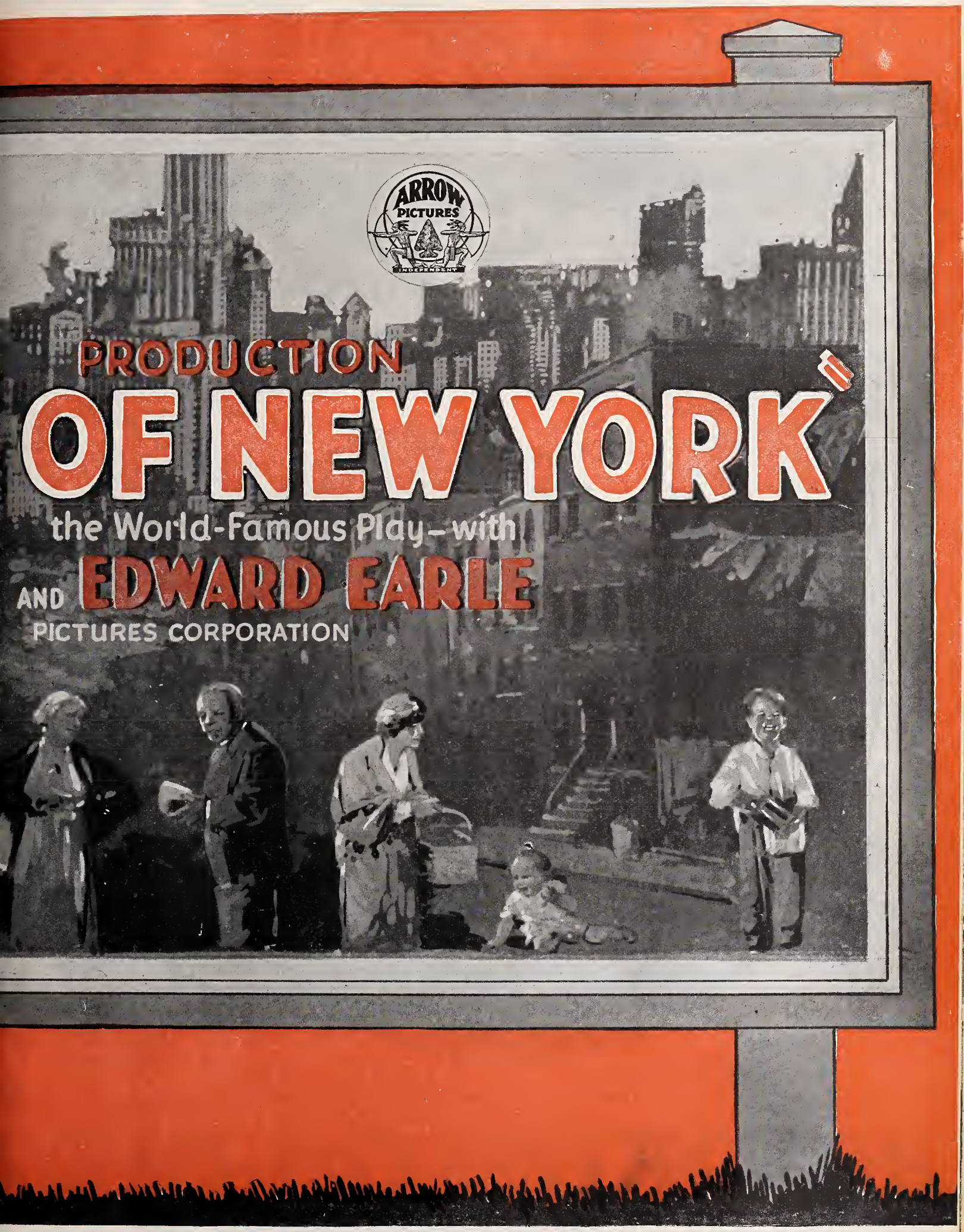
Distributed by

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

If You'll Pay For Our Successes!


ARROW
PRESENTS
A BURTON KING
THE STREETS
A Photodramatization of
BARBARA CASTLETON
PRODUCED BY STATE


ARROW
PICTURES
PRODUCTION
OF NEW YORK
the World-Famous Play—with
AND EDWARD EARLE
PICTURES CORPORATION

W

6th

of the

HODKINSON BIG 7

Distributors of Official Urban Movie Ch

LL ROGERS

he "HEADLESS HORSEMAN"

The most sophisticated theatre audiences in America pay as high as $10 a seat to see Will Rogers, Star of the Ziegfeld Follies and one of the biggest drawing cards on the American Stage.

In "The Headless Horseman" you have six reels of the inimitable Rogers at his best!

As Ichabod Crane, in the picturization of "The Legend of Sleepy Hollow," Rogers gives the screen one of the most finished bits of fine comedy ever run through a projecting machine.

Forty-eight publishers have issued this book in one form or another, and it is available in fifty-three different editions. Hundreds of thousands of copies have been sold; it is justly considered "The best known short story in the English language."

Here you have a ready-made audience that includes every man, woman and child who has ever languished with Ichabod over the charms of Katrina, or felt the goose-flesh creep at the weird and ghostly night-riding of "The Headless Horseman."

Adapted from

WASHINGTON IRVING'S

"LEGEND OF SLEEPY HOLLOW"

a **C.S.Clancy** *Production*

FOR FALL RELEASE

and Literary Digest's "Fun From the Press"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

MARION DAVIES

Two Continents are
singing the praises of

"When Knighthood Was in Flower"

Cosmopolitan Productions' wonder picture.

At the Criterion Theatre, New York

"When Knighthood Was In Flower" is now in its sixth week. During that time there has not been a single vacant seat at any performance and the turn-away from the box-office has averaged a thousand daily.

At the Roosevelt Theatre, Chicago

"When Knighthood Was In Flower" opened October 11th with thousands unable to gain admittance. In order to accommodate the enormous crowds the doors are now being opened at 9 A. M. and performances started at 10.30. Yet thousands are being turned away.

At the Scala Theatre in London

This American-made picture drew such a tremendous crowd at the opening October 2nd that the police had to hold back the throngs and traffic was retarded for blocks. It has been playing to the capacity at the Scala since.

"When Knighthood Was in Flower"

Also opens for indefinite runs at Grauman's Rialto, Los Angeles, October 16th; Columbia Theatre, Washington, October 23rd; Park Theatre, Boston, October 26th; Garden Theatre, Milwaukee, October 28; Royal Theatre, Kansas City, October 29th, with other leading cities opening as rapidly as possible.

"The most amazingly beautiful picture ever made."
—N. Y. Evening Mail

Directed by
ROBERT G. VIGNOLA

Settings by
JOSEPH URBAN

Created by
COSMOPOLITAN
PRODUCTIONS

A
Paramount
Picture

IN

WHEN KNIGHTHOOD WAS IN FLOWER

Vitagraph Announces Twelve Great Specials

A Notable Selection From the World's Best Available Screen Material

VITAGRAPH announces the acquisition of rights to novels and plays from twelve of the world's famous authors and playwrights —each story a masterpiece from the pen of a master. This series of special productions will be one of the greatest achievements in the history of motion pictures.

EACH story has been selected with the greatest care by men who know what the public wants. Although no two are alike in theme and plot structure, each embodies the necessary ingredients of strong human interest and vital, universal appeal that enter into the making of big, powerful, box office attractions.

STUDY the list carefully. ***Each one an assured success.*** Vitagraph's faith is pledged that none will be disappointed in the quality of the finished work.

VITAGRAPH feels that the public and the exhibitor will confidently look forward to the brilliant production of this illustrious series with something of the pleasure we take in announcing it.

S P E C I A L S

THE NINETY AND NINE . . . — **Ramsay Morris**

Hunted and haunted, he touches the lowest depths. The exalted faith of a girl lifts him from the mire. Through a blazing forest he drives, sacrificing all, to prove his redemption.

MASTERS OF MEN . . . — **Morgan Robertson**

An epic of the sea. On its merciless waters, a boy's character is moulded. The mountains from which he once fled, become mole-hills. He returns to play a man's part.

THE MAN NEXT DOOR . . . — **Emerson Hough**

Scorning convention, she brings to the narrow city a breath of the wide spaces. But there is a charmed circle she cannot hope to enter—until she meets "The Man Next Door."

A READY MADE HUSBAND . . — **Rupert Hughes**

She steals Tom's good looks, Dick's happy disposition, Harry's taste and breeding—and more,—and makes herself a perfect mate. Then what,—and what of the "remnant" youths?

HIDDEN HOUSE . . . — **Amelie Rives**

A story of weird happenings and ghostly sensations. In the shell of this beautiful girl are imprisoned two natures—one fostered by the maniacs who reared her—the other crying for love—and release.

THE KIDNAPPED MILLIONAIRES . . — **Frederick Upham Adams**

When several of the country's most powerful financiers are strangely missing, there is havoc in the world's markets. An heiress and an editor, after sensational adventures find them—and love.

MY MAN . . . . — **Edith Ellis**

Deserted by her husband, and with a baby to care for, she finds that society demands awful retribution for a crime. Through, the light of faith burns brightly, until vindication comes.

THE MAN FROM BRODNEY'S . . — **George Barr McCutcheon**

An island rich with rubies and sapphires. Into the struggle comes the man from Brodney's. He is of fighting stock—luckily for him, and the Princess.

A SHOP GIRL . . . — **C. N. and A. M. Williamson**

She is a shop girl—a model; while he is a millionaire. Love tries to bridge the gulf between them, while caste and convention seek to widen it. A world-old battle.

STEELE OF THE ROYAL MOUNTED . . — **James Oliver Curwood**

A tensive drama of God's country, where the weak fall by the wayside—and only the strong survive. A tale of throbbing, vital impulses, told by one who has been there.

THE TENDERFOOT . . . — **Alfred Henry Lewis**

A thriller of the West. "Tenderfoot" describes him—but he learns fast. The worm finally turns and, in turning, bumps into a lot of adventure and romance.

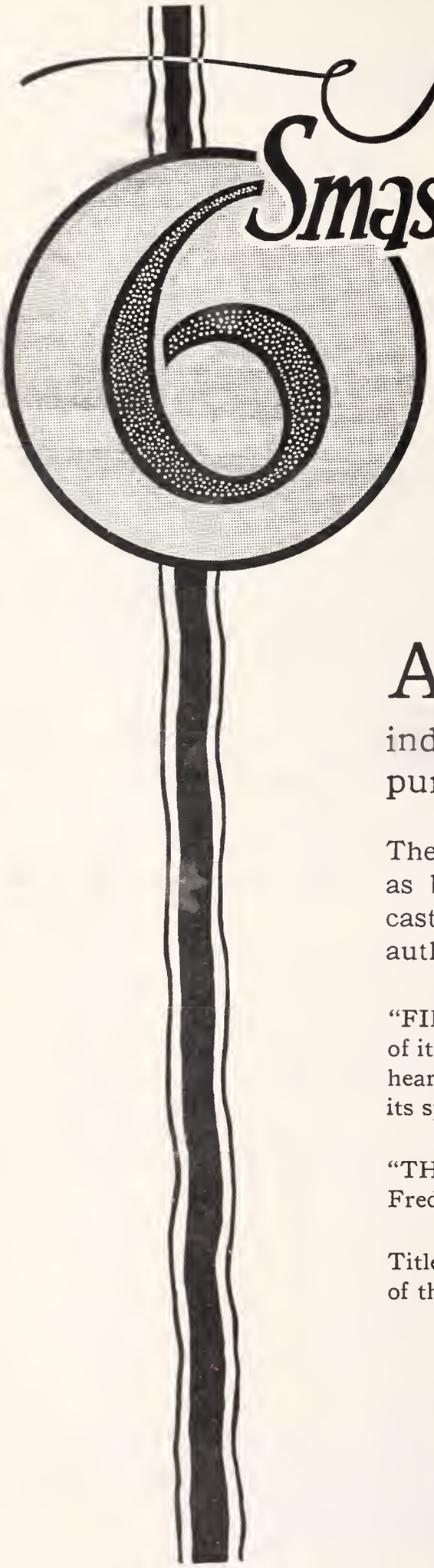
WHO'S WHO . . . . — **Richard Harding Davis**

Officially he was dead. Nor can he return to life without extreme peril to himself. Then comes news of the "dead man's" inheritance—and the girl, and he is in a quandry.

A New Standard of Excellence in Screen Entertainment

VITAGRAPH

ALBERT E. SMITH PRESIDENT



Announcing Six Smashing Photo Dramas for Independent Exchanges

AS "SURE-FIRE" a group of productions as has ever been offered in the independent market. Six pictures, six punches—a money-grabbing knock-out.

These pictures have everything to recommend them as box-office smashes—high-class productions and casts, expert direction, strong stories by popular authors, big publicity and exploitation titles.

"FINGER PRINTS", the first of the six, is now ready. Back of its striking title is a picture brimful of action and suspense, heart interest and dramatic power. Joseph Levering directed its splendid cast, and Joseph W. Farnham edited it.

"THE SEVENTH NOON", from the famous novel by Frederic Orin Bartlett, is in preparation.

Titles and other details will be announced shortly of the rest of the series—

The Smashing Six

HYPERION
Pictures Corporation
220 West 42nd Street
New York City

CONSTANCE
TALMADGE
as MING TOY in
EAST is
WEST
Our
charming
star in
her first big
dramatic
role

"She belong to Charlie Yong. Go back to Chinatown now."

"Maybe Ming Toy better go 'way – forget she love you Billy Benson."

Cast of Characters

MING TOY
Constance Talmadge

Billy Benson	Edward Burns
Lo Sang Kee	E.A. Warren
Charley Yong	Warner Oland
Hop Toy	Frank Lanning
Chang Lee	Nick de Ruiz
Jimmy Potter	Nigel Barrie
Mrs. Benson	Lillian Lawrence
Mr. Benson	Winter Hall
Proprietor of Love Boat	Jim Wang

Aboard the gorgeous but hideous love boat – Ming Toy is to be sold to the highest bidder.

Presented by Joseph M. Schenck

A FIRST NATIONAL ATTRACTION

SEVERAL millions have laughed and cried their handkerchiefs wet over this love tale of little Ming Toy "99% American girl" and brave, handsome Billy Benson—

EAST IS WEST

is 8 reels of wonderful entertainment beautifully and lavishly produced. It is a notable contribution to the art of the screen.

Directed by SIDNEY FRANKLIN
Adapted by Frances Marion from the play by Samuel Shipman and John B. Hymer.
Produced by William Harris Jr.
Photography by Antonio Gaudio.
Art Direction by Stephen Goosson

Charlie Young decides to steal Ming Toy

As a stage play "EAST is WEST" played over two years on Broadway.

It played seventeen weeks the sixth time it was produced in San Francisco.

CONSTANCE TALMADGE's delineation of Ming Toy stolen from her American parents in China and raised as a Chinaman's daughter is a character study as rare and perfect as it is beautiful and appealing.

A drama for old and young, rich and poor.

Presented by
JOSEPH M·SCHENCK

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

THIS is the period of the unusually staged, elaborately produced screen romance. To all exhibitors it is by all odds one of the most popular and PROFITABLE forms of entertainment today.

And F. B. O. comes to the front with a star of truly marvelous beauty and brilliance, in her first great super-special for F. B. O. —a romantic drama of dazzling magnificence and enthralling heart interest. It abounds in the regal splendors of Old World courts and castles—And the warm glow of the most exquisite love affair that ever drew a maiden to the bosom of a prince! It is with a distinct sense of pride, therefore, that

R-C PICTURES PRESENTS

ETHEL CLAYTON

IN

"If I Were Queen"

Adapted from the novel
"The Three-Cornered Kingdom"
by Du Vernet Rabell
Directed by
WESLEY RUGGLES

Distributed by Film Booking
Offices of America, Inc.
Executive Offices, 723 Seventh Ave.
New York, *Exchanges Everywhere*

Another Box Office Record Shattered!

-and without any effort..

JACKIE COOGAN

in

"OLIVER TWIST"

Is the reason

Directed by

Frank Lloyd

Distributed by Associated First National Pictures

LOOK!

Scene .....Anaheim, Calif.
Time .....The Present

With only the usual line of advertising

JACKIE COOGAN

in

"OLIVER TWIST"

crept into Anaheim to test its value at the box office.

Result!

Smashed every record ever made in the house and had the whole town crazy to see it.

Every box office will enjoy the same experience with this immortal masterpiece.

presented by

Sol Lesser

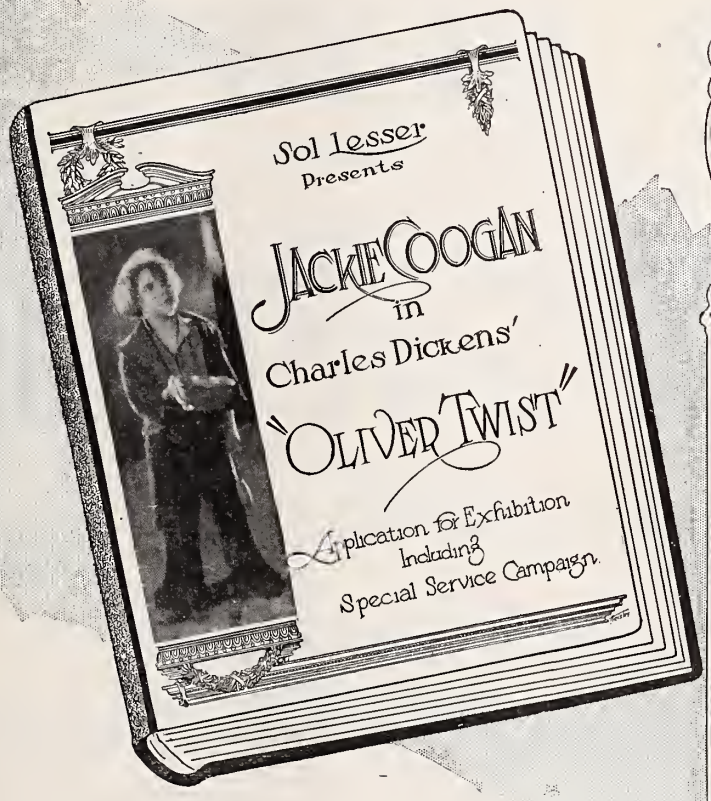
FIRST NATIONAL PICTURES

A CAMPAIGN BOOK DE LUXE

will give the Exhibitor a clear idea of the colossal exploitation to be obtained with this super-production

20 pages of stunts! *10 pages of newspaper tie-ups!*

25 pages of press stories!—and everything else you need!



100 pages!

The greatest volume of its kind ever produced.

Within its pages will be found every possible aid and suggestion for the exhibitor who has booked

JACKIE COOGAN

in

"OLIVER TWIST"

This is an **open market** picture released by Associated First National Pictures, Inc., with release date set for early November, 1922.

To obtain a Campaign book, write Associated First National Pictures, Inc., 6 and 8 West 48th Street, New York City, and it will be shipped you immediately.

For Booking See Your Nearest First National Exchange

Announcing

The Biggest and Best Independently Produced Film Attraction Ever Offered

DOROTHY PHILLIPS

IN

ELINOR GLYN'S

Version of a Screen Star's Life in Hollywood

"THE WORLD'S A STAGE"

Directed by COLIN CAMPBELL

ALL STAR SUPPORTING CAST INCLUDES

KENNETH HARLAN, BRUCE McRAE

. . . . . *and a host of others equally popular*

Distribution Through Leading Exchanges Everywhere

PRINCIPAL PICTURES CO.

1211 LOEW STATE BLDG. NEW YORK, N. Y.

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 58, No. 9
Oct. 28, 1922

This and That

Dr. Ellis Parker Oberholtzer, for six years the Black Horse Trooper of the Pennsylvania State Censor Board, has written a book, "The Morals of the Movie."

The book, we can readily see, is destined to become the textbook and guide of advocates of censorship.

So, while the Doctor probably has no need of our aid in advertising his work, we feel called upon to urge its purchase upon all in the industry who find it necessary to deal with the censor and the would-be censor.

Any attempt to review the book can be summed up in a sentence:

"It has been published one year too late."

The Doctor is talking about a picture business that doesn't exist today; about pictures that are on the shelves and not the screens.

But, of course, reformers who use quotations from his book for years to come won't know that—nor care.

Practical and Constructive

An extract from the current report of the Cleveland Cinema Club will give an idea of the sort of constructive work that such local organizations can accomplish. The following paragraph tells its own story:

"Plaza—East 55th St.—Recommended investigation as dangerous in case of fire. Investigated by Executive Committee of M. P. T. O. A. and city officials. Condemned as unsafe. Building now razed."

The Cinema Club also watches pictures, and devotes considerable attention to the interests of children. Its general summary of production conditions at the moment will be found interesting:

"From this general study of the character of motion picture films shown in Cleveland and Northern Ohio, it will be seen that they are on the whole good, and that conditions are improving . . . We seem to have a healthy all-around growth of the maker, the exhibitor and the public."

Sam Bullock's Friends

The wearying "Don't! Don't! Don't!" of Dr. Oberholtzer's book throws into strong and welcome contrast the story of the Cinema Club movement out in Ohio.

Sam Bullock tells something of the story elsewhere in this issue. Sam calls the women of the Cinema Club his friends; and the women call Sam their friend.

Which sums up the tale. The women of Cleveland, through their Cinema Club, offered sincere and hearty co-operation to the exhibitors in furthering the cause of better pictures and better theatres. The exhibitors reciprocated with equal sincerity and heartiness.

And the results have been wonderful.

Now the Cinema Club idea has spread through the State—soon it will be national. What a contrast this hand in hand co-operation presents to the bickering, quarreling and eternal warfare that goes on between the industry and political censor boards.

And what a weapon the censors will have to face when these thousands upon thousands of women rise in their might!

The Matter of Rentals

A chat over the luncheon table with Jimmie "Goldwyn" Grainger the other day brought out an interesting point.

"I have never had any patience," said Jimmie, "with the film salesman or manager who thinks that all exhibitors spend their time twenty-four hours a day on the thought, 'How cheap can I buy my picture?'

"I have always found that when you have a real showman's proposition to offer, with the money-making possibilities patent on its face, you will find the successful exhibitor more than willing to meet you half way on the matter of price. He haggles most when he isn't sure of his judgment and what he is buying. But offer him a picture that he just feels will whoop things up for his box office and you'll find price the last thing to talk about."

Score one for the fair-mindedness of exhibitors. On the word of Jimmie Grainger. Who knows exhibitors. And exhibitors know him.

Robert E. Welsh

Challenge Renewed

Cole Asks Censorship Advocate Concerning Improper Films

General Charles H. Cole, chairman of the Committee of Massachusetts Citizens Against Censorship, has renewed his challenge to B. Preston Clark, leading advocate of censorship, to make good his assertion that improper films are being shown in Massachusetts at the present time, or to retract the statement made by him in speeches and literature sent out by his organization.

Cole's original proposal to Clark was that both should join in inspecting any improper film and, if such was found, to bring action jointly for prosecution under the present State law. Cole asked also that a committee from the Federated Women's Clubs accompany Clark and himself to view whatever film Clark might name as objectionable. The Federated Women's Club leaders have agreed to appoint a committee for this purpose.

Clark failed to name any film that he believed to be in violation of the law and dodged the Cole challenge by saying that he had always refrained from expressing his opinion about any film because such "well-meant action has merely swelled the box-office receipts."

Declaring that "you have no copyright on decency," Cole in his latest note demands that Clark make good his assertion.

Praises Film Actors

Will Rogers Says They Are Church-Going Folk

Will Rogers was a guest of the A. M. P. A. at its weekly luncheon at the Cafe Boulevard on Friday, Oct. 13. Vice-President Victor M. Shapiro presided in the absence of John Flinn. Mr. Rogers was introduced by Harry Reichenbach. The guest of honor defended motion picture people. He said:

"There are some mighty fine people in Hollywood. I never had a better time, with better or more moral folks. You've got to live among them to know them. In the colony you will find a lot of old-time actors who have gone into pictures. They have their church in Hollywood, and in the mornings you will see 700 or 800 people flocking to it. Of that number I expect 400 belong to the motion picture profession."

Lorch Named

Harry S. Lorch has been named as manager of Goldwyn's branch exchange at Detroit, succeeding F. J. Downey, who has been given other work in the Detroit territory.

Won't Review Case

U. S. Supreme Court Refuses to Go Further into Binderup Litigation

The United States Supreme Court, Washington, D. C., this week refused to review the case of Charles G. Binderup against Pathe Exchange and others. Binderup, who was an exhibitor at Minden, Neb., brought suit to recover threefold damages in the sum of $750,000 for injuries due to an alleged illegal combination and conspiracy in violation of the act of Congress known as the Sherman Anti-Trust Act. He operated several theatres in the state of Nebraska and also booked films for other picture houses within the state. The defendants in this case were members of the Omaha Film Board of Trade.

Binderup charged that the defendants destroyed his business and obtained control of the motion picture industry, combining, federating and conspiring to commit a large number of alleged illegal acts causing injury to him, the principal act alleged being that each and all of the defendants conspired and agreed to refuse to lease, sell or deliver to him any motion picture films upon any terms or conditions whatsoever at any time.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, regional news; T. S. da Ponte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

Copyright, 1922, by Chalmers Publishing Company.

Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

Made Aid to Lasky

Victor H. Clarke to Relieve Famous Players' Official of Detail

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, announces the appointment of Victor H. Clarke to the position of assistant to the first vice-president.

It is Mr. Lasky's desire to maintain closer contact with writers, directors and stars and also to be able to devote a greater amount of time to the consideration of the big productions which are now being made and which will be made in the future. The large amount of detail has made it difficult for Mr. Lasky to give the attention to these matters that he would like to give, and the appointment of Mr. Clarke will relieve the situation considerably.

It is made clear that the advancement of Mr. Clarke in no way affects the position of Charles Eyton, general manager of the Lasky studio.

Victor H. Clarke went to Hollywood over a year ago as special representative of the production department. Prior to his coming to the Coast, he spent three months at the Long Island Paramount studio completing construction.

Makes Promotions

Hiram Abrams Announces Advancement for Several Exchangemen

Hiram Abrams, president of the United Artists' Corporation, announces the following promotions in his organization:

C. E. Smith, formerly sales manager of the Chicago exchange; T. Y. Henry, formerly sales manager of the Kansas City exchange, and Joseph K. Burger, were made assistant general sales managers with headquarters at the home office, 729 Seventh avenue; and also that R. K. Evans, formerly sales manager of the Cleveland exchange, was appointed general manager of all the United Artists' exchanges in Canada with headquarters at Toronto.

E. J. Eichenlaub was appointed sales manager of the Chicago exchange, Maurice Safier was appointed sales manager of the Cleveland exchange and F. B. MacCracken was appointed sales manager of the Kansas City exchange.

Armstrong Promoted

Edward Armstrong has been promoted to be assistant general sales manager for Universal, with particular charge of the West Coast exchanges. Mr. Armstrong was formerly district manager of the Pacific Coast exchanges.

U. S. Asks Screen's Aid for National Welfare

Requests Theatre Owners' Help in Directing Immigration

(By Wire to Moving Picture World)

SYDNEY S. COHEN, national president of the Motion Picture Theatre Owners of America had an important conference with Secretary of Labor James J. Davis at Mooseheart, Ill., yesterday, on matters affecting the co-operation of all theatre owners with this federal department in the work of aiding the advancement of progressive public programs.

Secretary Davis was accompanied to Mooseheart by Assistant Secretary Henning. General Manager A. J. Moeller, Chairman M. J. O'Toole, of the National Public Service Department; National Director W. D. Burford and State Executive Board Member J. J. Rubens, of Aurora, were with Mr. Cohen. The conference was held in the Administration Building at Mooseheart.

Special reference was made to use of the motion pictures in diversifying immigration. Secretary Davis is doing commendable work in this relation, having studied every phase of this question until he has become exceptionally expert in the matter. He has set in motion the energies of his department toward making the location of the immigrant here fit into the economic needs of the country and the special welfare of the newcomer. To put into such practise such plans as he has in mind and avoid appearing dictatorial in the matter the public must be advised of the moves in prospect and brought into sympathetic co-operation with them.

Secretary Davis hopes to so direct the immigration stream that further congestion of crowded centers will be avoided and agricultural and industrial needs in other places cared for.

The co-operation of the farm organizations, city officials and civic bodies will be needed to make these plans effective and Secretary Davis expects, through the theatre screen service, to carry this message to millions of Americans.

This public service in the theatre will enable Mr. Davis to move forward along these commendable lines so rapidly that he will accomplish during his term of office what would, under other conditions, require a much longer time. The energies of the Department of Labor will now sweep the United States in establishing every necessary local association to meet the needs of this program. This is rendered especially important now in view of the speeding up of industrial activities everywhere and the need for labor in manufacturing enterprises and on farms.

Secretary of Agriculture Wallace will also co-operate in this work.

The Theatre Owners of Milwaukee and adjacent sections in Wisconsin held a well attended and enthusiastic meeting at the Hotel Maryland on Friday. F. J. McWilliams, state president, and one of the leading theatre owners at Madison, Wisconsin, presided, and a number of instructive addresses featured the meeting.

Mr. Cohen spoke on the accomplishments of the national organization, showing where the same exceeded all expectations and constituted real protection and business insurance for the theatre owners. He complimented the officials of the Wisconsin state body on the wonderful efficiency of their organization.

A. J. Moeller told of the advances made by the department of music of the Motion Picture Theatre Owners of America.

M. J. O'Toole spoke on public service work in the motion picture theatre and told how this helpful co-operation with the public and all official and civic bodies was now being maintained.

Mr. Cohen and his party are on their way now to Excelsiors Spring, where the annual convention of the Motion Picture Theatre Owners of Missouri will be held Tuesday, Wednesday and Thursday of this week.

Is Lost Without It

HAMMOND THEATRE
Harry N. Lamere, Manager

Ludlow, Vt., Oct. 16, 1922.

Chalmers Publishing Co.,
New York City.

Gentlemen: Enclosed find check for copy of Richardson's 4th Edition Handbook.

Had a copy of the third edition until June 1 of this year. Since then I have been "lost." Expect I'll find myself when I receive the fourth edition, which I understand is a wonder. Say, what would we country fellows do without Richardson's department and his handbook?

Yours truly,
H. N. LAMERE.

Bachmeyer Wins

Mae Murray Contest Nets $1,000 For Cincinnati Man

The $1,000 prize given by M. H. Hoffman, vice-president and general manager of Tiffany Productions, Inc., to the Metro district manager doing the greatest amount of business in Mae Murray's pictures, in proportion to territorial quota, was won by W. C. Bachmeyer, of Cincinnati, and the branch manager's prize of $500 was won by C. E. Almy, of the Metro exchange in Cleveland, Mr. Hoffman advised the Metro home offices this week.

The Tiffany productions for Metro, presented by Robert Z. Leonard, are "Peacock Alley," "Fascination" and "Broadway Rose."

As Jacob Fabian Sees It

Jacob Fabian, president of Associated First National Pictures, Inc., of New Jersey, and second vice-president of First National, is a showman of much experience. What he has to say here is short and to the point. Read:

* * *

The season will be prosperous for those exhibitors who have the big productions.

* * *

The outlook is good because people have the money for real attractions, and there should be more this season than ever before.

* * *

Business conditions are becoming better and people are reacting more quickly to the better pictures.

* * *

As an exhibitor, I would say that the prosperity of the industry depends on the producer making better and bigger pictures. The exhibitor wants the best. Last season he was miles ahead of the producer in his readiness to handle the best.

* * *

Give the public what they want and they are sure to respond. *Please* tell certain producers to stop bluffing and make *real* attractions. What makes a real attraction? The question always starts a fight, so I'll stop.

Files Answer to Suit

Says Action Was Brought Merely to Annoy Defendant

Answer to the suit brought in the New York Supreme Court, by the Elwood Amusement Corporation, against the Associated First National Pictures, Inc., Mitchell H. Mark Realty Corporation, and David P. Howells, Inc., which seeks to prevent defendants exhibiting the motion picture version of a German drama "Samurun," has been filed in the County Clerk's office by David P. Howells, Inc.

The answer avers the literary work or story on which the motion picture is based was published in various parts of Germany, and that it was "abandoned to the common and public use and enjoyment," and that the Associated First National acquired the rights to present it in motion picture form here in a legal and legitimate manner. On the other hand, the answer charges that the Famous Players-Lasky corporation in the fall of 1920, attempted to purchase in Germany the rights which Associated had succeeded in purchasing, and failing in this, endeavored to get Associated to give up its rights to the Famous Players Corporation, or go into a scheme for the sharing of the profits of the picture with them, threatening it is alleged if Associated failed to do this that litigation would follow over the rights, which offers and threats it is alleged Associated ignored.

It is further charged by Benjamin F. Howells, who makes the affidavit, that the Famous Players, which he says owns the stock of the Elwood Amusement Corporation, caused its subsidary to purchase the alleged rights of Nathan Burkan, the lawyer to the picture, and got them to take the assignment "merely to harrass, annoy and revenge itself on these defendants." The answer finally holds defendants' motion picture production in no way, or manner resembles the production of plaintiff, except that both productions are based upon the same ancient legends, and therefore, the Howells concern asks that the complaint of the Elwood concern be dismissed.

Goes Into Real Estate

C. H. Christie Forms Company in Los Angeles

Charles H. Christie, prominent motion picture producer, heads the latest real estate organization to be formed in Los Angeles. It will be known as the Christie Realty Company, and consolidates into one organization all of the realty activities in which Mr. Christie and associates have been engaged for the past two years.

The purposes of the new organization, capital of which is already subscribed and paid in, are to acquire and develop property in Hollywood and adjacent territory on a large scale.

Powers Goes Abroad

P. A. Powers, managing director of the Film Booking Offices of America, sailed on Friday, October 13, for Europe, on the S. S. Berengaria. Mr. Powers will be gone several weeks.

Rules Against Tax

Judge Holds City's Tax On Theatre Tickets is Illegal

The cities of the Province of Saskatchewan have no right to collect an amusement tax through local theatres, according to a decision handed down by Justice Ousley at Moose Jaw, Sask., on October 3, in an action entered by Walter Clarke, an exhibitor of Moose Jaw, to have the municipal by-law passed by Moose Jaw to collect a tax on theatre tickets declared invalid and set aside.

This important decision constitutes a victory for the moving picture exhibitors of the Province.

Against Censorship

Organized Labor Wants it Banned at Coming Election

Condemnation of moving picture censorship is contained in a pamphlet issued by the Allied Printing Trades Council of New York State, which urges organized labor to stand solidly behind the Democratic candidates in the coming New York State elections.

The Council urges that all theatre owners use their screens to support the Democratic ticket, stating that theatre owners will greatly benefit by a Republican defeat, as the latter party, the Council states, has refused to make any mention of censorship in its platform, while on the other hand the Democratic party is making an issue of the matter, and is directly arrayed against censorship.

Grimm Returning

Ben H. Grimm, who left the Universal in New York last March to organize the publicity and advertising departments of the European Motion Picture Company, Ltd., Universal's British distributors, is soon to return to New York.

Talmadge Biography

A new volume, "The Talmadge Sisters," written by Mrs. Margaret Talmadge, mother of the three stars, is now available. With the purpose of narrating the struggle and final success of Norma, Constance and Natalie the book is said to be a rarely truthful account. Henry Bee Company is the publisher.

On Way West

Having completed his business at the home offices in New York, Myron Selznick, president of Selznick Pictures Corporation, and personally in charge of production at the West Coast studios, is now on his way back to Los Angeles.

Picture Engineers Hold Big Rochester Meeting

Many Important and Illuminating Papers Are Read

THE Society of Motion Picture Engineers held its regular fall meeting at Powers Hotel, Rochester, N. Y., October 9 to 12 inclusive. There was an attendance of about sixty representative men. The program was remarkably complete, both as regards instructive papers, discussion and entertainment.

Among the prominent ones present were Frank Renbusch, George K. Spoor of the Spoor Carbon Company; Charles Dentelbeck, supervisor of protection Paramount Theatres, Ltd., Toronto, Ont., A. J. Campe, past-president of the Society; William V. D. Kelley, who has done so very much to make nature available to us in natural colors; Max Mayer whom you all know; Dr. Henry Phelps Gage, who is a firm believer in prizma condensers; R. S. Peck, director of exhibits and publicity bureau, Department of Trade and Commerce, Ottawa, Canada; R. M. Hill, theatre equipment engineers for the United States Army and George Blair, without whom no meeting would be complete.

Among the exceedingly interesting demonstrations staged before the meeting was one by Sander Stark entitled "The Demonstration Model for Showing Lens and Condenser Action in the Motion Picture Projector," another by L. A. Jones and J. I. Crabtree showing a new sensitometer for the determination of exposure in positive printing, still another was "Problems in Processing of Motion Picture Film" by M. Briefer, and the demonstration of a new film waxing device now being perfected by the Eastman Company. This device deposits a very thin line of hot wax along each line of perforations which it is claimed spreads out under pressure of the tension shoes and does the trick effectively.

Among the papers, all of which were well received, was one by Dr. Herman Kellmer entitled a "Motion Analyzer," another by A. D. Hitchens, entitled, "Method of Using Miniatures and Models for the Introduction of Extra Detail In Motion Pictures," a most interesting paper by Carl Anderson, entitled, "Pedagogical Motion Pictures," a paper entitled, "A Split Aspherical Condensing Lens," by Frank Benford, and another by F. H. Richardson, entitled, "Practical Effects of Distance of Projection and Projection Angle on the Screen Image."

The election of officers resulted as follows: president, L. C. Porter, re-elected; vice-president, Dr. Herman Kellner, Rochester; secretary, P. M. Abbott, New York City; treasurer, W. D. Cooke, New York City; member Board of Governors, Dr. Mees and William V. D. Kelley.

In the line of entertainment, the meeting was something even more than a success. First, they took us through the plant of the Bausch and Lomb Optical Company in which we saw a huge pot of white hot stuff which we were assured was glass. They pulled the pot out from a furnace, dumped the contents on a huge steel slab and ran a steel cylinder over it, squashing the mess out into a gigantic sheet of red hot liquid which was then shoved into a furnace. After this stunt, the assembled multitude walked and walked and walked and walked. Personally, the writer is firmly convinced that the Bausch and Lomb plant extends over half the state of New York, and that, judging by what he saw, the company ought to sell lenses by the bushel basket, instead of by the dozen.

The process of grinding was intensely interesting, and very different from anything we of the outer world had imagined.

The trip through the plant, taken as a whole, was very interesting.

We were also taken on an instructive tour of the new Eastman Theatre. The result of our observation will be given in due time in the projection department.

The evening of the second day the members were entertained at a splendidly staged dinner at the Rochester Club, followed by dancing.

One of the afternoons was devoted to a trip through Eastman Kodak Park, where the cameras we all love so much and swear at so enthusiastically when they go wrong, are made. We were shown through the entire plant, and, I believe, saw more red-light than any of us ever imagined existed. We viewed the washing of the cotton, the disintegrating of the silver into silver salts, the making of the film and its perforating and packing. We went through the research laboratories and saw therein more wonders than Solomon of old ever dreamed of. Incidentally in the aforesaid laboratories we witnessed a demonstration of a lamp said to produce 52,000 candle-power. I tried to secure a tallow candle with which to check up this statement, but none could be found.

The next meeting place will be Atlantic City next Spring.

F. H. RICHARDSON.

How Long Should a Feature Be?

Next week we will publish a few of the interesting letters received from exhibitors in response to the recent editorial discussing the length of features and the problems faced by exhibitors in balancing their programs.

One exhibitor writes: "You have certainly struck a live subject."

That's what it is. Watch for the letters next week!

Seek Co-operation

Cinema Club Calls Conference With Better Films Advocates.

Believing that the motion picture industry can be benefited by co-operation of those within and without its ranks the Cleveland Cinema Club called a convention at the Hotel Statler, Cleveland, Oct. 6 and 7, inviting the advocates of better films of Ohio and adjacent territory to a conference.

The Cleveland Cinema Club has been noted in the past for its unflagging interest in the industry and its constructive policies, according to Sam Bullock, one of Cleveland's prominent exhibitors, and its calling of the conference is evidence of the capable manner in which it constantly is on the lookout for opportunities to bring the public and the industry into closer co-operation, it is stated.

Among the prominent speakers at the conference were Mrs. Elmer G. Derr, president Cleveland Cinema Club; Sam Bullock, state organizer Motion Picture Theatre Owners of America, and M. J. O'Toole, chairman committee on public service, Motion Picture Theatre Owners of America.

Inquiry Received

The Department of Commerce, Washington, D. C., has issued the statement that it has received an inquiry (No. 3950) from Czechslovakia for American motion picture films. It is also stated that a film agency is likewise desired for American offerings.

Middle West Mayors Welcome Theatre Owners' Co-operation

Excelsior Springs, Mo., October 17, 1922.

(*By Wire to Moving Picture World*)

THEATRE owners, public officials and leaders in civic bodies in Kansas City, Mo., and Kansas City, Kansas, tendered a reception to Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, at the banquet hall in Hotel Baltimore, Kansas City, last night.

Mr. Cohen was accompanied on his visit to the Kansas City and Missouri exhibitors by General Manager A. J. Moeller and M. J. O'Toole, chairman of the Public Service Committee of the national organization. Lawrence M. Goldman, of Kansas City, and secretary of the Motion Picture Theatre Owners of Missouri presided at the speaking exercises which followed the dinner. One of the principal speakers was Mayor Frank Cromwell, of Kansas City, Mo. He praised the picture theatre as a community center and said that when he was running for office all of the newspapers in Kansas City opposed him and that he brought his messages on reform city government to the people through the screens in the theatre, and won out by a good-sized majority. He told the exhibitors that he believed they were real community leaders and should assert this prerogative in helping to advance the interests of their respective communities. He welcomed the co-operation of the theatre owners in everything that would advance the welfare of Kansas City and his people, and said they were giving wonderful service in this connection.

Mayor Burton, of Kansas City, Kansas, declared that he considered the picture theatre screen one of the greatest mediums of expression known and said that it was destined to do more to advance the interests of nation, state and community than any other publicity feature now in the service of the people.

Both mayors spoke against censorship of the screen. Mrs. Ess, former president of the Women's Federated Clubs of Missouri, and a leader in women's activities in the state, made an excellent speech in which she congratulated Mr. Cohen and other theatre owners on the advances made and believed the theatre owners acting with the public were the best censors.

Mr. Cohen made an interesting address, in which he told of the activities of the Motion Picture Theatre Owners of America and the different state bodies.

Mr. O'Toole spoke on public service work in the theatre and Mr. Moeller on movie chats, the screen organ of the national body. He also told of the great advances made by the organization in its music department.

Laemmle Sees No Reason for America to Fear German Competition

WHERE there is a scarcity of beautiful women how can you expect great pictures to be produced? That, virtually, is Carl Laemmle's reassurance to American producers who are afraid of the popularity of German productions in this country.

After spending three and a half months in Europe with a view toward making pictures abroad, Mr. Laemmle expresses his belief in the impracticability not only of such a plan, but of Germany making pictures for the American market.

"They are trying to make up for the lack of physical charm of their players by using elaborate costumes," he explained, in a recent analysis of the foreign policy. "Because a few German pictures, made good here not because of, but in spite of the use of period costumes, the impression seems to prevail over there that this is the type of attraction which American audiences prefer.

"While I was not there for the purpose of studying foreign productions, I had occasion to see a number of examples of what they are making, presumably for the American market. I can honestly say that with the exception of one production, 'Peter, the Great,' made by some one with an unpronounceable Russian name, I did not see anything that will appeal to American tastes.

"In Vienna, Eddie Laemmle, my nephew, tried for three weeks to assemble a cast for a picture which he hoped to make there. It was impossible. He could find none of the types that are popular here. On my travels, I noticed only one actress attractive enough to be a success on the American screen. I expect to sign her up a little later."

Mr. Laemmle states that England is by far the most advantageous of the foreign countries for making American pictures. Within a year he expects to start the reproduction of an English novel, using a cast composed partly of Americans, and the rest, British. The use of English settings, he believes, will lend an atmosphere that will be novel and popular, and the English actors and clothes, he thinks, will be an additional attraction.

F. E. Woods Resigns

Leaves Famous Players to Head Own Production Unit

Notice of the resignation of Frank E. Woods from the Famous Players-Lasky Corporation was received Thursday. A telegram to the New York office of the corporation from Jesse L. Lasky in Hollywood, confirmed the report. Mr. Woods was supervisor in charge of the Paramount West Coast Studios. His resignation will take effect November 11.

Mr. Lasky's telegram said: "By mutual consent there has been arranged for Mr. Frank E. Woods to terminate his employment with the Famous Players Corporation, November 11.

"I understand that Mr. Woods is planning to head a production unit of his own. In leaving this corporation, after years of faithful service, he has the best wishes of myself and my associates."

Two More Join

First National and D. W. Griffith, Inc., Come Into M. P. P. D. A.

The Motion Picture Producers and Distributors of America, Inc., added two more to its list of members Monday when D. W. Griffith, Inc., and Associated First National, Inc., were elected to membership.

This brings the total number of units in the organization to 13, leaving only two or three of the largest still outside its ranks. Those which have not joined, but which, it is understood the organization hopes some time to enumerate on its list, are United Artists and Pathe, and probably Hodkinson.

Butler Tells What He Thinks About Film Making of Future

ELLIS PARKER BUTLER, author, has been making a painstaking, unbiased study of motion pictures, says First National. From that study he has evolved some ideas which will prove of great interest to persons in every branch of the industry, it is stated.

Mr. Butler believes that neither those who consider the motion picture a method of showing a drama on the screen nor those who consider it a method of presenting a story by means of action pictures are right. He sees the motion picture as a new method of conveying one man's ideas to another man, whatever those ideas may be. Speech, he points out, is one method, printed pages are another method; the motion picture is a new mechanical method of telling a story that was formerly spoken or printed.

Recently Mr. Butler witnessed a special showing of Constance Talmadge in "East is West," a First National attraction, and was so delighted with it that he has been invited to tell the people of America about "East is West" in a series of advertisements to run six consecutive weeks in the Saturday Evening Post. This will be the first time that an author of national reputation has written the National advertising for a motion picture.

In view of his great interest in motion pictures and the fact that he has made a deep study of them he was asked to outline his impressions of the screen as he has found it.

"The thing desired by all," he said, "seems to be some sort of picture that will suit every man, woman and child that happens to enter a motion picture theatre. Some folks seem to think that 'movies' are hopeless and helpless because every picture produced does not please every man, woman and child that sees it. I can't agree with that.

"I do not like to say what the outcome will be, in pictures. It is probable that in time certain producers will make one kind of picture and be known as doing so, and another producer make only another kind and be known for making that kind. Each will have his own faithful audience. Then certain houses will show one type of picture and another lot of houses will show another kind. If I like 'dime novel' pictures I'll go to the 'dime novel' picture house. And if I like more intellectual stuff, or finer acting, I'll go to the house where I can be sure to see that.

"Already this separation into types is under way, I think. There are small theatres that show only the blood and thunder pictures. There are houses that make a point of showing on Saturday afternoons only pictures and comedies that strongly appeal to young boys and girls—clean, vigorous pictures of the strenuous action sort, with no sex problems or complex social themes.

"What I mean is that pictures will probably fall into groups, just as the magazines have."

No Let-Up in Fight on Censorship

ONE of the plans adopted to draw public attention to the fight against moving picture censorship, which comes before the people on referendum vote on November 7, is embodied in a card that is being generally distributed throughout Massachusetts. On one side is a cartoon, representing a "censor," clad in Puritanical garb, with an exaggerated nose that appears capable of poking into everybody's business, wading through a sea of mud that is labeled, "political mire," and with quantities of this mire dripping from his hands.

On the reverse side is the following: "Do you want one man in Massachusetts, politically appointed, to decide for you what pictures you may see? The censorship folks say it is unnecessary to censor their Grand Opera, with seats at $10 each. But these same stories in motion pictures at popular prices must be censored and picked out by them. The opening attack on Free Speech and Free Press is being started in the proposed censorship of the movies. The American public is the real censor for the motion picture, just as it is for the press and the pulpit. Let the people pick their own pictures. Vote NO on Referendum No. 3, November 1, 1922."

The Boston Telegram has now joined in the campaign against movie censorship and in a recent editorial it declares that "fundamentally it goes to the very roots of American representative government and American independence. There is a limit to all things, and when that limit is reached, there is bound to be a reaction more damaging than any degree of freedom in the first place. The limit in the question of censorship is reached. Let the movies alone."

Monte Blue Injured

Runaway Horse Drags Moving Picture Star 200 Feet

News has just reached New York from San Juan, Porto Rico, of an accident in which Monte Blue, well known picture star, received painful injuries. Mr. Blue has a prominent part in the cast of the second production which Edward MacManus is making for Associated Exhibitors.

Mr. Blue was tied to the saddle-horn and was dragged two hundred feet before the rider could bring the animal under control. No bones were broken but the actor suffered severely from shock.

Changes Announced

Hodkinson Tells of Additions to Its Personnel

The W. W. Hodkinson Corporation announces the following changes in the personnel of the organization throughout its territorial offices.

Miss R. A. McNulty becomes office manager of the Boston Exchange, succeeding J. M. Cummings, who has resigned. Mr. C. M. Miller entered his duties as office manager of the Dallas branch, while H. L. Bozeman becomes identified with a similar position with the New Orleans branch. Mrs. F. Baker becomes office manager of the Oklahoma City branch.

Plans Discussed

Discussion relative to tentative plans for the production of films for schools and colleges was held at the headquarters of the Motion Picture Producers' and Distributors' Organization, New York City, Thursday.

Among others at the meeting were Will H. Hays, and Dr. William B. Owen, president of the National Education Association.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Hamrick, Showman 14 Years, Now a Power in Northwest

AN interesting figure is that of John Hamrick, an old timer who has grown with the industry until he represents a power in the Northwest. Fourteen years ago in Kansas City, John Hamrick, then a builder, began to see a future for films. There was but one company in town, the Yale Amusement Company, which operated two houses.

Selecting the most prominent available location, at Twelfth and Walnut streets, Mr. Hamrick set three shifts to work remodeling a space 18 feet by 77 feet. At the end of that week the Sapphire Theatre opened for business. It was complete even to the electric sign. The Sapphire seated 184 persons and 5 cents was the admission charge, for two single reel pictures.

In those days overhead was not what it is now, but—neither were admissions. A piano was the sole music accompaniment. His doorman was also the soloist. One unhappy day, the soloist developed a cold and could not sing. Mr. Hamrick admits to considerable anxiety and difficulty trying to secure another singer to put the show over. It seemed useless to try to do business without the illustrated song number.

After about a year, Mr. Hamrick sold the Sapphire and secured a location at Budd Park, where he erected the first "tent" show in Kansas City. Benches and a sawdust floor seemed to appeal to the summer amusement seekers, and he did a land office business for two summers. One day Mr. Hamrick put on a three-reel show. Comment was not long in coming. On his way out a steady patron laid a friendly hand on his shoulder.

"Your show's good, John, but it's too long," he advised.

At the end of his second tent show season, Hamrick sold out and built a frame theatre on the next lot. He called it the Budd Park Theatre. From this location he moved closer in, built the World Theatre at Eighth and Highland. This was a large house, having 600 seats. He closed during the summer months, operating a sort of tent "annex" on an adjacent lot. He operated the World until 1911.

Because an exhibitor could not charge over a nickle and stay in Kansas City, Mr. Hamrick went west. He heard that a few 10 cent shows were operating successfully in Seattle, sold his Kansas City house and moved to Seattle. Here he built the Queen Anne Theatre at Queen Anne avenue and Boston street.

In 1913, Mr. Hamrick sold out and again moved to a downtown location, building the Colonial Theatre at Fourth avenue and Pike street. During 1916 he sold the Colonial, remodeling the Melbourne, another downtown house, which he rechristened the Rex.

In 1919 there came an excellent opportunity to sell the Rex, which he did, subsequently building the beautiful Blue Mouse Theatre at Fifth avenue and Pike street, which he has operated now for over two years.

Since the Seattle Blue Mouse has proven such a success, Mr. Hamrick has bought and remodeled the Globe in Portland, which became the Second Blue Mouse; the Apollo, Tacoma, also rechristened, and built and recently opened the Astoria Blue Mouse. In the latter city, Si Danz, who operated the Liberty and Star Theatres, sold out to the Real Arts Theatre Co., of which Mr. Hamrick is managing director.

'Twas Just Thirty Years Ago Finley Showed Dewey Parade

HOW many exhibitors today can go back to the days when the Dewey Parade was flashed on the screen, or when the Serpentine Dance, or the Bowery pictures, or Fox and Lewis in their kissing scene, aroused all sorts of enthusiasm?

Not many, although Albany, N. Y., includes one man, William Finley, who, thirty years ago, traveled over New York State and with a sort of home made machine, patterned after the Pathe product, showed in churches, halls or barns.

Mr. Finley, with an inventive turn of mind, and with the assistance of a man by the name of Newton, decided that he could construct a machine quite as good as Pathe and still not infringe upon the patented rights.

The machine was produced and for years Finley, with a one-horse rig and kalsomine tank strapped behind, toured the state, charging 35 cents admission to an evening's show, in which he was not only the operator and ticket-taker but also the singer for the illustrated songs.

"Those were certainly great days," said Mr. Finley. "Traveling with a horse, I was never able to bill more than two or three towns in advance, but even at that I managed to generally pack the places because of the very novelty of the motion picture at that time.

"The reels ran anywhere from 25 to 50 feet or so, and the program included a serpentine dancer, a railroad picture and a Bowery picture. Of course, when we came to showing in the churches, we cut out the serpentine dance and the Bowery pictures.

"The Dewey Parade was a big money maker for us at that time. It never failed to score a hit. The motion picture was so new at that time, particularly in the rural communities, that one was confronted by the argument that it was only 'another magic lantern show.'

"We used to use a sugar barrel or a bag to catch the film. Instead of a sprocket, our machine had a sort of clutch wheel with an eccentric which served to kick along the film in pretty good shape.

"As a general thing, we used to give them two or three songs during the evening. For instance, 'Sweet Adeline" and 'Goodbye, Little Girl, Goodbye,' were prime favorites those days, and when it came to the chorus we used to have the crowd right with us.

"There certainly have been some mighty big changes in the motion picture business since those days, thirty years ago," soliloquized Mr. Finley as he went back to his present day duties.

What Do You Think About It?

LAST week we gave you the story of John Karzin's life, from the time in 1905 he quit the restaurant business to become an exhibitor, up to the present day. It was interesting, wasn't it?

This week, on this page, we give you brief biographies of John Hamrick, now of Seattle, fourteen years an exhibitor, and William A. Butler, who fifteen years ago sold out his milk business and began exhibiting in Philadelphia. Two successful, worthy showmen! Also the reminiscenses of William Finley, who, thirty years ago, traveled New York State with a home-made machine and showed in churches, halls and barns.

Now don't you think that these sketches are exceptionally good exhibitor reading? We here on Moving Picture World think they are, and we'd like to have your opinion on the subject. Also, we'd like to have your exhibitor history, briefly written, for this series. Turn about is fair play, isn't it? If you enjoy the stories of others, why not let them enjoy yours?

Who is the Daddy of Them All? We'll find him, whether he's in the smallest village in Michigan or in a bustling Eastern metropolis. But you've got to help us.

Here's to find the oldest exhibitor, in years of service, in the United States. The senior, simon-pure, dyed-in-the-wool exhibitor. And when we find him, here's to him, the Daddy of Them All!—S. S.

Showman 15 Years

William A. Butler, who fifteen years ago sold out his milk business and entered the motion picture field with a 250 seat house, the Arcade Palace, at 2926 Richmond street, is today one of the leading and highly respected exhibitors of Philadelphia.

During Mr. Butler's career he has owned and operated the Arcade, Apollo, Clearfield and Edgemont Theatres, all of which he still retains as a fitting tribute to his progressiveness and success.

Mr. Butler entered the exhibiting business in 1906 and is still going strong. He has maintained an independent attitude and will continue this policy until he retires.

Pioneer Houses of the Early Days

These are the theatres that the Middle West boasted when the industry was young. John Karzin is the man standing second from the left in the door of the World Dream, which gave Karzin his start away back in 1906. On the left is Charles Schaefer, "head spieler" and advertising manager; next from the right is George Mills, and on the extreme right is "Doc," whose last name is not recalled on the roster of of the industry's famous, but who in the old days was also a "spieler," and a good one, too.

Atlanta Picture Houses Now Drawing Increased Patronage

"The Valley of Silent Men," which was the feature picture at the Howard last week, played to good business, though it is the concensus of opinion that the picture would have been more of a box-office success had it not followed on the heels of a perfect deluge of "Frozen North" pictures—and, too, it came along the first week of cool weather Atlanta has had this winter.

At the Metropolitan, Mae Murray in "Broadway Rose" played to good business, with an excellently built up musical score, prepared by Buel B. Risinger, and offered by the orchestra under his direction. Kinograms and a Christie comedy completed the program.

Bebe Daniels, in "Pink Gods," drew excellent business at the Rialto, the bill being completed by a Sunshine comedy called "Puppy Love" and a musical score, arranged by Charles Gesser, director of the Rialto Orchestra, which featured some very weird and fantastic African themes.

The Criterion Theatre closed forever, on Saturday, October 7, in a blaze of glory, with a return engagement of "The Storm" as the feature picture, and Lloyd Hamilton's "The Rainmaker" as an appetizer. It was an excellent week's bill.

The Tudor Theatre played three feature pictures last week—"What's Your Hurry?" to two days' good business; "The Sheik's Wife," to two days of exceptionally poor business, and "The Long Chance," starring Henry Walthall, to two days of unusually good business. Manager Jackson reports that Henry Walthall, despite his long absence from the screen, has by no means lost his grip on his public, and that his work in "The Long Chance" was quite as good as anything he has done in the past—which is high praise indeed.

William R. Bedell, manager of the Rialto Theatre, is all puffed up over the fact that he has booked "When Knighthood Was In Flower" for the first week in November.. He states aloud, and doesn't care who knows it, that this is one of the finest things that has ever come to the Silver-Sheet and he is planning to put it over big. It will be played as a regular two-performance-a-day show, at a dollar top.

J. Wright Brown, formerly with Southern Enterprises, in the Jacksonville field, has come to Atlanta to take the place in the home office that was left vacant when Mr. Bedell took over the Rialto.

Willard C. Patterson, of the Metropolitan Theatre, exploited "Remembrance" in a very effective way—with a set of chimes mounted on the Italian balcony which overhangs the sidewalk in front of the Metropolitan and had a musician playing old familiar airs—with "Love's Old Sweet Song" predominating. Great stunt,—caught 'em going and coming. Pat's stunts usually do, however.

James Jackson, of the Tudor Theatre, is all pleased and everything, reason for same being that William Oldknow, "Jim's" friend and "boss" for many years, and owner of the Tudor, has returned from a much-needed vacation abroad, and has some great plans for the Tudor this winter.

Albert Hill, of Southern Enterprises, has taken the place in Jacksonville that was left vacant by the promotion to the home office of J. Wright Brown, who replaced William R. Bedell.

Another landmark in Atlanta is gone. Much to the regret of picture fans, and "native sons and daughters," the Criterion Theatre, which was one of the first worthwhile houses built in Atlanta, is no more. The site has been leased to the L. K. Liggett Drug stores, and extensive alterations have been started by Charles Wimberly, builders. "The Criterion has outlived its usefulness as a picture theatre," said Willard Patterson, with very real regret when questioned about it.

Sol Samuels, who manages the Alamo No. 1, reports that business is excellent. He is running a well-chosen program of westerns, and comedies, and is most optimistic about the coming season.

George Kimball, of the Bonita Theatre, is not satisfied with putting on an excellent tab show—the current week's attraction being called "Laughter-Land"—but also runs a program of carefully selected pictures, and tries to always carry a Mack Sennett comedy if possible, for he says they always mean good business.

W. T. Murray, who guides the destinies of the Alamo No. 2, has booked "The Prisoner of Zenda," which has already played one week's engagement here, for a two or perhaps four day run, and is planning to put it over with a lot of pep.

John Thomas, of the Vaudette, insists that he is not related to the famous singer, John Charles Thomas, but evidently there is a great deal to be said about Manager Thomas, for the personnel of his house-force seem devoted to him.

The Howard Theatre has one of the best trained house forces of any theatre in Atlanta—and this is said in all sincerity and with due respect to the other houses. The Howard's house force is composed entirely of boys—there are two young men who alternate as ticket-takers, and the ushers range in size from two "demi-tasse" youngsters who don't look a minute over eight, or ten, at the most, to boys of sixteen and eighteen. They are buttoned into the smartest of dark-colored uniforms with quantities of silver buttons shining, and they are given regular Boy Scout training to teach them to stand erect, throw their shoulders back, and walk briskly. They are very smart, painstakingly courteous, obliging—in fact, to be attended to by them adds pleasure to going to the Howard, and they reflect much credit on Manager De Sales Harrison, and the Howard, as well.

Sam Hayes, for some time associated with Goldwyn Film Exchange here, has moved his pleasant smile and likable personality from the Row, and has gone over to the Lyric Theatre, where he holds a responsible position. He is very popular and everybody is glad to hear of his promotion, while admitting that he will be missed.

Manager Darley, of the Alpha Theatre, continues his program of "action-pictures," including westerns and serials. His Saturday morning matinees for the children rival in popularity those of the Howard Theatre, and the bill is as carefully selected for these shows as for the regular performances, and he has won the enthusiastic support of all the parents on his side of town. Which is a valuable asset indeed.

Baltimore Exhibitors Fight Increased Tax Assessments

A campaign to oppose the increased tax assessments that have been made on the business and theatrical properties located on Lexington street, between Charles and Eutaw streets, was to be considered at a meeting to be held by those interested on the Century Theatre Roof on Thursday afternoon, October 12, at 2 o'clock.

Charles E. Whitehurst, president of the Whitehurst Theatrical Interests, is heavily involved in the new assessment as three of the largest theatres in his circuit are located on Lexington street in the district where the reassessments have been made. He has loaned the Century Roof for the meeting and will be present at it.

All the business interests in the district interested have been notified by David Bachrach, photographer. Many appeals have been made to them before the Appeal Tax Court and most have been concluded and appeals from its decision must be taken to the State Tax Commission. A full record of reassessments on theatres will be given in the next story.

A petition has been filed in the Circuit Court of Baltimore City by William J. E. Diven, a stockholder in the Circle Theatre Corporation, of Baltimore, asking that a receiver be appointed and that an accounting be made. It is claimed in the petition that the officers and directors of the company have acted in bad faith and "allowed the securities and money of the establishment to be squandered and misappropriated."

According to the partial inventory of the property of the late Jacob W. Hook, who was interested in the Ambassador Theatre project, he left nearly $250,000. Mr. Hook was president of the Old Town National Bank and the Old Town Merchants' and Manufacturers' Association. He possessed 30 shares of Century Theatre preferred stock and 29 shares of its common, valued at $1,800.

Through the courtesy of Charles E. Whitehurst, president of the Garden Theatre Company and Louis A. DeHoff, booking manager of the Whitehurst Theatrical Interests, a moving picture performance was given at the Garden Theatre on Saturday morning, October 7, for newsboys with the Evening Sun newsboys' band furnishing the music

A First National Release

KEEPING IT HANDY TO THE CASH REGISTER

The First National publicity contends that keeping the plugger song for "The Eternal Flame" close to the register saved the clerks miles of walking each day. Note the display card above the register.

Finds 30 Cents in Pocket So Can't Be a Millionaire

Like many other newspaper announced picture projects, another million and a half moving picture promotion, announced in the newspapers last week, has been blown to the four winds.

On October 6, in the afternoon papers, and also in the Saturday morning papers, there appeared stories stating that James Carrigan, operator of the Aristo Theatre, at Second and A streets, a suburban house, had deals on for leasing of property at Fourth and Jefferson street, extending through from Green to Jefferson, for erection of a theatre to cost around $1,500,000, including lease costs.

However, on Saturday afternoon, newspapers carried a story in which Carrigan gave out a dictated statement reading, in part, as follows:

"I got up this morning and found myself a millionaire, but I found only 30 cents in my pocket. I always found that the newspaper reporters are a smart sort of people, but to write that Carrigan is a millionaire, prosperous, etc., they are surely on the wrong track.

"I have been in the show business all my life, and I have never seen that kind of money; sometimes I have eaten chicken, but the majority of the time it has been bean soup, and I have found very few beans in it.

"So please be kind enough to leave me in peace. By you advertising me on this basis I might lose the Aristo Theatre, because Walter Kohn, Max L. Simons, and also Cary Tabb, will have the impression that I am a 'high-flier' and have an exaggerated ego and that I own Louisville, Ky."

Some local interests believe that Carrigan upon finding that news of his plan had leaked out, decided to block the news, for fear that his deal might be checked. Others believe that it was as Carrigan said, merely a pipe dream from the start. The idea appears to be sound basically, only that the proposed location appears to be a little too far north of the center of things in Louisville.

It doesn't pay to leave watches and valuables in clothing hung up in locker rooms, closets, etc., about theatres. This will be testified to by Emil Greenberg, of the Kentucky Theatre, Louisville, who reported to the police authorities, that his watch and chain was lifted from clothing hung in a closet at the theatre.

Moving picture theatres of Western Kentucky are being used extensively just now by the tobacco growers who are organizing a pool or association of dark tobacco growers, similar to that of the Burley association in Central Kentucky, which has been very successful. At Paris, Tenn., the Dixie Theatre could have used a building stretcher recently in taking care of the jam of tobacco growers who came to that house to hear the organizers of the pool talk.

The Kentucky Theatre, Louisville, which opened for business on Oct. 8, 1921, with its first show, is celebrating its first anniversary this week, using the "Four Horsemen," as the attraction. This theatre has done very well second run material at popular prices. It has booked for showing such pictures as "The Eternal Flame," "Her Gilded Cage," "Nice People," "Fool's Paradise," "Blood and Sand," and "Grandma's Boy."

Announcement was made in Louisville on October 9, of an increase from $6,000 to $12,000 in the capital stock of the Educational Film Exchange of Kentucky and Tennessee, which has filed amended articles. The officers are Col. Fred Levy, President; G. A. Skinner, F. W. Hammons, and Lee L. Goldberg.

It is reported that the Gayety Theatre, on Jefferson, between Third and Fourth street, may be turned into a picture house.

The Jefferson Theatre, Louisville, formerly the Buckingham, after a bad career the past few years with pictures, burlesque, vaudeville, etc., has been turned into a boxing show house, a permanent squared ring having been installed, and seating arrangements changed materially, so that a better view of the ring is to be had.

Simon Switow, nephew of M. Switow, prominent theatre owner of Kentucky and Indiana, was married on Oct. 6, to Miss Francis Marcoffsky, of Louisville. Simon has been active for years in the management of picture houses and aiding his uncle in handling a string of houses.

C. H. Bean Is Re-elected

The questionnaire of the New Hampshire Federation of Woman's Clubs on the subject of moving pictures was endorsed at the annual meeting of the Moving Picture Theatre Owners of New Hampshire in session at Manchester. It was voted by the theatre owners to communicate with different organizations of the state in regard to co-operating for the betterment of conditions for all concerned in the state. The Grange, Parent-Teachers' Association and the Federation of Women's Clubs will be conferred with.

President C. H. Bean, of Franklin, presided. At the annual election of officers the choice was as follows: President, C. H. Bean; first vice president, J. E. Charbonneau, Manchester; second vice president, Herbert B. Daley, Claremont; third vice president, A. A. Davis, Nashua; fourth vice president, Fred Couture, Rochester; secretary, C. A. Riva, Tilton; treasurer, A. L. Couture, Manchester.

Members of the executive committee are Michael White, Dover; J. B. Hallisey, Nashua; D. J. Adams, Concord; C. C. Baldwin, Keene; George Lapierre, Lakeport; A. M. Graves, Lebanon; George W. Yetton, Exeter.

An invitation was extended the exhibitors of Vermont to join the organization. The session attracted twenty theatre owners from all over the state.

New Clearance Schedule Pleases 'Frisco Showmen

Following a long period of controversy the San Francisco Film Exchange Board of Trade has adopted a clearance schedule for Greater San Francisco which is meeting with general approval from exhibitors. Downtown clearance against all theatres is now a minimum of twenty-eight days, except in the case of vaudeville houses, with a maximum clearance of sixty days from opening date where the subject is to be played one week.

A maximum clearance of 70 days is allowed where the subject plays more than one week and not over three weeks, and where the subject plays over three weeks a maximum clearance of forty-two days from closing date is allowed. The Mission and Fillmore districts are given a maximum of fourteen days clearance from their closing date against the Richmond, Polk Street, Haight Street, Castra, New Lyceum and Verdi districts.

Oakland first runs are protected against Berkeley and Alameda first runs only during Oakland first run. Berkeley and Alameda are permitted to start their runs the day following Oakland's closing run. Oakland first runs are granted a twenty-eight days clearance from opening day against Oakland's second runs, but after the second run no clearance is given. No exclusive contract shall be given anywhere in Greater San Francisco.

Herbert Rothchild, principal owner in the California, Imperial Granada and Portola Theatres, has returned from a business trip to New York.

S. S. Thellar, of Yreka, Cal., was a recent visitor in San Francisco and announced that changes were being made in his house there. He also plans to open a theatre at Marysville, Cal.

P. W. Brubeck, formerly of Modesto, Cal., has purchased the Majestic Theatre at Concord.

The Lincoln Theatre, San Francisco, has been remodeled and new equipment installed by G. A. Metcalfe. It was reopened recently by Enno Lion, of the Rex Theatre, Santa Clara, and E. Rosenthal, of the Washington Square Theatre.

C. A. Pendleton, of the Orland Theatre, Orland, Cal., was a recent visitor on Film Row and purchased considerable new equipment for this house.

The Auditorium Theatre at Grass Valley, Cal., has been closed for extensive alterations, including the removal of the balcony. The Strand Theatre is being used while remodeling work is in progress.

The Palmer Theatre Company has been incorporated with a capital stock of $25,000 by Robert A. McNeil, O. B. Attkinson, W. B. Attkinson and L. S. Hamm.

A First National Release

THIS KLANSMAN CARRIED THE FIERY CROSS

The Rialto Theatre, San Antonio, made cut-outs for "One Clear Call" and provided the mounted Klansmen with an American flag and an electrically lighted cross. The addition made a splendid flash.

Who Can Answer This Question?

Editor, Regional News and Gossip:

Have just read your article, "The Daddy of Them All," in October 14 issue of Moving Picture World. Have been at this game ever since the time when we stood on the sidewalk (with a megaphone) and yelled: "See 'Em Walk."

Am interested to know the location of the first motion picture show and date of opening. If you have this information, will you please give it to me?

Thanking you in advance for this favor, I am,

Yours truly,

C. R. SULLIVAN,
The Fair Theatre,
Marillo, Tex.

New 2,500 Seat House Opens in Kansas City to Big Trade

The formal opening of Kansas City's newest theatre, the Electric, 542-548 Minnesota avenue, was held October 19, according to A. F. Baker, manager of the new house. Details of the constructure of the $500,000 building, owned by Grubel Brothers, were rushed to completion, in order that everything might be ready for the grand opening.

The Electric is said to be unsurpassed for beauty in either of the Kansas Cities. With its velvet carpets, magnificent mirrors, soft-hued lights, perfect harmony of blues, grays and golds, the theatre will be a delight to patrons. The theatre has three floors, the main floor, mezzanine and balcony, in addition to a nursery in the basement.

The foyer is finished in walnut and Verdi antique marble, while the lobby is in pink Verona marble. The seating capacity is 2,500 persons and the seats are mahogany with blue leather cushions, and blue leather backs. The main drop curtain of blue plush is 26 by 40 feet and was designed by Carl Boller, theatre artist.

The large dome, twenty-five feet in diameter, is one of the distinct features of decoration. From it will be suspended at a drop of eighteen feet, a chandelier with 100 lights. Art glass is used in the ceiling through which soft tints of rose, blue and lavender will show. Numerous side lights in polychrome fixtures will be an added note of decoration.

The rest rooms, smoking room and offices are on the mezzanine floor. At the rear of the theatre will be eight steel-enclosed dressing rooms. Each will have running hot and cold water, and numerous shower baths for vaudeville performers and employes.

The architecture of the exterior of the theatre is Spanish Renaissance. The management has secured the services of a ten-piece orchestra. The theatre boasts the largest pipe organ in this territory. This organ will be in charge of E. Morril Morre, a conservatory graduate. The policy of the theatre will be first-run high class attractions, supplemented by vaudeville and musical specialties.

Colored girls will serve as ushers. They will wear uniforms of gray silk poplin, trimmed with French blue, in harmony with the color scheme of the interior.

The bandit, who twice within a fortnight led in highway attacks upon C. H. Burkey, owner of the Summit Theatre in Kansas City, was believed identified this week as C. W. Carlson, 21 years old. Burkey, who made the identification shortly after the arrest, said that Carlson was a participant in both of the robberies. The first robbery was September 18, when two men hopped on the running board of the theatre man's car and relieved him of $407 and a gold watch and then drove his car away. The second robbery was October 2, when Burkey was robbed of $115 and his car under almost exactly similar circumstances. A charge of highway robbery will be brought against Carlson.

Ed Smith of the Isis Theatre, at Russell, Kans., was visiting some of the exchanges this week.

Bert Byler, owner of the Bixman Theatre at Clinton, Mo., was seen rambling along the street of the exchange colony the other day.

Stanley Chambers, manager of the Miller, Palace, Regent and Princess Theatres at Wichita, made a trip to Kansas City last week in order to look over some of the season's latest releases. Chambers reports a good, steady business at his Wichita houses.

W. D. Fite, also of Wichita, was a visitor at some of the film exchanges last week. Mr. Fite has the Novelty Theatre.

H. L. Stout of the Liberty Theatre, Ft. Scott, Kans., was calling on "Doc" Cook, business manager of the M. P. T. O., of Kansas, last week.

R. V. Turner, who has the Panama Theatre at Burlingame, Kans., paid a call on the various exchanges this week. Mr. Turner hardly ever gets to Kansas City, but when he does he makes all the rounds.

Jack Gross, manager of the El Dorado Theatre at Eldorado, Kans., broke into the editorial column of that town's leading daily paper recently. The lengthy editorial headed "El Dorado in the Movies," tells of the production of "Liquid Gold," a story of the oil fields. The editorial said that El Dorado owes its thanks to Jack Gross, who helped immensely with the multitude of details involved. The picture was produced in Kansas by the Chenoweth Film Corporation.

Exchange managers had the pleasure of a visit from Mrs. Wes Millington of the Crystal Theatre at Ottawa, Kans., last week.

Ben Levy of the Hippodrome Theatre, Joplin, Mo., made a trip to this city recently and booked some big attractions. Mr. Levy seldom gets to Kansas City because of the distance from Joplin.

John I. Saunders, Cheney Theatre, Cheney, Kans., was seen at the local Universal exchange this week.

Charles Gerald ("Pat") Argust, the live wire of the Rialto Theatre, Colorado Springs, Col., and Mrs. Anne Louise Funk were married on October 9. Sincere and hearty congratulations! They are spending their honeymoon at the Hotel McAlpin, New York City.

Bob Leonard of the Strand Theatre, Thirty-sixth and Troost, has taken over the Alamo, Thirty-fourth and Main streets. The Alamo has been closed since early summer.

"Grandma's Boy" is playing to large crowds at the Liberty Theatre, this city. Stanley Chambers of the Palace Theatre at Wichita, Kans., says that the picture played to capacity audiences at his house.

H. K. McAfee of the Liberty Theatre, Parson, Kans., secured a one-page newspaper tie-up on "Fascination," when the picture was running at his theatre. In addition to the tie-up, McAfee gained considerable publicity throughout the paper.

The Roanoke Theatre, a suburban house, recently bought by Bob Leonard, opened for the season last week. The theatre was closed during the summer. Mr. Leonard has had the house completely redecorated. The first attraction for the fall opening was "The Four Horsemen."

Illinois Exhibitors Host to M. P. T. O. A. Officials

As President Sydney S. Cohen and other officers of the M. P. O. A. passed through Chicago last Thursday on their way from the Michigan to the Missouri conventions, the Illinois body got together and had a jolly little luncheon at the Hotel Sherman.

Those present were: Sydney S. Cohen, national president; W. A. True, Hartford, Conn.; M. J. O'Toole, Scranton, Pa.; W. D. Burford, Aurora, Ill.; A. J. Moeller, New York City; L. M. Rubens, president, Ill. Motion P. T. Owners, Chicago; J. B. Dibelka, secretary, Ill. Motion P. T. Owners, Chicago, Ill.; Geo. D. Hopkinson, Hamlin Theatre, Chicago; J. J. Rubens, Rialto and Fox theatres, Aurora, Ill.; Wm. O. De Souchet, Chicago; Julius Lamm, Chicago; Louis H. Frank, Halstead Theatre, Chicago; Jos. Hopp, Majestic Theatre, Rock Island; Louis Murphy, Majestic Theatre, Spring Valley; Harry Goldson, Julian Theatre, Chicago; L. Siegel, Prairie Garden Theatre, Chicago; S. Abrahams, Gold Theatre, Chicago; M. Smalley, Franklin Theatre, Chicago; S. H. Selig, Gem Theatre, Chicago; A. Powell, Chicago; Glen Reynolds, Princess Theatre, De Kalb; W. J. Sweeney, Chicago; Ben. L. Berve, Majestic Theatre, Rochelle; F. E. Allabin, Majestic Theatre, Rochelle; John Silha, Stadium Theatre, Chicago; J. C. Miller, Princess Theatre, Woodstock; A. Sapperstein, Palais Royal, Chicago; M. Siegel, New Home Theatre, Chicago.

A Metro Release

BUILT A CASTLE FOR "PRISONER OF ZENDA"

Both the top of the marquise and the box office were enclosed in compo board structures to give a castle effect for the run of the big Rex Ingram feature at the Blue Mouse, Minneapolis.

Dorothy Devore

In Christie's New Racing Comedy,
"LET 'ER RUN"

Al St. John in "THE CITY CHAP," a Fox Picture

"TO HAVE AND TO HOLD"
George Fitzmaurice's Paramount Picture with Betty Compson and Bert Lytell

Maud Sylvester in "ORPHAN SALLY," a Lee-Bradford Picture
Also in the Cast are Flora Finch, Sidney Mason, and Margaret Beecher

Ben Turpin in "THE SHRIEK OF ARABY" a First National Picture

C. C. Burr's "SECRETS OF PARIS," with Gladys Hulette and Rose Coghlan
a Whitman Bennett Production

"THE LONG CHANCE," an All-Star Universal Picture

"LOOK OUT BELOW," Jack White's Educational-Mermaid Comedy, with Lige Conley, Don Barclay and Elinor Lynn

"The hit of the bill!"—*N. Y. Herald*

HAL ROACH *presents*

Our Gang Comedies

Two parts

The first "Our Gang" comedy, "One Terrible Day," was a riot at the Rivoli in New York.

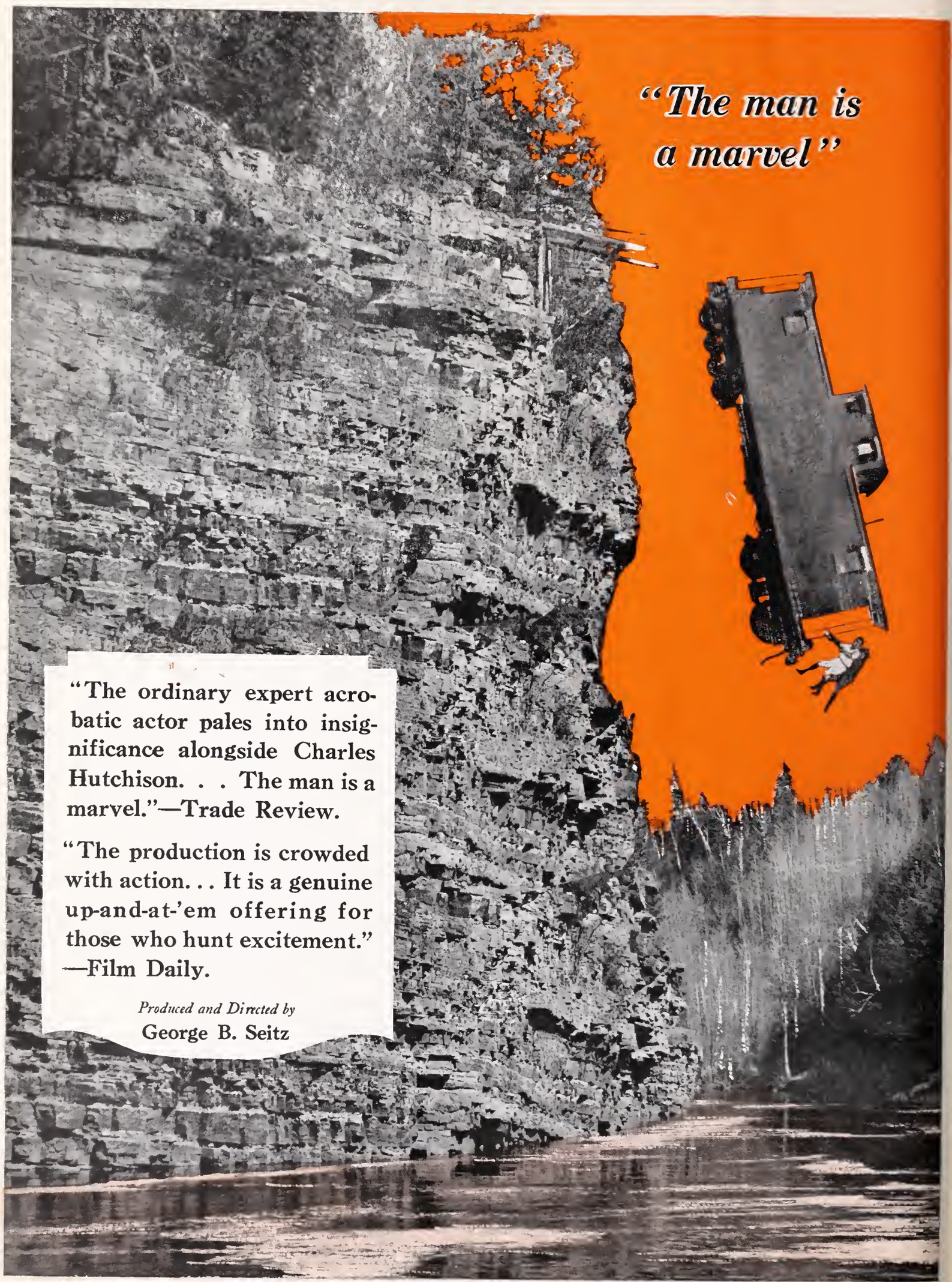
The audience fairly screamed with joy; it got weak with laughter!

> *"The best thing on the Rivoli Theatre program* this week," says the N. Y. Post, "is the funniest comedy shown for some time, 'One Terrible Day,' bringing forth screams of laughter."
>
> *"The outstanding hit of the bill* at the Rivoli," says the N. Y. Herald, "is a rollicking Pathe comedy, 'One Terrible Day.'"

Play "Our Gang" comedies for more laughter, maximum entertainment, and thoroughly satisfied audiences.

Pathépicture

TRADE MARK


"The man is a marvel"
"The ordinary expert acrobatic actor pales into insignificance alongside Charles Hutchison. . . The man is a marvel."—Trade Review.
"The production is crowded with action... It is a genuine up-and-at-'em offering for those who hunt excitement."—Film Daily.
Produced and Directed by
George B. Seitz

Charles Hutchison

in

"Speed"

with Lucy Fox

"Well named 'Speed.' Hutchison, noted for fearless deeds, exceeds himself, from the very start. Rapid-fire thrills galore."—Motion Picture World.

"Not a moment that something is not happening at a breath-taking pace. Hutchison 'out-stunts' himself. . . There is production and a worthy cast behind this . . . a few more chapterplays like 'Speed' and serials are bound to hold their own with cinema attractions that keep box-offices busy."—Motion Picture News.

Pathéserial

TRADE MARK

Johnny Jones Comedies

Two parts each

Real kids in real stories!

You'll make the jump back to boyhood in a minute, when you see them. The men and women in your audiences will say "I did things like that when I was young; how true to life they are."

And the youngsters in your house—man alive, but they'll like them!

Clean, funny, fine; that's the Johnny Jones comedies.

J. K. McDonald
Productions, Inc.

Pathépicture

Tax Revenue Shows Bigger Business by Montreal Houses

A substantial increase in both the number of tickets sold for admission to amusements and in the amount of revenue through the tax in the City of Montreal during the past 12 months, as compared with the preceding 12 months, is noted in the official annual report of A. Bienvenue, superintendent of privileges and licenses at the Montreal City Hall, just issued. The report gives the statistics for the fiscal year ending September 30, 1922.

The amusement tax report for Montreal shows that the number of patrons at theatres and other places of amusement in the city during the past year was 17,089,585, this being the number of paid admissions only. The actual sum received in payment of the amusement tax in Montreal alone was $609,854. As the tax is collected on a 10 per cent. basis, as in the United States, it means that well over $6,000,000 was spent in amusements in Montreal during the year.

For the corresponding period of 12 months ending September 30, 1921, the number of paid admissions on which the amusement tax was collected totalled 16,422,927. This means that the combined attendance at shows during the past fiscal year was some 666,000 greater than for the previous year. The revenue through the amusement tax during the year 1920-1921, amounted to $449,475, which was $160,000 less than the revenue for the year just closed. This indicates that Montreal theatres secured greater combined patronage during the past year and also a greater box office receipts through the larger attendance than in the previous season.

According to the Quebec Provincial Law, half of the amusement tax returns from the City of Montreal is turned over to the Province for distribution under the Quebec Charities Act while the second half is retained by the civic administration. Out of the latter half, the city must pay for all cost of printing and providing tickets, collection and supervision, the balance of the city's share to be divided among various charitable organizations in Montreal.

The Century Theatre is the name of a brand new picture theatre that is nearing completion in Montreal. The new house, which will cost $100,000 when completed, will be operated with a suburban theatre policy. It is situated at Monk Boulevard and Cardinal street.

The many exhibitors of Montreal, fittingly observed the week of October 8 as "Go to Theatre Week," practically all of the local houses joining in the co-operative movement. Special references to the stunt were made in the newspaper and other advertising by the exhibitors, invitations being made by the managers to picture fans to see pictures that had been selected for the week.

The Manitoba Exhibitors' Association, at luncheon in Manitoba Hall, Winnipeg, Thursday, October 12, decided to proceed with arrangements for the staging of a "Go to Theatre Week" in Winnipeg in November. The association decided to invite Will H. Hays to visit Winnipeg during the celebration. G. de Grandcourt of the Fox Film Corporation, who is now located in Winnipeg, was appointed chairman of the committee to make arrangements for the special week.

The new Gaiety Theatre, Winnipeg, has been scheduled to open Saturday, October 21, under the management of Henry Morton, lessee, who also has been manager of the Monarch Theatre, Winnipeg. A large amount of money has been spent to make the Gaiety one of the most attractive downtown theatres in Winnipeg. Orchestral music is to be featured along with pictures.

Harry Dann, manager of the Capitol Theatre, Regina, Sask., has been appointed manager of the Pantages Theatres, Hamilton, Ontario. Dann is a former resident of Hamilton, having gone to the Canadian West only a year ago.

Geary Peebles, proprietor of the two picture theatres in Dauphin, Manitoba, was a recent visitor in Winnipeg, where he formerly conducted the Arlington Theatre.

Allen James, projection machine operator at the picture theatre in Blenheim, Ontario, fell only two feet from the branch of a fruit tree on October 7 and fractured both arms.

Labor Troubles Adjusted; Albany Patronage Increases

Exchange managers and exhibitors in the Albany section of New York State are doing a lot of smiling these days and as they smile, they visit the banks. Like a well known beverage, "there's a reason." After months of existing differences between labor unions and traction companies, matters have been adjusted in Albany, Schenectady and Troy, and the car shop strike, which played havoc with the motion picture theatres for a time, has also been adjusted, and nearly all the old hands are back at work.

North of here, in Corinth, Glens Falls, Fort Edward, Ticonderoga, Hadley, Watertown and other cities and villages, where International Paper company mills are located, the strike which started a year ago last May, while officially unsettled, has nevertheless reached a stage where mills are once more in operation and the sheckels are once more rolling in. A visit to every exchange in Albany, made this week, brought forth the statement that business this fall is far ahead of a year ago this time, and furthermore that each week shows a pick-up over the preceding week.

Every one of Albany's theatres reported excellent business this week and the same statement was forthcoming from theatre owners in Schenectady and Troy. In short, business is going ahead with an impulse that gives every evidence of attaining its old tme swing at the very opening of winter, and having attained that swing, that the theatres will enjoy prosperity throughout the winter when tens of thousands demand wholesome entertainment.

For the first time in several weeks, a prologue was offered patrons of the Mark Strand Theatre here last week in connection with the "Old Homestead." A quartette of local singers, attired in farmer togs, scored a big hit with capacity audiences.

Talk about a good feature picture helping out a vaudeville bill! Manager Joe Wallace of Proctor's Grand, is lavishing his praise over the crowds that were attracted by Harold Lloyd in "Grandma's Boy," which ran for the entire week and set the whole city to talking.

Mr. and Mrs. Daniel Regan, who run the Star at Greenwich, paid a visit to Albany last week and booked up some good features for the coming weeks.

There is a report to the effect that Edward Colligan has sold the theatre which bears his name in Carthage to the Schiner Theatrical Company, which has a chain of houses in Central and Western New York.

Fred Elliott, owner of the Clinton Square Theatre in Albany, having heavily advertised a week's feature, "What's Wrong With the Women," received the print in such shape that he was obliged to make a sudden change at the last moment.

F. W. Mansert, who runs the Rialto in Glens Falls, is qualifying in the Barney Oldfield class these days. A few days ago, he had occasion to make a quick run to one of the Albany exchanges. The trip was made by Mr. Mansert in about 90 minutes, or one-half the time which the ordinary motorist takes to cover the distance.

Following the lead of Fred Elliott, Samuel Suckno is now booking double features at the Albany Theatre and finding it a paying proposition.

Potsdam, Tupper Lake and Saranac Lake are in line for new picture theatres. The one in Potsdam will seat about 600 persons, and will cost about $25,000. The houses are being projected by Frank G. Pond of Malone, who has formed a corporation known as Pond's United Theatres, Inc., with a capitalization of $150,000.

The Star Theatre in Potsdam has just been sold to H. E. Flack and Sylvester Nicollette, who will make numerous repairs and alterations. The roof will be raised to allow for a balcony. When remodeled the house will seat about 1,000 persons.

It's rather odd how a nickname will hang to one. Years ago, the Daisy Theatre, in Green Island, was run by the selfsame Halligan who is now looking after Universal's affairs in the Capital District. And everyone knows Mr. Halligan as "Daisy" Halligan. He is one of the old timers in the business, doesn't say much, but delivers the goods.

A Universal Release

SELLING "THE STORM" TO SPORTSMEN

On the argument that sportsmen would appreciate the call of the wild, the New Garrick Theatre, Duluth, got a window in a sporting goods store for the Universal production.

News from the Producers

Conducted by T. S. da Ponte

Chiefs Honored

When "The Third Alarm," the companion picture to "In the Name of the Law" and the second Emory Johnson production for release through the Film Booking Offices of America, is released it will be dedicated in each city where it is shown to the local fire chief. This dedicatory title will, in many instances, include either a motion picture or a photograph of the local chief. The motion pictures were obtained at the recent convention of fire chiefs in San Francisco when the heads of departments from all over the entire country gathered in that city.

Paramount Filming "Bella Donna"

Scenes in London's luxurious Savoy Hotel marked the start, on October 7, of Pola Negri's first American-made Paramount picture, "Bella Donna," by Robert Hichens. This George Fitzmaurice production, adapted from the Hichens' story by Ouida Bergere, will present Conway Tearle and Conrad Nagel in featured roles in support of Miss Negri, while Claude King, noted member of the New York dramatic colony, who played opposite Ethel Barrymore in "Declassee," will portray the important character of Dr. Isaacson.

Selects Cast for "Coronation"

The complete cast for "Coronation," the forthcoming photoplay in which Robert Z. Leonard will present Mae Murray, has already been selected. Studio production of the new motion picture, to be released by Metro Pictures Corporation, has already been begun, according to advices received at the New York offices of that company. "Coronation" is being made in Hollywood.

In support of Miss Murray are Rod La Rocque, Robert Frazer, Edward Burns, Jean Herscholt, Lionel Belmore, Herbert Standing, Mrs. J. Farrell MacDonald and Wilfred Lucas.

Clancy Goes Abroad

Carl Stearns Clancy, producer of "The Headless Horseman" or "The Legend of Sleepy Hollow," which will be released through the W. W. Hodkinson Corporation on November 5, sailed recently on the liner France for an extended business and social trip through England, France and Northern Italy.

Tells of Important Foreign Alliances

Announcement is made by Walter E. Greene, president, and F. B. Warren, vice president of American Releasing Corporation, of an alliance just completed in England by Holmes C. Walton, head of the foreign department of the American organization, under which Wardour Films, Ltd., becomes the distributors of the entire 1922-1923 output of American's releases for England, Ireland, Scotland and Wales under a long-time contract. This contract was effected in August in London by Messrs. Henry Hibbert, the managing director, and J. W. Thorpe, the general manager of Wardour.

Wardour will begin public release of the American Releasing pictures inside of six months from the date of the arrival of each picture in London. The first picture selected to lead off in England is Dirigo Films' production, "Timothy's Quest." This will be followed the next week by the release throughout England of Ray C. Smallwood's Pyramid production, "Queen of the Moulin Rouge" and next in order by J. L. Frothingham's "The Woman He Loved," directed by Edward Sloman.

Wardour Films, Ltd., will release one big production received from its American ally each week in the year and delivery has been made by American Releasing of the first eight subjects, besides having placed in London other of its prior to September 1st releases for immediate screenings and trade showings.

Messrs. Greene and Warren also announce the sale to Max Glucksmann, through Jacobo Glucksmann in New York of the entire output of this big distributing concern for Argentina, Chile, Peru, Bolivia, Uruguay and Paraguay and announce that twenty productions have arrived in Buenos Ayres and Montevideo for immediate South American release.

Announcement also is to be made in a few days by American Releasing of the closing of contracts for its Australian and Scandinavian distributions. Initial deliveries of pictures have been made to Ignacio de la Barra in Mexico City for the Mexican distribution of the company.

Making Some Films a Joy Says Vignola

Contrary to the general opinion among motion picture and lay people, the making of an historical production is a pleasurable experience, according to Robert G. Vignola, the director of "When Knighthood Was In Flower."

"Despite the fact that a great deal more mental and physical labor is involved in the making of an historical picture than is possible in a modern story, it is, nevertheless, a distinct treat to be able to make such a production," said Mr. Vignola. "Any one who loves history can readily understand why 'Knighthood' gave me such enjoyment.

"For one thing I had to do a lot of reading up on English history in the reign of Henry the Eighth. I am partial to history anyhow and this task proved far from irksome. Then again it was an unusual experience and a happy one to leave the twentieth century at the studio entrance and spend the whole day in the sixteenth century.

"From the director's point of view one of the joys was the cast. In all my experience I've never had such whole hearted cooperation from the players and the technical staff."

Important Deal Is Made by Hodkinson

A picture deal of importance was consummated by Producers' Security Corporation last week which places the "Bull Dog Drummond" feature with W. W. Hodkinson for distribution in United States and Canada.

During the runs of the stage play in New York and London many producing companies were said to be angling for the picture rights. Hollandia Films were finally successful in landing it.

Evelyn Greeley has been selected to play one of the star roles. Carlyle Blackwell will play opposite Miss Greeley. Oscar Apfel will direct the feature.

New Metro Film

"The Fog," by William Dudley Pelley, will be picturized by Graf Productions, Inc., for release through Metro Pictures Corporation, it was announced this week from the New York offices of the distributing organization.

The first of these photoplays produced under the personal supervision of Max Graf, "The Forgotten Law," is soon to be ready for booking, and work will begin immediately at the Western studios of the Graf Company upon "The Fog."

Schools Close When "Nanook" Comes

Pathe quotes the following letter received from Wachter and Bernard, lessees and managers of the Empire Theatre, Port Henry, N. Y., dated October 8:

"It might interest you to know that at a meeting of the School Board of this village held on Friday last it was voted to close all the schools in this place on Friday, October 13, at 3 o'clock, to enable the scholars to attend a special matinee on that day of 'Nanook of the North,' which having been seen by one of the former members of the board, was so heartily endorsed by him as to cause this action.

"In consequence of the above action, the two large convent schools here, as well as several of the smaller schools outside of the jurisdiction of the Village Board here, have also voted to do the same thing."

For Release on October 22

Paramount's feature release scheduled for October 22, is "The Cowboy and the Lady," with Mary Miles Minter and Tom Moore, a picturization of the romantic Western stage play by Clyde Fitch in which S. Miller Kent starred on tour for a number of years.

Julien Josephson, who scenarized "The Old Homestead" for Paramount, also wrote the continuity for "The Cowboy and the Lady."

Badger to Direct New Metro Film

"Your Friend and Mine," a dramatic sketch by Willard Mack, which was also played in vaudeville under the title of "The Rat," will furnish the nucleus for the next Metro S-L special production.

Clarence G. Badger, director of "Quincy Adams Sawyer," will stage "Your Friend and Mine."

REPORTS FROM THE BOX-OFFICE

Selznick

Reported Missing, with Owen Moore. —A great audience picture. Played to excellent business two nights at 15 and 35 cents. How they did howl and yell with laughter. Get it, by all means. Also clever advertising accessories.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Reported Missing with Owen Moore.—Excellent picture and one that will please them. Drew very good in hot weather. —J. C. Sellers, Iris theatre, Detroit, Mich.

Reported Missing, with Owen Moore. —A splendid farce comedy. Drew well and sent patrons out smiling and chuckling. The picture pulled very good in spite of the hot weather. Usual newspaper advertising, window cards and attractive lobby.—William Noble, Rialto theatre, Oklahoma City, Okla.—General patronage.

Reported Missing. The sort of picture that makes you forget there is such a thing as time. A shrapnel shell of high explosive comedy loaded with laughs. Patronage, small town. Attendance good. G. D. Hughes, Liberty theatre, Heavener, Oklahoma.

Reported Missing, with Owen Moore. —First showing in Northwest. Raised prices from thirty cents to forty and stood 'em out for three days. Wonderful audience picture. Not even one dissatisfied patron. — Guy D. Hasleton, Rialto theatre, Missoula, Mont.—Neighborhood patronage.

Reported Missing. Certainly this is the best thing Owen Moore ever did. The comedy by the big fellow was simply a scream. We know of no better picture than this one. Best of all, we bought it right and made money.—Ned Pedigo, Pollard theatre, Guthrie, Okla.

Reported Missing, with Owen Moore. —They said a mouthful when they said it was "the fastest moving picture on record." It's fast and funny. Book it.—L. I. King, Sunbeam No. 3, Los Angeles, Cal.—Neighborhood patronage.

Reported Missing, with Owen Moore. —Here's seven reels of laughter. This picture is full of action from start to finish. As for comedy, it cannot be beat. Book it and push it big. Drew fine.—Anderson & Weathersby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

Reported Missing. You can't go wrong on this. If they don't like it they're dead and don't know it. Comedy and excitement rarely blended. Tom Wilson is a new Bert Williams. Play it up big. Good chance for tie-ups. Patronage high class. Attendance good.—E. W. Large, Strand theatre, Ithaca, New York.

Owen Moore's Selznick Feature, "Reported Missing," Draws Exhibitor Praise from Every Quarter.

Reported Missing, with Owen Moore. —The best picture Owen Moore has ever been in. Patrons left the theatre more than satisfied.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—General patronage.

Reported Missing, with Owen Moore. —Great. For screen entertainment it's hard to beat. A good audience picture that will tickle the male patrons.—Charles Born, Elks theatre, Prescott, Ariz.—General patronage.

Reported Missing. Made them laugh plenty, and they came in goodly numbers. Play this; if properly exploited you'll do well—I did. Patronage, health seekers and tourists. Attendance good. —Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Reported Missing. Very good comedy and drew good houses. Well bolstered with short stuff. Advertise as comedy and you'll do good business. Patronage, city. Attendance, good.—(L. O. Hoover viewing as spectator while on trip), at Princess theatre, Denver, Colorado.

Reported Missing, with Owen Moore. —This picture is one that will greatly please your patrons. Easy to advertise and will be enjoyed by everyone who sees it.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—General patronage.

Reported Missing. Here's one that will "make good" anywhere. Owen Moore is at his best in this role, and Tom Wilson kept the audience in a continuous roar. Patronage mixed. Attendance good.—W. C. Benson, Laurier theatre, Woonsocket, Rhode Island.

Reported Missing, with Owen Moore. —Good entertainment picture. Plenty of action and thrills and a laugh in every scene.—Charles H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

Reported Missing, with Owen Moore. —A dandy farce comedy. A whirlwind for action. Suitable for any theatre. Worth an extra effort. Business good. —Idle Hour theatre, St. Charles Ill.—Neighborhood patronage.

Reported Missing, Owen Moore (Selznick). Picture a real knockout. Audiences usually cold-blooded, but they managed to thaw that look off their faces and were able to laugh heartily and often. Picture was one of the best shown here in many months and is safe booking for any exhibitor. Attendance excellent, despite warm weather.—Lehigh Orpheum.

Reported Missing, with Owen Moore. —A good comedy picture that gave good satisfaction. It certainly is a dandy picture. You will make no mistake by booking it.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

Reported Missing.—Good comedy. All the chance in the world for exploitation. Advertising, advance teaser cards, splash lobby, billboards, newspapers. Patronage, small town.—W. Ray Erne, Rialto theatre, Charlotte, Michigan.

Reported Missing, with Owen Moore. —The picture from every standpoint is entirely different. It surely is an action picture every inch of the way. The picture gets many laughs, as it should.—W. H. Brenner, Cozy theatre, Winchester, Ind.

Reported Missing, with Owen Moore. —Good picture. Played to full house and heard no kicks.—R. O. Rhoades, Orpheum theatre, Converse, Ind.—Small town patronage.

Reported Missing. Good picture with many laughs. Colored man fine. Advertising, cards, throw-aways, posters, and slides. Patronage mixed. Attendance, good.—D. Buss, Star theatre, Tonawanda, New York.

Reported Missing, Owen Moore (Select). During a week of relentless rain this picture met with great success. Audiences fairly howled with glee.—Howard theatre, Atlanta, Ga.

Reported Missing, Owen Moore (Selznick). This one seemed to appeal to the patrons, and the box office figures were excellent. — Criterion, Oklahoma City, Okla.

Reported Missing, with Owen Moore. —Played on two hot days and did a good business. It is certainly an amusing feature.—City theatre, Hoboken, N. J.—Neighborhood patronage.

Reported Missing, Owen Moore (Select). This neighborhood house attracted a capacity business on this one for a half-week run.—Shea's North Park.

Reported Missing, with Owen Moore. —Excellent. This one seemed to appeal to the patrons and the box office figures were very fair.—William Noble, Criterion theatre, Oklahoma City, Okla.—General patronage.

Reported Missing, with Owen Moore. —A real good comedy that was properly advertised with special heralds and newspapers and brought big business for two days. This picure will draw well and live up to the special rating given it.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Advertisement

DOLORES CASSINELLI
in a new picture, "The Challenge," directed by Tom Terriss and distributed by American Releasing Corporation.

Newspapers Praise "Trifling Women"

"All around," said one of the New York newspapers of the opening presentation by Metro of Rex Ingram's "Trifling Women," at the Astor Theatre, October 2, "it was a brilliant occasion."

Notice of the brilliance of the occasion was not all the dramatic critic had to say of "Trifling Women." Seldom has any screen drama brought from reviewers the praise that "Trifling Women" did, it is stated.

Quotation of the summary lines in the criticisms follows: "Rex Ingram . . . is the same Rex Ingram . . . we find . . . the same clever detail that marked the other films that established his reputation"—The *Sun*. "A superb motion picture . . . 'Trifling Women' is practically perfect in its direction, wonderful in its photography and its cast could not be improved upon."—Don Allen, *Evening World*. "There is an evening of exciting entertainment in store for you at the Astor."—New York *Times*.

"'Trifling Women' deserves a place with the big pictures of the year."—New York *Evening Post*. "Both acting and direction are excellent."—The *Globe*. "Georgeous and glittering exhibition. . . Its direction is superb."—Quinn Martin, The *World*. "The only way it could be done on the screen is the way Ingram did it, and it is interesting."—New York *Tribune*.

"The settings of the picture are elaborate, and the whole thing is well done and acted."—New York *American*. "Deftly made with intelligent direction."—*Morning Telegraph*. "It is all good picture work, and always interesting."—*Evening Mail*.

Castle Film Makes a Hit in Theatres

Hodkinson says in order to prove the widespread success which is being achieved by the feature, "Slim Shoulders," with Irene Castle, in conjunction with the Castle Promenade, it is announced that more than 100 of the best theatres in the country have played this production in less than thirty days after release date with gratifying results.

Since its Broadway premicre at the Capitol Theatre, "Slim Shoulders" and the Promenade have been presented in practically every large city in the United States, and it is stated that bookings for this novelty have been made for many months to come. The success of this enterprise, according to the Hodkinson Corporation, is due not only to the popularity of the name of Irene Castle, but also to the fact that this presentation is something distinctly out of the ordinary.

Furthermore, it is stated, there is a universal appeal attached in regards to the display of up to the minute feminine wearing apparel of all kinds. It is reported that throughout the country the women have been 100 per cent. for this production.

Goldwyn Acquires More Big Stories

Goldwyn Pictures Corporation announces the acquisition by it of the motion picture rights to several important stories which will be made into super-features for inclusion in its list of "Big Twenty" productions for the present season. Work on them will get under way in the near future and they will, in all probability, be released in the late winter or spring.

Goldwyn has acquired the rights to Ethel M. Dell's new novel, "Top o' the World," the film rights costing $30,000. It will also make a photoplay version of Edward E. Rose's new play, "The Rear Car," recently presented with such conspicuous success in Los Angeles. This play is a mystery melodrama. Another of the acquisitions is that of the rights to Hardy's "Tess of the D'Urbervilles," which will be a Marshall Neilan production.

The fourth new picture to be included in the twenty features will be a film version of Thackeray's "Vanity Fair," which Hugo Ballin is to make at the Goldwyn studios, with Mahel Ballin in the role of Becky Sharpe.

Ballin Casting for "Becky Sharp"

Mabel and Hugo Ballin left for Los Angeles last Wednesday afternoon. Immediately upon their arrival on the West Coast, Mr. Ballin will start casting for his new special production, "Vanity Fair," in which Mrs. Ballin will be seen as "Becky Sharp." This picture will be a Goldwyn release.

"Vanity Fair" will be considerable of a screen spectacle, it is announced. The cast, it is said, will be one of the largest ever assembled for a motion picture production. Mr. and Mrs. Ballin expect to return East in February.

Title of Fox Film Is Changed

Changing the title of the Fox picture now in its eighth big week at the Lyric Theatre, New York City to "Who Are My Parents?" necessitated getting out a new press book.

The resulting sixteen-page press book is believed by Vivian M. Moses, director of Fox publicity, to be the most valuable box-office aid yet rendered to exhibitors.

"Who Are My Parents?" was first shown at the Lyric Theatre under the temporary title of "A Little Child Shall Lead Them." A prize of $1,000 was offered to the public for the best title to supplant this. The number of replies received totalled 11,741.

Mayor Hands City's Key to Griffith

When D. W. Griffith, noted motion picture producer, reached Boston city to attend the opening performance of his latest production, "One Exciting Night," Mayor Curley presented to Mr. Griffith the key to the city.

It was said that this is the first time any motion picture producer or theatrical man has been so honored by Boston.

Selznick Activities Are Increasing

Activities around the offices of the Selznick Company are increasing. There is much hub-bub in the matter of getting out the sixteen big special productions which Selznick Pictures Corporation will contribute during the season, 1922-23.

David O. Selznick, vice president of the company, has much to do in closing up the final details which have to do with the production of the big Theda Bara special which will be begun in the East within the next week or ten days. New employes are being taken on to keep up with the added work.

Miss Dalton Starts "Black Fury"

After a vacation of several months Dorothy Dalton has started another Paramount picture. She began work this week at the Paramount Long Island studio on an original story for the screen by Edmund Goulding, temporarily titled "Black Fury," under the direction of Victor Fleming.

Prominent in the cast are Robert Ellis, Jose Rubens, Ellen Cassidy, Pat Hartigan and Marie R. Burke.

Mr. Goulding as well as being the author of the story has written the continuity.

More Tie-ups for Castle Film

Additional successful tie-ups with department stores are being reported to the W. W. Hodkinson Corporation relative to the success with which the Irene Castle Promenade, in conjunction with the showing of "Slim Shoulders," is being received throughout the country. The Castle Promenade is now invading the South. Newspapers are giving it large display.

Says Johnson Film Is Going Good

Martin Johnson's latest feature thriller, "The Head Hunters of the South Seas," has got off to a fine start, say officials of Associated Exhibitors, which organization is distributing the picture.

It is said there has been a heavy booking demand for the present release, while reviewers who have seen this offering have declared it the best Mr. Johnson ever made, it is stated.

Interest Shown in New Features

Wide interest, says Associated Exhibitors, already has been shown by exhibitors in the release, set for October 29, of "The Woman Who Fooled Herself," the first of the series of Edward MacManus productions for Associated Exhibitors, and the first of the MacManus features to be made in Porto Rico. The featured players are May Allison and Robert Ellis. The production is in five reels.

Exhibitor Praises Metro Picture

If any exhibitor's theatre carries a mortgage, a simple means of clearing the title is the showing of such pictures as the Rex Ingram production for Metro of "The Prisoner of Zenda."

Such is the gist of a telegram of appreciation received this week by A. H. Fischer, of the Metro exchange in Minneapolis, from A. L. Picker, general manager of the Ironwood Amusement Company, Ironwood, Michigan.

Mr. Picker telegraphed: "Give us more like it (Prisoner of Zenda) and the mortgages will soon be lifted. Picture talk of the town"

Universal Officers Given Reception

Carl Laemmle, president of Universal, and his associate officials of the Universal home office, were feted in Philadelphia Monday at a Prosperity Dinner, given in honor of the recent record breaking business being done by Universal's Philadelphia Exchange.

Prior to the Prosperity Dinner, held in the Arcadia Restaurant, following a theatre party attended by the entire Universal force in Philadelphia, Mr. Laemmle and the other Universal executives were the guests of Jules E. Mastbaum, president of the Stanley Company, at a small dinner held on the Ritz-Carlton roof.

"Remittance Woman" Nearly Finished

Ethel Clayton is nearing the completion of "The Remittance Woman," the working title of her second production for release through the Film Booking Offices of America. The story is adapted from Achmed Abdullah's novelette of the same name.

Miss Clayton is again directed by Wesley Ruggles, who was responsible for "If I Were Queen," the star's initial release through F. B. O. which is now being issued. For the leading male role Rockcliffe Fellows was selected.

"Timothy's Quest" Highly Praised

In a letter to American Releasing Corporation, The Better Films Committee of Atlanta places its unqualified endorsement upon Kate Douglas Wiggin's "Timothy's Quest." This committee comprises representatives of schools, parent-teacher associations, newspapers, welfare boards and clubs of various kinds.

The letter from Mrs. B. M. Boykin, chairman, says in part: "The Better Films Committee of Atlanta feels that it (the picture) cannot be praised too highly, and places its unqualified endorsement upon 'Timothy's Quest.'"

Violet Heming in Pyramid Film

Violet Heming is featured in Pyramid's, "When the Desert Calls," adapted from Donald McGibney's stories appearing in a widely read magazine, scheduled for release by American.

Directed by Ray C. Smallwood, Miss Heming heads a cast which comprises such well-known players as Robert Fraser, Sheldon Lewis, Julia Swayne Gordon, J. Barney Sherry, Huntley Gordon and Nicholas Thompson. The adaptation was made by Peter Milne and Georgette Duchesne while the continuity was the work of Peter Milne.

Finishes Filming

The filming of George Patullo's story, "The Summons," which George Randolph Chester prepared for the screen, has been completed at Universal City.

London Papers Laud "Nanook of North"

The latest batch of London newspapers reaching New York give unusually generous space to reviews of "Nanook of the North," says Pathe. These are unanimous in their praise of the picture, heartily agreeing on both its solid screen value and intense popular appeal. They are characterized, too, by a warmth of expression seldom indulged in by these writers—as the following excerpts indicate:

Daily Graphic—"I saw yesterday a film which will make history, 'Nanook of the North.' It is full of the most appealing humanity." Daily Express—"The most remarkable film ever seen in London is 'Nanook.'" Westminster Gazette—"It is a masterpiece alike of enterprise and photography."

Daily News—"'Nanook of the North is a wonder-film." Morning Post—"The film is weird, terrific and well nigh unbelievable." The Times—"The whole production is one of the most comprehensive that has yet been seen in London." Evening News—"One of the most wonderful pictures ever made." Daily Mail—"A film of absorbing interest."

Weekly Dispatch—"The film gives one the sense of being an intimate of the Nanook family circle, whose struggle to exist in the barren Arctic wastes is an epic of human endurance." Daily Chronicle—"To see Mrs. Nanook washing her baby will be a joy forever to film-goers." Kinematograph Weekly—"Robert J. Flaherty, F. R. G. S., has done for 'Nanook' and his tribe what Longfellow, with his pen, did for 'Hiawatha.'"

Tom Mix to Star in Fox's "Arabia"

"Arabia," formerly announced as "An Arabian Night," will be the December release for Tom Mix. It is a Fox production. The story was written by the Fox star and Lynn Reynolds, who also directed.

The star is supported, it is said, by an unusually capable cast including such names as Claire Adams (feminine lead), George Hernandez, Ralph Yeardsley, Norman Selby, better known as Kid McCoy, Eddie Piel, Hector Sarno, and "Tony," the famous steed who has been featured in many Fox westerns.

The story, it is stated, provides the star ample opportunity to exhibit his array of difficult stunts, among which are the leap in an automobile over a fifteen foot embankment into the sea, horse-riding on the sinking sands of an Oriental desert, the liberation of himself from a grave in Morocco, and the single-handed stand against a hostile tribe of roving Bedouins.

Fox Film Corporation has detailed the work of preparing the advertising and publicity background for the production to an expert group of writers and showmen. The matter will consist of posters, lobby photos, slides, heralds, press books, newspaper cuts, mats, etc.

Plans to Picturize "The Deerslayer"

"The Deerslayer," James Fenimore Cooper's story of the plains, is to be Pyramid's next production for distribution by American Releasing Corporation.

Ray C. Smallwood, accompanied by Ben Carre, art director, is now in Los Angeles assembling the cast.

Fox Changes Title on Big Picture

Exhibitors and the motion picture industry in general will recognize the significance which is attached to the announcement this week by Fox Film Corporation that the title of "A Little Child Shall Lead Them," the current season's special, now in its eighth consecutive week at the Lyric Theatre, New York, has been changed to "Who Are My Parents?"

The new title was selected as the result of a contest carried on by means of newspaper advertisements in New York City. A prize of $1,000 was offered to the person not connected with the corporation who would submit a suitable name for the photoplay. The decision to make the change came after it became apparent that some persons were misled by the title into believing the picture to be of a Biblical nature when, in fact, it is a strong social modern melodrama.

Fox Film Corporation desired to select a title which would confirm in the public mind the dramatic qualities of the picture, and therefore make a strong box-office title for exhibitors. Exactly 11,741 contestants in New York City and surrounding territory sent their suggestions to the offices of William Fox.

"Who Are My Parents?" submitted by Miss Julia Gordon, of 836 Dawson street, New York City, to whom the $1,000 prize has been awarded, was chosen as a title which gives the essence of the plot of the picture and embodies all the necessary box-office characteristics.

Prints of "Pawned" Are in Work

J. Parker Read, Jr.'s "Pawned," the first of the big outside specials to be handled by Select is finally cut, titled and edited, and prints for the thirty-odd Select branches throughout the country are in work. It is expected that these prints will be in the hands of the selling crew within the next ten days or two weeks.

The photoplay is the pictured version of a Frank L. Packard story which was first published in Munsey's magazine and later in book form by the George H. Doran Company. As such it is, Selznick says, assured of a lot of help in getting over to the public by the Frank H. Munsey interests throughout the country. Mr. Packard is author of "The Miracle Man."

Makes Interesting Innovation

Exhibitors and others in the trade who follow with interest the development of the various news reels have, Selznick says, probably noticed during the past week or two a cartoon innovation which has been introduced as a regular feature of Selznick News. The idea is a new one, originated by Albert Weisberg, who has for some time been connected with the Selznick Company's art department.

Up to the present time only one of the semi-weekly releases of Selznick News carried this interesting feature. In the near future there will be a similarly animated drawing in each issue.

To Give 20 of 'Em Film Try-out

Acting upon orders of Harry Beaumont, authorities in Los Angeles and Hollywood this week conducted a flapper roundup which netted twenty of the species. Five more were apprehended but subsequently released. The score taken into custody were remanded to the Metro studios in Hollywood, to be held over for trial for parts in Viola Dana's forthcoming photoplay, "Miss Emmy Lou."

Of the twenty prettiest, three gave California as their home addresses, and the remaining seventeen were traced to eleven other States.

Director Beaumont immediately sentenced them to an indefinite term of hard labor in the cause of art.

"The Sin Flood" Preview at the Capitol

"The Sin Flood," Goldwyn's picturization of Henning Berger's drama, "Syndafloden," will be next week's attraction at the Capitol Theatre, New York. This is the picture which Goldwyn has been, metaphorically, holding up its sleeve for some months and which, it is confidently expected by Goldwyn officials and by critics, writers, directors and actors who have seen it at private showings, will prove one of the biggest things of the year.

Change of Plans Is Made

The proposed cash awards to exhibitors by the Jackie Coogan Productions for suggestions and ideas in exploiting Jackie's recently completed and soon to be released "Oliver Twist" production has been cancelled.

The producers of the Coogan picture found that the Postoffice rulings on contests of this nature interfered with their plans and before the said contest was started, it was decided best to cancel it entirely.

Charles Jones in New Fox Film

Charles Jones, in "The Bells of San Juan," Fox release Oct. 15, is one of the most delightful program pictures this star has ever appeared in, Fox says. Jones plays the role of Roderick Norton, a young sheriff.

Others in the cast besides Charles Jones are Fritzie Brunette, Claude Peyton, Harry Todd, Hardy Kirkland, Katherine Key, William Steele, Otto Matieson and Sid Jordon. The photoplay is adapted from the story by Jackson Gregory. It was directed by Scott Dunlap.

Booked for Run on Big Circuit

"Till We Meet Again," the production by Dependable Pictures Corporation, Morris Kohn president, which is the current offering of Associated Exhibitors, was booked recently by Southern Enterprises for runs in its circuit of six theatres, scattered through six states.

Mae Marsh, Martha Mansfield, Walter Miller and Norman Kerry are among the well known players in the cast.

Plans to Produce B. M. Clay Book

Pyramid Pictures, Inc., announces that its production plans for the immediate future include the Bertha M. Clay novel, "Wife in Name Only," "Captain Eri" by Joseph C. Lincoln, "The Deerslayer" by James Fenimore Cooper, and "Tatiana" by H. S. Sheldon. Two of these stories will go into production within a few days, and two more are to follow almost immediately. Slightly further along Pyramid will produce three other pictures.

Big Publicity for Pola Negri

One of the biggest publicity campaigns in behalf of a motion picture star has just been launched by Paramount in the interest of Pola Negri, who recently started work at Hollywood on her first American-made picture, "Bella Donna," under the direction of George Fitzmaurice.

The opening gun in this campaign is a series of ten special Sunday feature articles in the New York World and thirty other papers, telling Miss Negri's life story and titled, "The Mirror of My Life."

James Cruze Takes a Hard Assignment

The making of Emerson Hough's "The Covered Wagon," undoubtedly is Paramount's most ambitious production undertaking to date, according to a statement from that company's office, and in the filming of this epic of the West, adapted for the screen by Jack Cunningham, James Cruze has taken one of the most difficult directorial assignments in motion picture history.

Early this month Cruze left for Baker, Nevada, accompanied by one hundred technical assistants, the vanguard of an army of three thousand who are to be in camp for nearly two months on an immense 200,000-acre ranch.

Some of the outstanding features of the production will be an immense prairie fire, attacks by Indians upon a large village which is being completely built on the prairie, the breaking of horses and oxen for ranch use by a group of a hundred genuine cowboys and the trek of an immense wagon train across the plains.

Continuity Ready for "Vanity Fair"

Hugo Ballin has himself prepared the continuity for his screen version of Thackeray's "Vanity Fair," one of the most famous novels in all literature. He has based his story upon Thackeray's novel and not upon the stage version prepared for Mrs. Fiske under the title of "Becky Sharpe."

The continuity has been completed and both Mr. Ballin and his wife, Mabel Ballin, who will act the leading role, are now at the Goldwyn studios, where the production will be made for Goldwyn release, at work on the scenic production and selecting the cast.

"Vanity Fair" contains plenty of material of a spectacular nature, such as the military ball, the bazaar and mob scenes, and the battle of Waterloo, and these will be adequately dealt with in the picture, it is said.

Recommends Nine as Appropriate Films

The National Committee for Better Films of the National Board of Review, in presenting a plan for the use of motion pictures during Children's Book Week, Nov. 12 to 18, lists nine First National Attractions which it recommends to be shown during that week.

"Librarians testify to the demand among both adults and children, for books upon which popular pictures have been known to be based," says the committee in outlining its plan. Exhibitors who co-operated last year in this Book Week reported full houses and desirable publicity, it is stated.

The First National Attractions recommended for Book Week are "All For a Woman," "Bob Hampton of Placer," "Kindred of the Dust," "The Last of the Mohicans," "Lorna Doone," "The Old Swimmin' Hole," "Penrod," "Pilgrims of the Night," and "The River's End."

In All-Star Cast

Bessie Love has been engaged to play in the all-star production, "The Ghost Patrol," now being made at Universal City. Nat Ross is directing the feature, which is from the story written by Sinclair Lewis.

Says Record Rental Is Paid

What is declared to be the highest guaranteed rental ever paid by a San Francisco exhibitor for any type of picture is stipulated in Pathe's first contract booking, "Dr. Jack," Harold Lloyd's new five-reel feature comedy, for the Portola Theatre in that city.

This contract was made last week at the Pathe home office by Eugene H. Roth and General Manager Elmer Pearson. Mr. Roth is also the owner of the Imperial, the California and the Granada Theatres in San Francisco. He had made the trip to New York with the special object of personally booking "Dr. Jack."

The guaranteed rental price agreed to by Mr. Roth is not indicated by either party to the contract further than in the above statement, that it establishes a new advance booking record for San Francisco, no star or type of production excepted.

The exact date of the Portola's opening with "Dr. Jack" is not stated, but it is said to be toward the middle of November.

Helen Holmes Back in Pictures

Helen Holmes returns to the screen in "One Million in Jewels," a melodramatic story of the Secret Service which J. P. McGowan is directing at the Brush Studios in Miami, Florida, for distribution by American Releasing Corporation. Besides directing, Mr. McGowan assumes a leading role in the picture which has a cast including Elinor Fair, Nellie Parker Spaulding, Charles Craig, Fred Kalgrer, Leslie J. Casey and Herbert Pattee.

H. Lubin on Trip in Interest of Film

Herbert Lubin, of S-L Pictures, left New York this week to visit several key cities throughout the United States in the interest of "Quincy Adams Sawyer."

Following his return to New York, the release date of the film will be announced, together with the name of the theatre in New York which will present the S-L special for an extended run.

At Work on a New F. R. Adams Film

"The Vengeance of the Deep," Frank R. Adams' story of the South Sea pearl fisheries, is being directed by A. W. Barringer in Honolulu and surrounding territory for distribution by American Releasing Corporation, with a cast which includes Ralph Lewis, Virginia Brown Faire, Harmon MacGregor, Maida Vale, Van Mattimore and "Smoke" Turner. Much of the action transpires under water.

Mae Murray Loses No Time

Mae Murray lost no time after her arrival in Los Angeles in getting started on "Coronation." This photoplay, to be presented by Robert Z. Leonard, is her newest Tiffany production for Metro.

Less than a week from the time the star of "Peacock Alley," "Fascination," and "Broadway Rose" stepped from the train in Los Angeles, she was before the camera for the initial scenes for the new picture.

In a Leading Role

Lillian Rich has been engaged by Universal again for a leading role. She will play opposite Herbert Rawlinson in "One Wonderful Night." The last thing she did at Carl Laemmle's film city was the chief feminine portrayal in "The Kentucky Derby."

Whitson Lauds Film

This is what W. W. Whitson, proprietor of the Plaza Theatre, San Diego, Calif., had to say about Charles Ray and "A Tailor Made Man": "It was one of the few pictures that the Plaza has been able to use for a two week's run."

R. W. Tully Goes to France

Richard Walton Tully, whose productions are released through First National, sailed for France on the Steamship "Amerika," October 7, with his wife and daughter. Mr. Tully will be in Paris for several weeks and will make preliminary shots for his forthcoming production of "Trilby," in which Guy Bates Post will play the part of Svengali. Mr. Tully also intends staging "The Bird of Paradise" in Paris.

From Paris he will go to London and arrange for the premier in that country of Guy Bates Post in "The Masquerader."

Dinner in Mae Murray's Honor Attended by Press and Exhibitors

Mae Murray Making New Metro Picture

California motion picture exhibitors and press representatives welcomed Mae Murray to Los Angeles this week at a dinner in her honor at Marcel's.

Miss Murray recently transplanted her photoplay production activities from New York to Hollywood. Robert Z. Leonard, who presents her Tiffany Productions, is now directing the star in "Coronation," a forthcoming Metro release.

Arrangements of the affair were made by Ben F. Rosenberg, manager of the Metro exchange in Los Angeles. Fred Niblo, whose screen version of "The Famous Mrs. Fair" is part of the Metro schedule for the coming season, acted as toastmaster. Sixty exhibitors attended the dinner, and forty newspaper men.

"Coronation" was written by Edmund Goulding. The producers are Tiffany Productions, Inc., of which M. H. Hoffman is Vice-President and General Manager.

Unusual Paper for "Oliver Twist"

The series of lithographs that has been created for Jackie Coogan's "Oliver Twist" production has been proclaimed one of the finest sets compiled on a feature production in a long time, the Coogan organization says.

The series includes, in addition to the usual one, threes, sixes, and twenty-four sheets, two styles of half sheets which the exhibitor will find most valuable in his campaign on the Coogan offering, it is said.

Very little wording has been inserted on the "Oliver Twist" posters and each poster carries a line in italic type taken from the exact episode the poster represents.

Joins Distinctive

Dorothy V. Cleveland has joined the staff of Distinctive Pictures Corporation, in their offices at 366 Madison avenue, New York.

Miss Cleveland, who is originally from Atlanta, Ga., recently returned from an eight weeks' trip down South, visiting Richmond, South Boston, Danville, Norfolk and Virginia Beach in Virginia and Tarboro, N. C. In her new post, Miss Cleveland will have charge of all magazine and newspaper publicity.

Stage Success to Go on Screen

Announcement is made that "A Bill of Divorcement," the big Denison Clift production, starring Constance Binney, has been placed with Associated Exhibitors for distribution. The picture is presented by Ideal Films.

"A Bill of Divorcement" is an adaptation of the play of the same name by Clemence Dane. Alan Pollock was the star in the play during its long run at the Times Square Theatre, New York, last year. The screen adapation was by Denison Clift, who also directed the production.

New Feature Begun by Robbins

Jess Robbins, producer of the comedy features, "Too Much Business" and "The Ladder Jinx," has begun shooting on a new feature in the series, which is being released by Vitagraph. The new picture is from the pen of Arthur Goodrich, author of "It's a Boy," and "So This Is London," two stage successes.

The new feature, which has not yet been titled, differs widely from its two predecessors in the series, it is said.

Fox Films Based on Literary Subjects

Through its Educational Division, Fox Film Corporation is co-operating with the National Board of Review in presenting films based on literature. New prints have been supplied to all Fox exchanges covering several screen creations from famous authors' works. Exhibitors across the land will play during Book Week, November 12 to 18, the following subjects, among others, which the National Board of Review has announced in a circular posted in public schools and libraries, everywhere in the United States:

Ali Baba and the Forty Thieves, Connecticut Yankee in King Arthur's Court, Evangeline, If I Were King, Jack and the Beanstalk, The Lamplighter, The Last Trail, Les Miserables, The Men of Zanzibar, Merely Mary Ann, Monte Cristo, Over the Hill, A Self-Made Man, A Stage Romance, A Tale of Two Cities, Treasure Island.

Plays to Capacity

The first of Goldwyn's "Big Twenty" pictures to be released, Rupert Hughes' "Remembrance," had a second week on Broadway, after its big week at the Capitol Theatre, having been sold to B. S. Moss' Broadway Theatre. It attracted as much favorable comment and did as proportionately big a business as it did at the Capitol.

In Los Angeles the photoplay was retained for a second week at the California Theatre and sold to Tally's Theatre for a full week.

In Chicago, where the Hughes picture was put on at the Chicago Theatre last Sunday, a wire received at Goldwyn headquarters stated that the house records for attendance on the first day of a showing was broken by "Remembrance."

Heerman Directing New Selznick Film

President Myron Selznick, in charge of the Western Selznick producing unit, has put in production at the studios in Los Angeles another Owen Moore picture which is expected to be even more entertaining than anything he has previously done, Selznick says. The Selznick Corporation recently completed "Love is an Awful Thing."

The new production is being directed by Victor Heerman, to whose skill in bringing out the best things in the Owen Moore style of comedy President Myron Selznick attributes much of the success achieved by "Reported Missing" and "Love is an Awful Thing." Mr. Heerman is not only directing the picture, but is also responsible for the story which is being made under the title of "One Dollar Down."

Jackie Coogan to Make New Film

Jackie Coogan is going to make a circus picture. "Circus Days" is the title of the new Jackie Coogan production and work will start in the near future on this story. United studios, Hollywood, will be the seat of activity.

The story comes from the pen of Mr. and Mrs. Jack Coogan, who also wrote the "Fiddle and I" story, which Jackie recently completed.

$1000 for Idea

There is a prize of $1,000 waiting for the person who can produce the best idea for a motion picture scenario before November 1. There will also be prizes of $100 for second choice and $50 each for third and fourth.

The idea may be expressed in three or four words. In fact, the shorter the expression of it the better. The limit is 300 words. There are no other conditions.

Cecil B. DeMille, producer of Paramount pictures, wants the idea for his next production. Several years ago Mr. DeMille staged a contest of this kind and received the idea for "The Woman God Forgot" and he wants to get another.

DeMille states that no conditions have been placed on the offer so that it will be open to all instead of being restricted to those who have had training in writing scenarios. All he wants, he says, is the idea. He will have it written and produced.

So that there will be an impartial judgment Mr. DeMille has made arrangements with the Los Angeles Times to handle the contest. All ideas should be submitted to the DeMille Contest Editor of that paper before November 1. The only ones barred from competing are employees of the Famous Players-Lasky Corporation and the Los Angeles Times and their families.

NOTICE TO THE TRADE

Firms or individuals desiring

BOUND VOLUMES

of past issues of

MOVING PICTURE WORLD

must send in their orders at once.

Price, $2.25 Per Volume

F. O. B. New York

Avail yourself of this final opportunity to get a complete record of the business you are interested in.

FUTURE BOUND VOLUMES

must be ordered in advance.

DON'T WAIT

PHONE OR WRITE YOUR INSTRUCTIONS TODAY

MOVING PICTURE WORLD

516 Fifth Ave. **New York City**

In the Independent Field

By ROGER FERRI

Newsy Bits

Sam Morris, of Warner Brothers, returned to New York this week, following the opening of the Franklin Film Exchange in Boston, which he attended in an official capacity. This new exchange is releasing the Warner product. Al Feinman, exploitation manager of the New York Warner exchange, was on hand exploiting the Warner pictures.

With the motion picture championship golf tournament opened at the Great Neck, L. I., course on Thursday morning, Oct 19, the independent offices in New York were virtually all deserted, most of the executives being at the course. A dinner on Thursday night was to feature the meeting, which is an annual affair.

Al Lichtman, president of the Al Lichtman Corporation, returned to New York on Tuesday, following a conference held in Kansas City with B. P. Schulberg.

Robert J. Trimble and Frederick G. Becker, president and producing director, respectively, of Arthur Trimble Productions, Inc., arrived in New York this week bringing prints of three two-reel fantasies starring Arthur Trimble, the boy actor. They have established headquarters at the offices of Joseph L. Rhinock.

Monte Blue left this week for the Coast, in company with Harry M. Warner, to start production at the Warner studios on "Brass." Harry Ranf will produce this feature, which Sidney Franklin will direct.

Agnes Egan Cobb, producers' agent and distributor of Caryl S. Fleming Productions, has moved to her new offices in the Earle Building, 1674 Broadway, New York City.

"Ten Nights in a Barroom," the Arrow special, was sold 100 per cent this week, when a deal was closed whereby Sandor Weiss, an exhibitor of Columbus, O., purchased the Ohio rights to this picture.

David J. Mountain, that live head of Arrow's foreign department this week sold the Australian rights to "Ten Nights in a Barroom" and a minimum of 52 two-reel comedies to the Co-Operative Film Exchange, Ltd., of Melbourne, Australia.

Herman Rifkin, owner of the Eastern Feature Films Exchange, of Boston, took the place of Harry Segal, of Pioneer Film Exchange, that city, in the Amalgamated Lineup of exchanges. Bob Lynch, of Metro Philadelphia, took over the franchise that was expected would be given David Segal, of Royal Pictures, Inc., of that city.

The premier showing of Burton King's "The Streets of New York," which Arrow will state right, will be held at Frank Hall's million-dollar State Theatre Jersey City, N. J., but not on Oct. 22, as was originally intended. Instead the premier will take place Nov. 4.

The announcement last week that Alfred Weiss had become president of Artclass Pictures Corporation came as a delightful surprise to the trade in general. Mr. Weiss is no relation to any of the three Weiss brothers, Louis, Max and Adolph. The transaction is said to have involved an exchange of $250,000. The Weiss brothers are now exploiting "After Six Days."

A private invitation showing of "Shylock of Wall Street," starring Dore Davidson and Zena Keefe, will be held Sunday evening, Oct. 22, at the State Theatre, Jersey City, N. J.

The Week in Review

JOHNNY HINES'S latest achievement, "Sure-Fire Flint," is a comedy drama no exhibitor can afford to overlook. It is a picture with a human heart, full of typical Hines thrillers and comedy that is refreshingly entertaining. This is any audience's picture. Its appeal reaches out to everybody, for there is combined in this production elements that interest all sorts of fans. C. C. Burr has given the independent market a production of which it well should feel proud. It is well constructed, superbly acted and cleverly directed by Dell Henderson. Johnny Hines is rightfully the "whole works." Photographically, the feature is picturesque. Briefly, "Sure-Fire Flint" is the surest fire comedy drama this writer has seen in many a day. It should jam every house where shown.

Eddie Bonns's moving. He's going from Warner Brothers to Goldwyn. The change came like a shock. We are sorry to see Eddie quit the independent market, for he was one of its best and stauchest boosters. His exploitation campaigns dignified the market. They have been original and have inspired others to do big things. He has always behaved as any real, genuine, upright, aggressive showman would have behaved. And because of that behavior he has made money for everyone with whom he came in contact. Eddie's absence is a distinct loss not only to Warner Brothers, but to the trade in general. He delivered the goods as few have. He need bow to no exploitation man in the business. When his pal, Jimmy Grainger, induced him to come to Goldwyn, he was inducing a human dynamo to join him. We extend our heartiest and sincere congratulations to our own pal, Eddie Bonns. We are not afraid about his future. They can't keep a man like Eddie down. Good luck, Eddie; we'll miss you. We're sorry you've quit us, but as your friend, Harry Warner, says he couldn't compete with a pal. He's sorry to see you go and, like everybody else, is pulling for you.

ELSEWHERE in this section there is published a report from up-State New York relative to the inconvenience and loss of money sustained by an exhibitor because a certain print reached him in such shape that it was impossible for him to carry out his program. This, of course, is not an uncommon exhibitor complaint. Yet, it is one of those "big little kicks" that should not be. No exhibitor can afford to disappoint his patrons who pay to see a certain advertised picture, and once inside the house are introduced to another. The exhibitor buys pictures, but not junk—and he should get what he pays for. And it is the business of the exchangeman to see that he does.

The other day this writer had the pleasure of previewing Burton King's latest production, "Shylock of Wall Street," which in our opinion is the best thing that director ever did. Aside from the clever production, the most impressive feature of the picture to this writer was the marvelous "come-back" of Maurice Costello, the star of other days. We marveled at the excellence of this veteran's work in an extremely difficult role. He carried off every scene in which he appeared. His acting was that of a finished artist, one who felt the part he was playing. It was as splendid a piece of characterization as we have seen this year in any picture. Maurice Costello will regain thousands of old friends when this production is flashed on the screen. He will recall fond memories, for his is an excellent example of what a dogged determination to "come back" can be accomplished when backed with sincerity and ability.

MURRAY GARSSON has returned to the independent market, stronger and with a determination to let the world know that he is very much active. In addition to having two production units at work, Mr. Garsson is negotiating for several productions, which should launch his organization auspiciously. He has surrounded himself with a staff of executives who are well known and experts in their particular line. Harry Diggs is a thorough showman and a motion picture man who is well known. This week news was given out to the effect that George Gould, formerly managing editor of Motion Picture News and well known and liked in the industry, had joined the Garsson organization.

Trade Notes

Herman Rifkin, owner of the Eastern Feature Film Company, of Boston, was a visitor to the New York offices of Principle Pictures Company in the Loew-State Theatre Building this week. Mr. Rifkin, whose exchange reports an unusual business on the Lon Chaney special, "Flesh and Blood," is negotiating for the initial Principle Pictures Company release, "Chicago Sal," co-starring Milton Sills and Alice Lake.

Sam Werner, of United Film Exchange, St. Louis, announced during the week that he has obtained "Young America," which is being widely boosted by the Boy Scouts. It is a picturization of George Cohan's stage success. Sam also will shortly start releasing the "Weekly Witticisms" which he obtained from the Art Film Corporation, Cleveland, O.

"Orphan Sally" will be released in the St. Louis territory about November 1 by the Exhibitors Direct Service Exchange, which recently took over the distribution of pictures of the Fine Arts Pictures Corporation.

Dave Segal and Jay Kenter, of the Royal Pictures, Inc., Philadelphia, report that Fred G. Nixon Nirdlinger and the Stanley Company of America have booked "Sure Fire Flint," starring Johnny Hines, at the Victoria, that city, Monday October 22, when Johnny Hines will make a personal appearance.

Fred Elliott, owner of the Clinton Square Theatre in Albany, N. Y., having heavily advertised a week's feature, "What's Wrong with the Women?" received the print in such shape that he was obliged to make a sudden change at the last moment

The big Chicago Theatre, Chicago, Ill. is another of the long list of first class theatres which has booked "Rich Men's Wives," on which the bookings are still piling up heavily.

Al Lichtman returned from another of his periodic trips through the Middle West this week. He found a strong current of optimism prevailing in that section of the country.

B. P. Schulberg's production plans are on to the minute. His releases are distributed by the Al Lichtman Corp. "Shadows," the second, starts playing first runs this month after its private showing at the Biltmore on Friday evening October 27. "Thorns and Orange Blossoms" is the third. The fourth and fifth "The Hero" and "Are You a Failure?" are in the works on the Coast. Gasnier is producing the first and Tom Forman the latter.

The Stanley interests in Philadelphia thought so much of "Rich Men's Wives" that they placed it in the Capitol on lower Market Street close after the termination of a week run at the Aldine. The stunt worked by Ben Amsterdam of Masterpiece with the Wilbur Chocolate Company has brought great results there.

Milton Simon, who for a time was traveling representative for United Theatre Productions, Inc., has been made manager of the St. Louis exchange of Film Booking Offices.

Tom Leonard of the St. Louis Pioneer Exchange recently made a tour of the southern Illinois territory, visiting exhibitors in that section. He came back with a batch of fat contracts, and the trip was worth while in every shape. Conditions generally, reported Leonard, are improving, with exhibitors more inclined to book independent pictures.

2200 Film Folk Applaud Johnny Hines in "Sure-Fire Flint"

C. C. Burr Production Proves Superlative Treat to Record-Breaking Audience at Hotel Biltmore Showing

Virtually everybody who was anybody in the motion picture industry in the metropolitan district was present Wednesday night, October 18, at Hotel Biltmore, New York, at the double premier showing of "Sure-Fire Flint," starring Johnny Hines, and "Secrets of Paris," featuring an all-star cast. Some 2,200 motion picture producers, distributors, directors, stars, technical hands, studio helpers, exhibitors, exchangemen, their friends and guests from out of town, applauded and laughed enthusiastically at Charley Burr's latest Hines production, which was unanimously voted the greatest and finest laugh-provoking attraction in which that dare-devil, versatile star has ever appeared. The opinion was general that "Sure-Fire Flint" was Hines' masterpiece.

The showing was by far the largest attended in New York. The spacious ballroom of the Biltmore was taxed to its capacity. Fully two hundred persons stood through the showing of both productions, while about 150 who had made their way into the luxurious lobby of the hotel, learned to their disappointment that the attendance forced the management to put the ban on admitting any more. But the affair was a complete succcess, socially and otherwise. The program, despite the enormous crowd, was carried out without a single hitch. Once the first picture was started the entertainment continued with machine-like precision and not a single hitch marred the evening's diversion.

The record capacity was a compliment to Mr. Burr as producer and distributor. Had he admitted all who expressed a desire of seeing the pictures, he could well afford to have engaged the Biltmore for a full week's showing with assurance that the audiences would be capacity at every show.

"Jimmy" Bradford and his orchestra contributed no small share to the entertainment of the evening. In fact, it was Mr. Bradford who compiled the musical score for both the C. C. Burr production, "Sure-Fire Flint," and the Burr-Whitman Bennett all-star feature, "The Secrets of Paris." Later in the evening, after the showing of "The Secrets of Paris," the hall was cleared in quick time and dancing enjoyed until the wee hours of Thursday morning.

Lew Cody was among those present. Mary Anderson, who is making personal appearance at the Newark, N. J., Strand Theatre, where her latest picture, "Wildness of Youth," is being shown, also was on hand.

Among those invited were: Lillian Kinoy, J. Lindner, Raymond S. Harris, William M. Vogel, Joseph J. Rein, Akiba Weinberg, Joseph Miles, Warren G. Newcombe, Homer Bousbey, Earl Hurd, Earl W. Hammons, J. D. Williams, H. O. Schwalbe, Geo. A. Skinner, W. W. Hodkinson, Raymond Pawley, Arthur Kane, Elmer Pearson, William Fox, Ralph Spence, John W. Krafft.

Harry Warner, Abe Warner, Eddie Bonns, Jack Cohn, Joe Brandt, Reginald Warde, Amedee Van Beuren, Paul Terry, John Terry, Leon Netter, Al Lichtman, H. Ginsberg, Diana Allen, Mary Anderson, Mrs. Rodolph Valentino, Jack Alicoate, Ethel Fleming, Edythe Baker, Mr. and Mrs. Hugo Ballin, Theda Bara, Charles Brabin, Richard Barthelmess, Nita Naldi, Virginia Beardsley, Irving Berlin, Hope Hampton, John Emerson, Anita Loos, Gertrude Turchin.

Kitty Gordon, Vera Beresford, Edmond Lowe, Lenore Masso, Ann Pennington, Florence Billings, Constance Binney, Helen Greenwald, Hortense Wolfe, H. Klein, I. Linden, M. Vogel, Ruth Rosenberg, Monte Blue, Tove Danor, Rodolph Valentino, Douglas Gerard, Betty Blythe, Rex Beach, Henry Clive, Gladys Coburn, Lew Cody, Peggy Coudray, Sascha Beaumont, Hedda Hopper, Irvin S. Cobb, May Collins, Mary Thurman, Dolores Cassinelli, Peggy Hope, Arthur Houseman, Bettu Jewel, Zena Keefe, Virginia Lee, Virginia Pearson, Sheldon Lewis, Montague Love, Minerva Smith, E. K. Lincoln, Doraldina, Mildred Lague, Neysa McMein, Alice Maison, Mrs. Asher, Musette.

Countess Diane De Mandell, Dorothy Machaill, Martha Mansfield, Violet Mersereau, Claire Mersereau, Helen Moyer, Lotta Miles, Eugene O'Brien, Vivian Osbourne, Pegg Mitchell, Vi Quinn, Rubye de Remer, Mrs. Marshall Neilan, Rose Mintz, Fay St. Claire, Isabelle Smith, Dorothy Richards, Anita Stewart, Lucille Lee Stewart.

Norma Sherer, Helen Shipman, Violet Strathmore, Mrs. Virginia Thorn, Robert Vignola, Ned Wayburn, Robert Warwick, Lillian Walker, Betty Woodmere, Nine Whitmore, Pearl White.

June Capriee, Ellen Cassity, Sybil Carmen, Edith Chambers, Mrs. Mary Carr, Estelle Carroll, Gladys Chase, Helene Smiles Davis, Pedro De Cordoba, Augustus Thomas, Marion Davies, Violet De Barros, Vinie Delmar, Lucille Darling.

Betty Darling, Valerie Emanuel, Pearl Eaton, Doris Eaton, Edward Earle, Hilda Ferguson, Edna French, Lillian Gish, Bernard Granville, O. G. Lewis, O. H. Schleusener, John Carnakis, Ben Pugh, Sam Pouros, Ray C. Seery, Sam Moscow, Dave Segal, Owen McKivett, Mr. Blumberg, F. E. Wolcott, Steve Dorsee, C. V. Kelly, Gilbert Mason.

M. Crum, Aug. Berholtz, H. C. Zander, G. E. Miner, I. J. Craite, A. W. Steward, R. H. Kelly, E. E. Bonham, P. M. Kauth, Will C. Thomas, F. Lubinski, A. O. Molldier, F. L. Ryder, Mrs. A. W. Nagle, Jac. O. Schmidt, John G. Froidel, So. Side Amuse. Co., H. V. Friedrich, E. Hoefer, Max Schurrer, A. H. Friese, B. M. Cain, A. L. Stouffer, C. J. O'Neill, Shullsburg Amuse. Co., C. S. Erickson, E. J. Wagner, F. P. Houdek, Harry Hough, Otto Bell, P. O. Pepper, L. R. Buchholtz, D. H. Harris, Geo. A. Kyle, Tom Foster, Jos. Scharfenberg, R. Gregory, Myron Clifford, Charles Guelson, F. T. Welter, H. C. Buchanan, F. C. Buckley, A. B. Kaplan, Joseph Waldorf, P. W. Hafner, Smith & Johnson.

George Slater, J. H. Rolph, B. C. Brown, G. B. Neider, Charles McCabe, L. G. Alby, Stube Quade, W. H. Norton, R. C. Wheeler, P. H. Brown, Jos. Winninger, C. A. Schockow, A. L. Robarge, C. S. Cone, W. B. Stilwell, A. C. Foster, C. O. Kessel, Eugene Phalen, George E. Loebel, R. D. Kinrade, L. R. Buchholtz, C. C. Cullman, George Gerold, P. N. Paulson, K. J. Uglow, J. J. Schultz, W. H. Hanneman, W. B. Martin, John E. Daly, C. L. Reed, J. T. Stark, A. L. Robarge, John G. Bennett, R. K. Mosiman, B. C. Spaulding, Watson & Burren, W. H. Uglow, H. P. Thompson.

John Esterl, O. Larson, W. H. Peterson, K. H. Case, A. P. Fisher, W. G. Tracy, Walter Barusdull, John P. Anton, J. G. Avers, Wm. M. Roon, Tony Hurst, George Cassen, E. E. Ronham, J. H. Wensel, Alfred Warnke, William Loesby, W. Wyatt, Pete Lasher, E. M. Michalson, A. O. Desormeaux, W. G. Beecroft, Albert Sperle, F. J. McWilliams, F. W. Fisher, Thomas F. Martin, Ben Mosely, Charles Moyer, Franklin Waldheim, C. C. Watson, A. G. Nelson, M. O'Dell, Mann Paige, Billy Bitzer, P. A. Powers, Oscar Price, Mr. Harris, Miss Rosenfield, S. L. Newman, A. J. Romagna, Charles A. Rowse.

Morris Bauman, Grantlund Rice, James Rennie, Mr. Reiben, Mr. Rothenberg, Ernest Stern, J. H. Bursch, Harry Warner, Mr. Chadwick, Mr. Zerner, Joe Shear, Edgar Selden, Ralph Spence, Walter Seligsberg, Mr. Hubman, Jimmy Grainger, Lester Allen, R. E. Welsh, Mr. Krom, Lou Baum, Mr. Weber, Joe Schnitzer, Harry Ascher, Mr. Bronstein, Jack Brady, Kenneth Spear, Sam Bradford, S. Clark, Russell Clark, John Carlson, Mr. Crawford, Tom Cairns.

Sidney Garrett, Myron Selznick, David Selznick, Carroll Dunning, John Iris, Carl Anderson, Miss Beacham, Arthur S. Friend, Murray Riskind, Mr. Quinn, Anna Weiss, Mr. Sherpick, Mr. Vettel, Ike Weber, Howard Turrill, H. H. Wentworth, Mr. Wiley, Jacob Wilk, Fred Warren, M. V. Keisewetter, Mr. Grady, Roger Ferri, Mr. Young, Walter Grecn, Jack Glavey, Henry Herzbrun, Mr. Schwartzman, Miss Bell, Mr. Streeter, Edw. Hyman, Edw. Hemmer, F. M. Hanan, Jerry Hofman, Mr. Iusley, Jack Kelly, Jess Smith, Edw. Small, Mr. Jefferies, Harry Koseh.

Hiram Abrams, Bertha Schwartz, A. J. Vanni, S. A. Lynch, Robert Lynch, Mr. Listman, W. J. Morat, Paul Maschke, Mr. Mellillo, Mr. Stieglitz, Lou Rogers, Arthur W. Stebbins, Ben Goetz, Mr. Strickman, H. M. Goetz, R. A. Gillaum, S. M. Walkinshaw, Mr. White, Paul Bryant, Arthur Dillenbeck, Major O'Mahoney, Mr. Fitzpatrick, Miss Goldstein, H. R. Ebenstein, Harry Fraser, Solomon Fillin, E. M. Carstens, John Buran, Francis M. Kadow, P. G. Thielen, Ed. J. Fuchs, Thos. J. Coffey, J. Deppe, J. P. Adler, A. A. Suszucki, C. W. Doctor, R. J. Schlack, O. J. Blakeslee, A. L. Lighter, John H. Herziger, A. L. Robarge, J. M. Wood.

Warners Buy Three Play Rights

Just before leaving for the coast, Harry M. Warner, of Warner Brothers, announced that he had purchased screen rights to "The Beau Brummel," Richard Mansfield's great success; "Cornered," in which Henry W. Savage starred Madge Kennedy, and the Elinor Glyn story, "How to Educate a Wife." These will all be produced by the Warners for 1923 release. Other plays are now being negotiated for, Warner Brothers planning to make 18 pictures this season.

Presence of Stars Helps Box Office

Personal appearances have seemingly come into their own, for reports from various parts of the country this week indicate that starts are helping in no small measure the drawing power of certain features. The personal appearances of Harry Houdini and special mystic acts in conjunction with the showings of his feature, "The Man from Beyond," is contributing in no small way to the financial success of that picture which, according to box-office statements, has set three records in as many weeks, two in Detroit and one in Boston.

However, some of the houses, boastful of the business done with these personal appearances, are overdoing the stunt to the extent that they are hurting their business by booking in unknown quantities, utilizing their appearances with this or that notable as an apologetic reason for their appearance. It is only a question of time, however, when these freaks will be on the outside looking in.

Doris Kenyon, who is now appearing in Philadelphia in "Up the Ladder," increased her bankroll considerably and incidentally strengthened her popularity by making personal appearances at the Victoria Theatre during the premier showing there of C. C. Burr's "Sure Fire Flint," starring Johnny Hines.

Speaking of "Sure Fire Flint" recalls a despatch from Boston where Johnny Hines is personally appearing in conjunction with the showing of that production at the Modern. Johnny Hines does an act that easily is the best offered by any of the stars, who seem to adhere to one stereotyped line of talk about studios, etc. Incidentally, the public has tired of this chatter and it will be to the advantage of stars to alter their bits.

Margery Wilson, star-producer-director-author of "Insinuation," is headed toward New York where she will arrive next week to sell territorial rights to that feature. This week Miss Wilson is appearing at the Victory Theatre, Providence, R. I., meeting with splendid success. She is appearing also at the Music Hall, Pawtucket, R. I., this week, using a machine to cover both towns.

Peggy O'Day, star of "The Storm Girl" and other New Era Productions, and incidentally one of the best horsewomen on the screen, will start on a personal appearance tour some time early in November. Bookings now being arranged will keep her busy for six or seven weeks, covering New England, New Jersey and Pennsylvania.

If negotiations now under way materialize, clever little Miriam Battista, star of many successes, who is being ably managed by Robert Edgar Long, formerly with D. W. Griffith will make a series of appearances in the East in conjunction with the showing of the L. Lawrence Weber-Bobby North picture, "The Curse of Drink," directed by Harry Hoyt.

Mrs. Rodolph Valentino (Jean Acker) has completed her vaudeville tour for the time being and is back in New York, working on the initial release of Amalgamated Exchanges of America. E. K. Linc

---

Virginia Lee is winning many admirers by putting over a neat little stunt, which is neither long nor too chatty. She has been in New England for the past few weeks.

The plan of Tom Soriero to organize an aggregation of stars to tour the small-town picture houses has apparently fallen through, for nothing has been heard from that showman.

"Flesh and Blood" Sets New Records For Theatre Owners

Conclusive evidence that exhibitors everywhere will book quality productions regardless of who makes them is furnished in the daily booking reports pouring into the New York offices of Western Pictures Exploitation Company from exchanges releasing the Lon Chaney special, "Flesh and Blood." Representative first-run theatres in every key city in the country have booked this feature, which has been enthusiastically praised by both trade and daily press critics, who see in the "man with a thousand faces" a character deluxe, whose box-office value is undisputed.

However, the success of "Flesh and Blood" is due entirely to the calibre of the production togcther with its exploitation possibilities, which, wherever capitalized by exhibitors, have been productive of amazingly splendid results at the box office. Particularly successful was the showing of "Flesh and Blood" over the U. B. O. Circuit of New York, which, according to box-office statements, brought this picture a gross that compared favorably with the foremost productions of the year.

Every theatre circuit of importance has booked "Flesh and Blood." These include the B. S. Moss, B. F. Keith, F. F. Proctor, Marcus Loew, Haring & Blumenthal and the Sydney Cohen circuits in the metropolitan area. Other equally important bookings came from the S. A. Lynch Enterprises, which is in virtual control of the exhibition field of the South; A. H. Blank circuit of Iowa and Nebraska, and the Gordon string of houses in New England.

The second largest and most beautiful theatre in the country, Balahan & Katz's Chicago Theatre, introduced "Flesh and Blood" to Chicago, where the production was given a spectacularly commendable presentation. Other first class Chicago houses that have booked "Flesh and Blood" include the spacious Tivoli, Riviera and Howard.

Following is an incomplete list of first-run showings already contracted for on "Flesh and Blood:"

Waldorf Theatre, Akron, O.; Edward F. Albee's Victory Theatre, Providence, R. I.; Edward F. Albee's Scenic Theatre, Pawtucket, R. I.; Avon Theatre, Decatur, Ill.; Graphic, Bangor, Me.; Regent, South Norwalk, Conn.; Majestic, Hartford, Conn.; Loew's, Indianapolis; Rialto, Milwaukee; California, Los Angeles; Strand, San Francisco; Moore's Rialto, Washington; Modern and Beacon Theatres, Boston; Rialto, Atlanta, Ga.; Strand, Birmingham, Ala.; Liberty, Sacramento, Cal.; Liberty, Stockton, Cal.; Liberty, Seattle, Wash.; Majestic, Portland, Ore.; Mission, Santa Barbara, Cal.; Rialto, Long Beach, Cal.; Rialto, San Diego, Cal.; Bijou, Green Bay; Nemomonee, Menominee, Mich.; Temple, Saulte Ste. Marie; Capital, Lynn, Mass.; Strand, Lawrence, Mass.; Bijou, Ventnor, N. J.; Capitol, Atlantic City, N. J.

CLEVELAND—"The Sage Brush Trail," with Roy Stewart, Johnny Walker, Wallace Beery and Marjorie Daw, opened a week's engagement at the Orpheum Theatre here. Hugh B. Evans staged the presentation, which opened big, giving promise to do a record business, which fell back to ordinary on Tuesday.

PROVIDENCE, R. I.—"Yankee Doodle, Jr," occupied the No. 2 spot on a double bill at the Victory Theatre this week, the house concentrating on "Insinuation," with Margery Wilson, who starred in the picture and who appeared in person.

JERSEY CITY, N. J.—Harry Houdini will personally appear here during the week of Oct. 22 in conjunction with the showing of his feature, "The Man From Beyond."

ROCHESTER, N. Y.—The fact that "Ten Nights in a Barroom" was made at Gloversville, N. Y., a short distance from here, attracted much local interest to that feature, which topped the combination bill at Fay's Theatre this week. The Monday opening was far better than business recorded previously on Mondays.

PITTSBURGH—"Rags to Riches," the first Warner 1922-23 special, was given its premier showing at the Grand Theatre here Monday, receiving splendid notices from the local critics. Business picked up considerably on Tuesday, with indications that the engagement would go big.

PITTSBURGH—The Liberty Theatre had Wesley Barry in "Rags to Riches" for its feature attraction this week, the production opening big, with business holding up thereafter.

NEW YORK CITY—Owing to the fact that the C. C. Burr-Edwin Carew special, "I Am the Law," is undergoing several changes, the engagement at the B. S. Moss Broadway Theatre was postponed two weeks.

PROVIDENCE, R. I.—"Rich Men's Wives," the B. F. Schulberg production, followed the "The Prisoner of Zenda" into the Rialto Theatre here this week. This house usually gives a two-feature bill, but in this instance this policy was dispensed with as sort of an experiment. Much to the surprise of Manager Bill Mahoney, the bill not only pleased, but brought audiences that were as big as those which had attended "The Prisoner of Zenda" engagement. The press reviews characterized the picture as one of the best brought to Providence.

BOSTON, MASS.—Johnny Hines personally appeared at the Olympia Theatre here in conjunction with the premier showing of "Sure Fire Flint" this week. The house has been doing a sell-out business at every show, with Hines' act going over with a bang. The Boston reviewers were loud in their praise of the feature.

BOSTON, MASS.—"The Man From Beyond," the Harry Houdini picture, did such a great business at the Globe Theatre that it was this week moved further uptown to the old Bowdoin Square Theatre, where it resumed its record-breaking career. The Great Clayton appeared at the Globe, but Houdini personally is appearing here with his old tricks. Business is the biggest ever recorded at this house since it took up a movie policy.

INDIANAPOLIS—"After Six Days," the Weiss Brothers' spectacle, opens at the English Opera House here on Sunday. Bert Ennis, of New York, is here exploiting the picture, which is creating considerable talk. Many clever local tie-ups with clergymen, societies and schools have been negotiated. Several special showings are being planned. The newspapers are cooperating nicely.

NEWARK, N. J.—Ivan Abramson's Graphic feature, "Wildness of Youth," was given its premier showing at the Strand Theatre this week. A clever exploitation campaign helped business considerably.

"More to Be Pitied" Makes Good Show

"More to be Pitied," first of the C. B. C. Film Sales Corporation's series, went over big at two premicre showings in different territories this week, and proved itself a real box-office success at both.

The first opening on Monday, the 16th, was at the Hippodrome Theatre, Reading, Pa., and marked the opening gun in this territory of De Luxe Film Co. of Philadelphia, which holds Eastern Pennsylvania and Southern New Jersey rights to the pictures. De Luxe has been lining up ideas on putting over this feature, and according to a wire received from them by C. B. C. the day after the opening, the picture opened to turn-away business.

The other big premiere was the first showing of this feature in the Michigan territory, where it opened a week's run at the Colonial Theatre, Detroit, also on Monday. According to Ray J. Branch, who holds the Michigan rights to the picture, it broke many house records for attendance there and proved one of the biggest box-office attractions ever played in Detroit.

Word of the booking of "More to be Pitied" over two entire circuits—the biggest and most important in the territory—comes from H. A. Lande, president of Quality Film Corp. of Pittsburgh, whereby the feature will be shown over the entire Rowland & Clark circuit in Pittsburgh, and in addition to this, over Ike Libson's circuit, covering Cincinnati, Columbus, Dayton and Louisville.

Frank E. Woods Quits F. P.-L. to Produce Independent Pictures

(Special Despatch To Moving Picture World)

HOLLYWOOD, CAL.—Official substantiation of the exclusive report published in the Independent Section of Moving Picture World five weeks ago that one of the "best and biggest producers in the business now associated with a leading producing and distributing organization as production chief" would join the new and increasing army of independent producers, was obtained here today when Frank E. Woods, supervising director of Famous Players-Lasky Corporation, tendered his resignation to Jesse Lasky, for the purpose of organizing his own independent producing company. The resignation was by mutual consent and will take effect Nov. 11. In leaving the Lasky lot, Mr. Woods carries with him the best wishes of every member of the Famous Players organization. In officially confirming the resignation, Mr. Lasky paid Mr. Woods a high tribute.

Film Moguls Will Attend Showing of Lichtman's "Shadow"

At the request of a number of Lichtman franchise holders, the private showing of "Shadows," B. P. Schulberg's second release through the Al Lichtman Corporation has been postponed from Friday evening, October 20, to Friday evening, October 27. The place will be the Biltmore grand ballroom.

When the date was first arranged, the territorial partners at once began arranging for the bringing on to New York of prominent showmen in their respective exchange cities. The time was found, however, to be too short and so, in order to make the party a real one, the date was postponed one week.

Tom Moore, franchise holder ing Washington; Harry Asher, New England franchise holder; Ben Amsterdam, of Philadelphia; Sam Grand in Buffalo, and various others intend making special trips to attend the premiere. All franchise holders, who are within a day's journey of New York, have definitely promised to attend. Locally, there has been considerable interest aroused over the presentation.

The professional colony in town has been invited en masse. The entire trade is expected to be on hand for the occasion, which, according to advance indications, looms up like a typical theatrical first night.

Erne Rapee, conductor at the Capitol Theatre, has been engaged to direct the orchestra of twenty-six pieces which, for the first time, will render Louis F. Gottschalk's special musical score. An elaborate presentation will be put on with special lighting effects.

Invitations will be extended to the Authors' League, the Motion Picture Directors' Association, the Theatre Owners' Chamber of Commerce, the F. I. L. M. Club of New York, the National Board of Review and organizations of that character.

Close on to 2,000 people are expected. The list of guests will, in all likelihood, include the following, in part:

E. M. Asher, W. E. Atkinson, George Arliss, Harry G. Ballance, Lon Banm, Ben Blumenthal, Edward Bowes, Col. A. C. Bromhead, Floyd M. Brockell, Jules E. Brulatour, Charles C. Burr, Theda Bara, John Barrymore, Richard Barthelmess and Mary Hay, Betty Blythe, Monte Blue, Charles J. Brabin, Alice Brady, Hon. George H. Cobb, R. H. Cochrane, William C. Cabanne, Albert Capellani, Lew Cody, Ward Crane, Marion Davies, Benjamin De Casseres, Pedro De Cordoba, Carol Dempster, Allen Dwan, Dorothy Dalton, John Emerson and Anita Loos, Gilbert Emery, author of "The Hero," which Preferred is making for Lichtman release; Douglas Fairbanks and Mary Pickford, Elsie Ferguson, Felix Feist, Victor Fleming, B. P. Fineman, William Fox, Leopold Friedman, Sidney Garrett, Max and Jacob Gluckmann, J. F. Godsol, E. H. Goldstein, Arthur Butler Graham, James R. Grainger, Walter E. Greene, Thos. J. Geraghty, Charles Gerrard, Dorothy and Lillian Gish, Edmund Goulding, Albert L. Grey, D. W. Griffith, E. W. Hammons, Will H. Hays, Ralph Hayes, W. W. Hodkinson, Mrs. Eli T. Hosmer, Earl J. Hudson, Gladys Hall, Hope Hampton, Joseph Hergesheimer, Robert Henley, Joseph Henabery, Hedda Hopper, Johnny Hines, Fanny Hurst, Rex Ingram and Alice Terry, Millard Johnson, W. Ray Johnston, Julian Johnson, Beatrice Joy, Elsie Janis, Buster Keaton, Zena Keefe, A. P. Kelly, Madge Kennedy, Doris Kenyon, Henry King, James Kirkwood, Henry Kolker, Edward Knoblock, R. T. Kane, Sidney R. Kent, Arthur S. Kane, Edward L. Klein, Jack Lloyd, Jacqueline Logan, John Lynch, Carl Laemmle, Hon. Joseph Levenson, Marcus and Arthur Loew, Elek J. Ludvigh, Mary McLaren, Tom Meighan, H. L. Mencken, Owen Moore, Mae Mark, Paul C. Mooney, Nita Naldi, George Jean Nathan, Harry T. Nolan, Eugene O'Brien, Albert Parker, Frances Taylor Patterson, Virginia Pearson, Jack Pickford, Elmer Pearson, Charles C. Pettijohn, Joseph Plunkett, Will Rogers, R. A. Rowland, Lowell Sherman, Edward Sloman, Anita Stewart, John M. Quinn, Hugo Riesenfeld, Charles R. Rogers, S. L. Rothafel, J. Parker Read, Jr., Saul E. Rogers, Harry L. Reichenbach, Rodolph Valentino, Robert C. Vignola, Nicholas Schenck, Emil E. Shauer, Courtland Smith, Reuben Samuels, Joseph I. Schnitzer, Harry O. Schwalbe, Lewis J. Myron and David O. Selznick, W. E. Shallenberger, Winfield Sheehan, Sam Spring, Charles Urban, James Young, Senator James J. Walker, F. B. Warren, J. D. Williams, C. L. Yearsley and Adolph Zukor.

"Chicago Sal", with Alice Lake Starred, Big Principle Film

Word reached Eastern Manager Irving Lesser of Principle Pictures Corporation this week from Los Angeles to the effect that the Irving Cummings special, "Chicago Sal," starring Alice Lake and Milton Sills, who are supported by a distinguished cast of players, had been completed. Work on cutting and titling this production is now well under way and it is expected that this latest feature will be ready for general release some time next month.

While reports from the coast studio praise the production as one of the best of the year, Manager Lesser, after carefully reading the lengthy reports and statements from the studio, stated that under no consideration would he offer the picture to any exchangeman before the latter has had an opportunity to see it.

"I want to emphasize our policy of making pictures for anything but competitive propositions," said Mr. Lesser. "I am happy to receive this information relative to 'Chicago Sal,' whose title we are contemplating changing. But I will not hop out of my chair in enthusiasm, for while the reports from the Coast brand it as a 'feature Principle Pictures Company should feel proud of,' I want to reserve all exclamations and decisions until after I have seen it.

"Principle Pictures Corporation will at no time make an effort to sell any of its product to any exchange man who has not seen the picture. We will place our productions strictly on their merit, and only on such a basis will we offer them to exchanges. As soon as a completed print of this new feature reaches our Eastern offices exchange men will be duly notified and showings will be arranged for those who are interested.

"The organization of Principle Pictures Corporation is completed to the extent that we maintain a field force. Members of this staff, men well known to exchange men and exhibitors alike, will make a special tour of the key cities for the purpose of showing our pictures to prospective buyers.

"We maintain that the time has come when an exchange man must see for himself just what his hard-earned dollars are buying. We do not buy any story on the contentions of others. On the contrary, we insist on careful consideration of every story submitted. We intend to extend to our clientele the very same courtesy. Principle Pictures Corp. will adhere strictly to the principle that to be fully developed this industry must make it its business to see that all in it receive fair play—and our policy is just that.

"Our production department believes that in 'Chicago Sal' it has a production that is superlative. This information they convey in daily confidential messages to this office. I am glad to receive such information, for it indicates that our production department itself is pleased. That means considerable, for the reason that orders were given on the Coast by Mr. Rosenberg, who is in charge of production, to refrain from any outbursts of enthusiasm unless they were distinctly justified.

"But we are waiting patiently for the completed picture, and not until after I have seen it will I have any statement to make as to 'Chicago Sal.' Then my opinion will be transmitted to exchange men through the trade press."

Cast of Popular Names Appears in Warner Film; Coast S. R. Studio News

LOS ANGELES—(Special)—A cast of popular screen players is included in the Warner Brothers' production, "The Beautiful and Damned," featuring Marie Prevost, announced as the second of seven releases for this season. The production, directed by William A. Seiter, was made from the novel of the same name written by F. Scott Fitzgerald. Olga Printzlau adapted the story for the screen.

Included in the cast, headed by Miss Prevost, are Kenneth Harlan, Louise Fazenda, Tully Marshall, Harry Meyers, Cleo Ridgely, Emmett King, Kathleen Key, Clarence Burton, Walter Long, Parker McConnell, George Kuwa and Charles McHugh.

Clarence Bricker, producer of the Frankie Lee series of comedies, has loaned that star to B. P. Schulberg to portray the title role in Director Gasnier's feature, "The Hero." As soon as Frankie completes this picture he will start work on the first American boy comedy-drama two-reeler, which Bricker will produce for East Coast Productions, Inc.

"Weight For Me" is the title of the first comedy of the new series of "Fatty" Karr two-reelers, which will be ready for release through Franklyn Backer's East Coast Productions, Inc., Nov. 15.

Bruce Mitchell, producer of the "Fatty" Karr comedies, has leased the Federal Studios at 3700 Temple Street, Los Angeles, to make the series.

Ben Wilson has started work on the third William Fairbanks Western production at the Bertwilla studio. The second feature, "The Sheriff of Sun Dog," has been completed and a print of the feature sent to Arrow Film Corporation, which is distributing the pictures.

Harry M. Warner, head of Warner Brothers, was expected here early this week, but owing to an important deal pending in New York his departure was delayed, according to a wire received at the Warner studio. Mr. Warner is expected here Sunday, Oct. 22. When he arrives his brother, Abe, will return to New York. Several important production deals are pending.

The production activities have developed to such an extent that there is a strong probability the Warner Brothers will acquire another studio pending the enlargement of their own plant.

Wesley Barry, the Warner Brothers' star, this week started on a tour of the Orpheum Circuit. He recently completed his second 1922 production for Warners, "Little Heroes of the Street."

Production has been completed on "Chicago Sal," the Irving Cummings special that Principle Pictures Company will release. The cast includes Milton Sills and Alice Lake.

Production has been finished on the screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned," featuring Marie Prevost. This production will be handled by Warner Brothers distribution. Jack and S. L. Warner produced it. The latter are now preparing for the production of "The Little Church Around the Corner." E. Mason Hopper will direct the latter picture. Who will appear in it has not been disclosed.

Two additions have been made to the co-operative producing company which B. P. Schulberg is developing here. They are Karl Struss and Harry Perry, both veteran cameramen who have been responsible for the photography of numerous successes. Strnss is working with the Gasnier unit on "The Hero."

Will Tryout Booking Plan

Dallas (Special)—The Schulberg-Lichtman producing and distributing plan will be definitely launched in the South the week of October 29 when "Rich Men's Wives," the first release of the new organization, will play four important first-runs jointly.

E. C. Leeves, manager of the Al Lichtman Exchange of Texas, Inc. has closed with the Interstate Circuit, an important independent company in Texas for first-runs in Dallas, Houston, Fort Worth and San Antonio. The production will have week stands in each city.

George Gould with Garsson

George D. Gould, well known former trade paper editor and formerly managing editor of the Motion Picture News, is now business manager of Murray W. Garson, Inc. He will also direct the publicity and advertising for the concern, which in addition to offering a new series of Nick Carter pictures, now has two units producing feature pictures. These units are under the supervision of Ralph Ince and Roy Sheldon.

Amalgamated List of 'Changes Complete

Announcement was made this week of the list of Amalgamated Film Exchanges, Inc., franchise-holders. The franchise holders include some of the foremost exchanges in the country. The complete list follows:

Greater New York, New York State and northern New Jersey will be handled by Renowned Pictures, Inc., J. Bellman, 729 Seventh Avenue, New York City.

Northern Illinois, Indiana and Wisconsin, Celebrated Players Film Corp., J. Freidman, Chicago, Ill.

New England States, Amalgamated Exchanges of New England, Inc., Herman Rifkin, Boston, Mass.

Southern New Jersey and eastern Pennsylvania, Metro Film Exchange, R. Lynch, Philadelphia, Pa.

Maryland, Delaware, District of Columbia, Virginia Federated Film Exchanges of Baltimore, Inc., P. O'Letsky, Baltimore, Md.

North and South Carolina, Georgia, Florida, Alabama, Louisiana and Mississippi, Amalgamated - Savini Films, R. M. Savini, Atlanta, Ga.

California, Arizona, Nevada and Hawaiian Islands, Progress Pictures, Inc., E. H. Emmick, San Francisco, Cal.

Iowa, Nebraska, Kansas and western Missouri, Supreme Pictures Corp., Al Kahn, Kansas City, Mo.

Oregon, Washington, Colorado, Montana, Idaho, Wyoming, Utah, New Mexico and Alaska, Greater Features, Inc., Lennon & Sheffield, Seattle, Wash.

Dominion of Canada and New Foundland, Chas. Stephenson Attractions, Ltd., Chas. Stephenson, Toronto, Canada.

Australasia—Selected Super Films, Ltd., Chambers & Gurney, Sydney, Australia.

The business activities of the former Palmore & Homand film exchange, have been taken over by the Progress Pictures, Inc., 240 Fallsway, Baltimore, Md., which has just been incorporated under the laws of the State of Maryland by M. Raymond Roberts. It is the purpose of the new company to lease and hire films. Tony Luchese, of Philadelphia, is back of the enterprise.

Emanuel Marks will act as the manager of Progress Pictures exchange in Washington, D. C. There are 500 shares of preferred stock, par value $100, and 2,500 shares of common stock, par value $10.

Harry Hammond, formerly with the Merit Film Company, Baltimore, Md., has joined the sales force of Sidney B. Lust, president of the Super Film Attractions, Washington, D. C.

J. H. Beaver, formerly manager of the Electric Film Corporation, Washington, D. C., has gone into business for himself.

Carl S. Sonin Heads Warner Detroit 'Change

DETROIT—(Special)—Carl S. Sonin is now in active charge of Warner's Exchange in this city, succeeding Dave Warner, who left for Los Angeles, where he will be permanently located, according to a report here. Mr. Sonin is an experienced exchangeman, having been associated with a number of the biggest distributing companies. He gave out the following statement this week:

"We are going to have seven big specials, the first of which will be "From Rags to Riches." Warner Brothers appreciate the splendid support which they have received from exhibitors, and their ambition is to remain independent by producing big specials that every exhibitor will want. I want Michigan exhibitors to feel that they are welcome at our office and that we stand ready at all times to meet them 50-50 on any proposition. We are here to make money both for them as well as ourselves."

Standard Film Service-Federated Exchange here has mailed out about 500 copies of its latest publication, entitled "A Book of Dates, 1923" the same being a date book. The book is being distributed from all four of the Harry Charnas exchanges in this city, Cleveland, Cincinnati and Pittsburgh.

The splendid box office record established here some time ago by "The Kid" was shattered last week by Harry Houdini and his special, "The Man From Beyond," at Kunsky's Madison Theatre. The picture is being road-showed in this territory.

Exchangemen from this city attended the exhibitor convention at Flint, en masse, last week. The boys all agree that exhibitors generally admitted that business was improving consistently.

"What's Wrong With the Women?" the Equity special, plays at the Capitol Theatre here week of October 22.

W. S. (Dad) Witman of the Rex Film Company says business is improving and he has chalked up some of the best houses in the State to show "The Vigilantes," "The Unfortunate Sex" and D. W. Griffith's "Hearts of the World."

"Insinuation" at R. I. State Prison

Howard, R. I.—(Staff Special)—Four hundred and fifty-two inmates of the Rhode Island State Prison were on Sunday evening, Oct. 15, treated to a special showing of the Margery Wilson feature, "Insinuation." The showing was arranged by Manager Matt Reilley of the Victory Theatre, where that feature played this week in conjunction with "Yankee Doodle, Jr." Miss Margery Wilson appeared personally and her brief, but clever talk made a distinct hit with the inmates who applauded her enthusiastically for several minutes.

Houdini Picture Smashes Record

Detroit—(Special)—"The Man From Beyond," the Harry Houdini special, broke all records at Kunsky's Madison Theatre here last week, the gross business surpassing that done by Charley Chaplin's "The Kid."

Boston—(Special)—"The Man From Beyond," the Houdini picture, in conjunction with the showing of which Clayton, The Mystic, personally appeared, closed a most successful two-week run at the Globe Theatre here Saturday, Oct. 14.

Ray Johnston Puts Over Deal

W. Ray Johnston, vice president of Arrow Film Corporation, has sold to Qualtoplay Film Company, of Syracuse, the Jack Hoxie series, for Upper New York. Mr. Johnston, who visited Buffalo and Syracuse on his recent trip, called on all the independent exchanges and reports conditions on the upgrade in the Northern New York territory.

Novelty Exploitation Stunts For Will Nigh's "Notoriety"

The producers of Will Nigh's photo drama "Notoriety," have left nothing to the imagination in the exploitation campaign mapped out for the use of exhibitors during the run of the picture. The procedure is as simple as it is effective and is now being put in practice by Sam Grand's exchange in Boston. The title itself suggests the tie-up, as the word "Notoriety" is automatically connected with newspaper sensations. Every angle of theatre exploitation from lobby to street and newspaper is covered and consists of the following:

The exhibitor first selects the biggest local paper and concentrates on it in all his publicity, in return for which the newspaper concentrates on the theatre in its publicity for "Notoriety." In his lobby, the exhibitor builds a monster sign showing the front pages of the particular newspaper with the sensational stories underlined. Across the face of the sign the exhibitor has the word "Notoriety" written in rough script. The same paper is used to cover his box office and to make paper clothes for his ushers and attendants. Across the reading matter, the word "Notoriety" is written. The newspaper benefits by the publicity that its name and front page receive, which makes reciprocal publicity for the theatre an easy matter. One newspaper contest in particular is expected to prove unusually successful. This consists of the newspaper calling upon its readers to count the number of stories in its daily issues, exemplifying notoriety. The reader or readers guessing the correct number, receives free admission to the showing of the picture.

There always are a good number of notorious scandal stories in the papers every day and this contest makes it necessary for the reader to peruse the paper carefullly.

Another valuable newspaper tie-up is a "notoriety contest," in which every advertiser in each edition of the paper is presented with a free pass to "Notoriety."

Dear Mr. Exhibitor:

* * *

Thought you might like to know

* * *

I played

* * *

"More To Be Pitied"

* * *

And it is a wonderful attraction.

* * *

My only regret

* * *

Was that my other

* * *

Booking arrangements prevented me

* * *

From holding it over

* * *

For a longer period.

* * *

It has broken

* * *

Some of our best house records

* * *

For attendance.

* * *

(Signed)
Richard Graham,
Mgr., Belmont Theatre,
New York.

* * *

And manager Harsten says

* * *

It was a knockout

* * *

At the Regan Theatre

And we can give you

* * *

Lots more of the same kind.

* * *

But it's not necessary,

* * *

Because

* * *

All you've got to do

* * *

Is ask anybody

* * *

Who's played this feature.

* * *

He'll tell you it's

* * *

One of the biggest

* * *

Box-office knockouts of the year.

* * *

It's booking the biggest

* * *

Circuits throughout the country,

* * *

Cleaning up at big first run houses.

* * *

And if you hold your dates NOW

* * *

For "ONLY A SHOPGIRL"

* * *

You'll come back and say

* * *

THANK YOU!
C. B. C.,
1600 B'way, N. Y.

New Boston 'Change Is Formally Opened

BOSTON (Special) — Formal opening of the new headquarters of the Franklin Film Company, who are the New England distributors for Warner Brothers, occurred on Tuesday of this week in the presence of more than 200 exhibitors from all over the district. The local film district also was well represented by managers who called to tender their congratulations and best wishes. Many handsome floral offerings testified mutely to the felicitations of well-wishers.

The Franklin Film Company starts off with a bang and with a sales force that is bound to be heard from in the New England district. "Bill" Shapiro is president and general manager, Irving L. Walenstein is the office manager and will have charge of sales in Boston and vicinity; Harold S. Eskin has been assigned the Connecticut territory, and will make his headquarters at New Haven; and the rest of the New England territory will be looked after by Charles B. White, Saul Smokler, Harry F. Goldstein and Ben Lourie.

In connection with the opening of this new distributing office, it may be mentioned that Warner Brothers have started an exploitation stunt for "Rags and Riches," the Wesley Barry classic, and their

MISS EDRIA FISK
Selected by Arrow from Atlantic City Pageant for part in "Jacqueline."

picturesque float is attracting great attention on the streets of Boston and its environs. The picture is to be shown next week at Loew's New State Theatre, and the float is to be here all next week. Incidentally, it also is being used to combat the censorship

Simeral Acquires Arrow Features

A big Arrow sales deal was consummated this week between Dr. W. E. Shallenberger, president of Arrow Film Corporation, and Harry Simeral, who operates the H. C. Simeral Company, an independent exchange in Pittsburgh, of which Mr. Simeral is the president and P. W. Hamilton is the secretary and treasurer.

Under the terms of this contract, H. C. Simeral Company will distribute in Western Pennsylvania and West Virginia the following pictures:

"Night Life in Hollywood," "The Streets of New York," "The Innocent Cheat," "Chain Lightning," "A Motion to Adjourn," "Back to Yellow Jacket," "One-Eighth Apache," "Little Casino," "A Yankee Go-Getter," "Dangerous Paths," "The Price of Youth," "Impulse," "The Hidden Light," "Love, Hate and a Woman," "The Splendid Lie," "Six Jack Hoxies," "Peaceful Peters," "The Sheriff of Sun-Dog" and Eddie Lyons Special Comedies—twelve.

Mr. Simeral is building up a new organization for the proper handling and exploiting of the pictures named above. Ben Abrams one of the real veterans of the film industry, who began his activities some eighteen years ago with Ad Kessel and who has just severed his connection with First National, which organization he served in the capacity of special representative, has affiliated himself in a like capacity with the new company.

Hyperion Will Have Six Productions

Announcement of interest to the independent market is made this week by the Hyperion Pictures Corporation, which offers to independent exchanges a group of six pictures, for release this season.

"Finger Prints," the first of the six, is now ready, and the other five will be released at regular intervals of about six weeks. "The Seventh Noon," from the novel by Frederic Orin Bartlett, is in preparation and the titles and other details of the remainder of the series will be made public shortly.

According to the statement of the distributing organization, the series of pictures is being made by men who have intimate knowledge of conditions in the independent field, and these photodramas have been produced to fill the need now urgent in that field.

These six pictures, the company officials declare, will have competent direction and experienced casts, high-class productions, strong stories by popular authors, and titles with big exploitation and publicity possibilities.

Big Month For Principle

If the plans of Messrs. Sol and Irving Lesser and Michael Rosenberg, of Principle Pictures Company, do not miscarry, November will be an epoch-making month in the history of not only that new-born organization, but for the leading exchanges associated with it. According to a statement issued this week by Eastern Manager Irving Lesser, that concern will have two big specials ready for release next month. The specials are "Chicago Sal," an Irving Cummings production with an all-star cast, and "The World's a Stage," an Elinor Glyn feature, starring Dorothy Phillips.

Eddie Bonns Joins Goldwyn

Eddie Bonns, who has been making history for independents as exploitation and publicity director of Warner Brothers, joins Goldwyn on Monday, October 23, as head of the exploitation staff. Since Jimmy Grainger became an executive of Goldwyn, rumors were rife that Eddie was to join his old friend, but not until this week was the report officially verified. Lon Young, who has been associated with the Warners for many years and who has been doing splendid work as head of the contract department, will succeed Bonns as publicity and exploitation director. He will be ably assisted by Lou Marangella, who has been Bonns' right hand man since he took over the position.

Two Murray Garsson Units Start Production Activities; News of Eastern Studios

Indicative that Murray W. Garsson intends to take a prominent place in the producer ranks is the announcement made this week that two companies, under his banner, began work on big feature productions.

Ralph Ince started shooting on October 16 at the Talmadge studios, New York, on a screen version of the stage hit, "Success." While the working title of "The Has Been" has been used in announcing this production, it is probable Mr. Garsson will keep to the original nomenclature, "Success," when the feature is ready for release. The cast includes Joseph Kelgour, Naomi Childers, Brandon Tynan, Mary Astor, Dore Davidson, Stanley Ridges, Lionel Adams, Gay Pendleton, Billy Quirk. Thomas Atkins is assistant director.

Simultaneous with the activity of the New York company, another group under the direction of Roy Sheldon, which left New York on October 15, starts work on "Way Down South" at Albany, Georgia, the locale of the story. Careful selection by Mr. Garsson of players has resulted in the collection of an unusually strong cast in support of Marian Swayne, who plays the leading feminine role, and Joe King, the male lead. The cast includes Jack Richardson, Irene Boyle, Isabelle Fisher, Norma Lee, Dan Haynes, W. F. Chaplin, Melville Shyer, John Jenkins and Frances Grant.

With the completion of "The Shylock of Wall Street," Burton King is now concentrating on his plans for the next production, which in all probability will be "Plastered Saints." Production, however, is not expected to start until late this month.

Margery Wilson, the producer-director-star, writes to the effect that she will be in New York next week to negotiate releasing arrangements for her picture, "Insinuation," which she has been personally exhibiting in New England houses.

Will Nigh will not start production on his second L. Lawrence Weber-Bobby North feature until late next month. This week announcement came from the Weber-North offices that three pictures had been purchased for Nigh, based on Broadway successes.

There is a letter at this office for Master Joseph Depew.

Johnny Hines, the C. C. Burr star, is making personal appearances in conjunction with premier showings of "Sure Fire Flint." He is in Boston this week, and next week he appears at the Victoria Theatre in Philadelphia.

The first "Torchy" comedy that Ray McKee and an all-star cast are making for Master Films, Inc., has been completed. During the making of one of the thrillers in the first picture, a chase staged in the midst of heavy traffic on Fifth avenue, several players were injured, one still being in the hospital.

Ben Silvey, Burton King's assistant director, is one of the most versatile directors in the business, according to his big chief, who gives him no little credit for the splendid aid he gave him during the making of "Shylock of Wall Street."

Speaking of "Shylock of Wall Street," when that picture is shown generally to the trade a treat is in store for the old-timers in the form of remarkable acting on the part of Maurice Costello. He is one of the big lights of the picture.

Edria Fisk, one of the winners of the Atlantic City beauty contest, who was engaged by Arrow Film Corporation for a part in their new James Oliver Curwood special, "Jacqueline," started work on Wednesday at the Peerless studio, Fort Lee, N. J.

Export-Import Buys Reelcraft

Export & Import Film Company, Inc., this week announced that it had purchased from the receivers of the Reelcraft Pictures Corporation all rights, title and interest in negatives in the possession of the latter firm. These negatives embrace 160 in number, including one and two-reel subjects with Billy West, Texas Guinan, Alice Howell, Bill Franey, Matty Roubert, George Clarke and Milburn Mornati comedies.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Bondage to Artist Is Wasteful Loss of High Priced Newspaper Advertising

LAST week, in this department, we ran a series of charts which very conclusively prove that ticket sales have no definite proportion to excess advertising space. Larger spaces may gain more attention, but as Lem Stewart adds, the sales value lies in the copy rather than in the size of the space. A strongly written display in three nines can sell more tickets than a poor appeal taking a quarter or half a page.

The article was written chiefly in response to the correspondence from numerous managers following an earlier story which carried no illustrative charts. Managers seemed to feel that the remarks on saving money through conservative and intelligent use of space was a matter of importance.

A Greater Waste

There can be no question as to the value of the charts. They demonstrate that large spaces: space in excess of actual requirements, is wasteful. Of that the managers appear to be convinced, but some of the very men to whom the saving through reduction seems to appeal strongly countenance a far greater waste. To quote from a letter from Lem Stewart, which followed his drawings:

"Analyze these charts to the bottom and they show that the mere attention value gained by the use of larger space plays but a very small part in returns. The substance—content—is the thing that counts, be it large or small. Large space is a costly substitute for lack of ability. Too many managers publish announcements rather than advertisements, and seem to think that extra inches mean extra advertising."

But Mr. Stewart makes no mention of the greater waste due to a lack of proper proportion between cut and copy, though his remark applies with even greater force to this phase of advertising.

Greater Losses Sustained

For every dollar wasted through the use of a larger space than is necessary to put over the argument, many dollars are thrown away in the use of over-elaborate art work. Although art work is supposed merely to attract attention to the text, it often happens that the artist so grossly exceeds his proper space allowance that less than ten per cent. of the space is given over to the text which really sells. Only about once in a thousand times does the drawn design sell over the printed word, and to get room in which to display his talk, the agent is forced to take a larger space in order to obtain legibility. He is often compelled to set real selling talk in unleaded six point because the artist has hogged a majority of the space for a cut absolutely without meaning and often not even slightly relevant to the attraction.

In other words a manager is paying the cost of ten lines for each line of copy printed.

Artists Are Difficult

And this is due to the fact that the artist gets first chance at the space. Generally he draws the layout and gives it to the press man to fill in with type such holes as it may please him to leave. He deliberately wasted his employer's money to demonstrate his artistic skill. And managers fear to argue with the artist because he is so temperamental.

The artist who is too temperamental to consider his employer's interests first and to be willing to do the work for which he is employed is a detriment rather than a help. It would be the better move to throw him out bodily. Better a type advertisement without cut attrator than an advertisement which is so filled with art work that there is no room for proper display.

Poor Business

It is bad enough to pay an artist his salary without being forced to pay advertising space on his advertising botches, and this applies whether the rate be ten cents an inch or fifty cents a line.

For the past several years this department has fought against this reckless waste of money and opportunity in its advertising criticisms. Perhaps the Stewart ad. charts will serve also to direct attention to this greater, and more wasteful evil.

If your artist will not do as he is told, fire him and get one—even though an inferior one, who will. Get a man who is competent to take the designs from the press book and work them into the space, you will save on art work and get better advertising to boot.

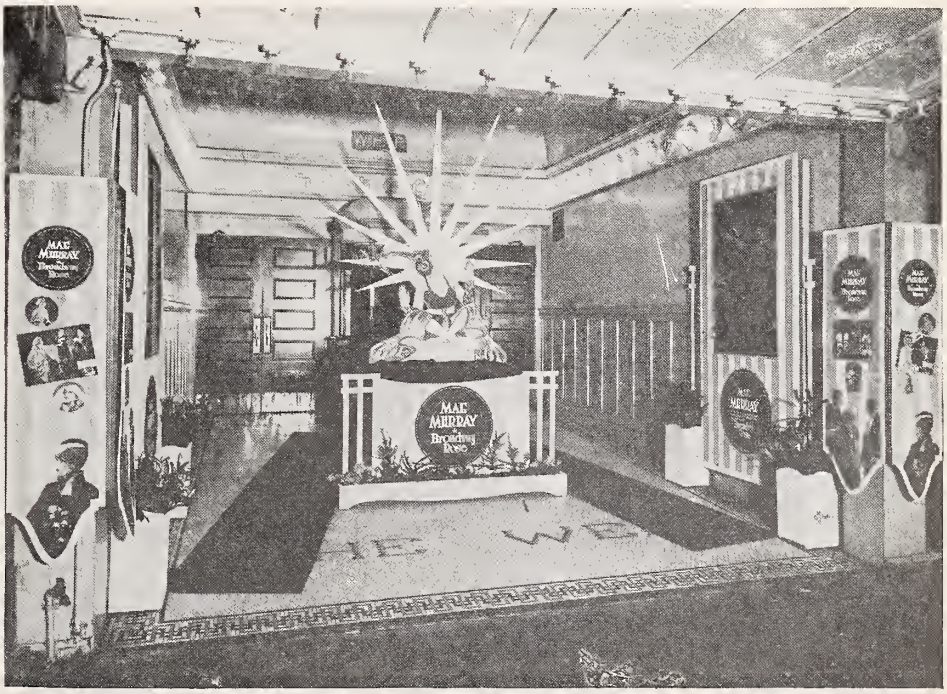
Lem's Word

Almost the entire Paramount staff seems to have been taking a crack at Lem Stewart's word to indicate a repellent advertising idea, but the best suggestion comes from the purchasing department rather than from the publicity or exploitation staff. Thomas J. Walsh suggests "nixploit" and "nixploitation."

Claud Saunders has a vocabulary of several hundred words, but "bustation" and "backfirication" are the only printable ones, and we do not care much for either.

Russell Holman prefers "exspoilation" and A. M. Bottsford says that a nixploiter is a "floppateer." Sam Palmer, who runs a drug store on the side calls it "badex" (advt.), and John D. Howard likes "Malploit" better than we do.

Ralph Ruffner has been heard from at last. He offers "blotto." This is an English word meaning "stewed" (they still have it in Canada, you know), but the word is snappy and suggestive and Lem might do worse than to make his choice between "blotto" and "nixploit." We like the latter better.



A Metro Release

O. T. TAYLOR'S DESIGN FOR MAE MURRAY IN "BROADWAY ROSE"

The basis of the design for this Tiffany production was the same as that used for "Fascination," but no one would ever know it. It made good business at the Weir Theatre, Aberdeen, Wash. Natural roses should be used on the trellis when in season.

Toy Train Display Cleans on Fast Mail

When "The Love Special" came out some one down South discovered that toy train running in the lobby would get larger crowds than the usual advertising ideas, and it was very generally used. It was worked again for "The Iron Trail" and for "The Old Nest," and on other plays and always with the same result. There is something about the mechanical train that always wins favor.

John D. Jones, of the Lyric, Palace and Crystal Theatres, San Angelo, Texas, who pulls a pretty exploitation every little while, has adapted the idea to the showing of "The Fast Mail," which is right in line with the idea, and he built this display at a cost of less than four dollars.

The platform of old material is supported on four oil drums, and the train, track and station were borrowed from the local dealer while the tunnel is merely a window card, though tunnels can be also borrowed from most stores. The track was laid out as a square with rounded corners, and the train ran as long as the current was kept on.

The larger engine is cut from a sheet and mounted on compo-board, serving as a backing. A nitrogen bulb serves as a headlight.

The display held crowds all day long and at showing times, and brought a larger return than would many pretentious displays.

A Fox Release

THIS STUNT FOR THE "FAST MAIL" COST FOUR DOLLARS

It was worked by John D. Jones, of the Crystal Theatre, San Angelo, Texas. The train was borrowed and the engine was cut from compo board and provided with an electric headlight. The train idea has cleaned up for other plays than this Fox release.

Forty Inch Candle Not Eternal Flame

Huge candles have been generally used for advertising Norma Talmadge in "The Eternal Flame."

The Auditorium Theatre, Winston-Salem, N. C., used one forty inches tall in the window of a jewelry store, surrounded by a display of Norma pearls. To invite guesses as to the number of hours it would burn would be to face trouble under the lottery law, but it was found possible to interest persons in the life of the candle by presenting it as a test of their accuracy in computation. As the candle burned for some time, it brought the people back to see how close they came to being correct, for it is only human to be interested in your own cleverness.

A large candle is not an eternal flame, but it is a good ticket seller. If you do not know where to obtain a large candle, ask some Catholic priest.

At It Again

All of the theatres which used chariots for Theodora are getting out the two-wheeled carts for Fox's Nero, figuring that it is not too soon to repeat on a stunt which brought money once.

If you have Nero and did not have the other production, you can make a nice chariot out of the tongue and front wheels of a lumber wagon, plus a couple of boards for a platform and a tin or even cardboard structure.

Girl Perambulators Told of "The Storm"

This stunt seems to have been suggested by the Universal press book, since it has been so widely used, but it is worth while and cheap. In Los Angeles it cost the Superba only $32 for six days, and it was worth a great deal more than it cost.

A First National Release

THE RAINY DAY GIRLS

This will work on any weather title and if you are at a loss for a stunt, it can be worked on almost any title on a pinch. If you send a girl out, mark the handle of the umbrella so that she can see when the sign is in the proper position for display.

A Universal Release

PUTTING EVERYTHING BUT THE PAYROLL ON THE LOBBY FRONT

The Blackstone Theatre, Detroit, believes in telling the world. Those lower frames contain every picture ever printed on "Foolish Wives," and some the artist drew to eke out with. It's noisy, but the Blackstone thrives on display loudness.

Booked It

About the only thing needed to put over "Kindred of the Dust" at the Victor Theatre, McKeesport, Pa., was a hook-up with the four booksellers in town and the suggestion that the patron read the book and see the play. Then heralds and throwaways drove home the idea. It worked like a new stunt.

Don't exploit a poor picture and don't overlook the exploitation possibilities of the good one. Make exploitation your guarantee.

A Paramount Release

A NICE CANOPY DISPLAY FOR "NICE PEOPLE" IN WICHITA

This is the front of the Palace Theatre, and while the cutout letters over the canopy do not show up well in the photograph, because of the strips, they made a fine showing when you got the color effects.

Shifted the Cage

Up to date 8,164 exhibitors have advertised Gloria Swanson in "Her Gilded Cage" by making some sort of a cage for the lobby.

The other man is Harry McClure, of Emporia, Kansas. He made a seven-foot cage and hung it to the telegraph pole in front of the house.

That's better still.

Some Slam

When "A Fool There Was" played the Rowland and Clark theatres, Pittsburgh, the theatre hooked up to a beauty contest running in a local paper and drove the winner around town in a borrowed car, which was labeled "The Fool Proof Car." That lifts the curse a little, but we think it rather ungallant to use a local beauty to exploit the title.

Painted the Car

It cost R. K. Dunham, of the Rex Theatre, Mt. Vernon, Wash., nine dollars to have his car painted over with bright red water color on which was lettered the title and book derivation of Goldwyn's "When Romance Rides." It brought business two hundred dollars over the average, and Mr. Dunham considers that he got his money back.

After the engagement was over he merely turned the hose on the car and had it washed down with a soft sponge without detriment to the enamel.

This is old stuff, but it is used very little in proportion to its efficiency.

Perfectly Safe

Ike Swenson, of the Angelus Theatre, Spanish Fork, Utah, in collaboration with Kenneth O. Renaud, of Paramount, spent a couple of dollars on throwaways to assure the populace that the bull fights at the race track would be perfectly safe, because the bull pens were properly constructed.

Then a couple of days later they spent a few more dollars stating that the fight had been forbidden by the Sheriff but that no earthly power could prevent Valentino from butchering the bull at the Angelus, so the people laughed—and came.

Fools First Again

Once more the title of "Fools First" has been worked into a safety campaign. This time it was San Francisco which argued against jay-walking, and the taxicab companies were the parties of the second part, opposite the Tivoli Theatre, where the Marshall Neilan-First National was played first run. "Fools first in accidents" was the slogan. Simple and telling.

Paid Big Profit

It cost only $10 to put over "Grandma's Boy" at Gadsden, Ala. A. L. Snell worked the Grandmother's Matinee, sixty-four accepting the invitation. A street ballyhoo of grandma and her boy was used, freight cars were bannered, cutouts of Lloyd were given auto rides and a small telephone campaign was used.

The average business was doubled.

Butterflies Hover Over Eternal Flame

Two enormous candles in a jeweler's window typified "The Eternal Flame," then playing at the Des Moines Theatre, Des Moines, Ia. Butterflies were attached to the mirrors near which the candles burned.

A more effective form would be to wire the candles for electric bulbs and then use invisible wires to bring the butterflies close to the enticing flame, better carrying out the idea.

This Is a Pip

Perhaps "pippin" is an antiquity and we should call it the cat's meow or something, but anyhow it's good.

A. C. Cowles, of the Rex Theatre, Spartanburg, S. C., is campaigning to get back a public spoiled by a revival meeting, and he works with jazz.

For "Grandma's Boy" he set a scales into the loby with the sign: "Laugh and Grow Fat. Weigh yourself as you go in and again as you come out, and see how much you gain."

After the house was in the scales was tricked to register an additional ten pounds. Everyone knew it was a fake, but they laughed and told others.

Just for a Change

Just as snow lobbies were being worked out, Ross Rogers, of the Mission Theatre, Amarillo, Texas, got the idea of working Christmas trees on "The Top of New York," playing up the Christmas angle of the picture. He placed several trees in the lobby with a cutout of Miss McAvoy in her dancing dress at the rear. It was effective, suggestive of winter, and yet away from the usual stuff.

Perhaps it was the Christmas angle which suggested to Mr. Rogers that he hook a local drug store to an offer to give free pads and pencils to the children attending a certain matinee. Then the faculties were sold on the distribution of cards to the school children:something they have never permitted before, but passed this time since it gave the children something for nothing. It gave business a boost at a cost of $8.

A Paramount Release

NOTE HOW THE FLOOR LINES CARRY THE IDEA TO THE ENTRANCE

This was done in water color and ran the eye to the sill formed by the set display, where a legend ran "Come on in." Part of Tom Clemmons' work for Paramount Week at the Tivoli Theatre, Beaumont, Tex. It was a return date, but it got the coin.

Beats Old Idea of Banking the Films

Some time ago a number of exhibitors made a lot of comment by storing their features in a safe deposit vault, but that was not colorful enough for Des Moines where Ed. M. Helmts, of the Strand, and Johnny Friedl, Paramounteer, wanted to bump "Blood and Sand" to capacity.

Friedl wrote an innocent-looking letter to the chief of police telling how costly the print of the Valentino feature was and asking his advice as to a good safe place for storage. The courteous chief offered to store them in the headquarters' safe.

Selecting a time when they knew the police run reporters would be hanging around for news, Helmt and Friedl took the cans over, and persuaded the chief to pose for a picture beside the reels. The reporters actually begged for copies of the print and reluctantly Friedl assented, with the result that the police guard story was in all the papers, and no one realized that a print of "Blood and Sand" has no greater intrinsic value than the worst bloomer. If you work the stunt, stress the loss of business from non-exhibition rather than the value of the reels, and you can bat it over.

If you can borrow the patrol wagon for cartage, so much the better. That was one point Friedl overlooked.

A Paramount Release

A PARTICULARLY GOOD WINDOW CARD FOR "MANSLAUGHTER"

There may be no real connection between "Manslaughter" and wedding rings, but Wayland Taylor, the San Francisco Paramounteer, helped Milt Samis break into a jewelry store without getting into trouble with the police. Done for the Imperial Theatre.

The Good Old Timers Win Again for Jackie

Not to be too radical, the Butterfly Theatre, Milwaukee, got out an impersonation stunt for Jackie Coogan in "Trouble." Also they used the street parade. And there was an orphan's matinee. It was a regular Coogan campaign.

But they also had a balloon race, and they got a much prettier window from the clothing store than the average shown. Just a fence and a brick wall to back up the cutout, but it made a real picture that caught the attention.

The balloon race was the throwaway stunt, with passes attached, 150 being used, about one to each ten kids.

Trick Transparency

Building up on the oiled lithograph, J. B. Robertson, of the Palace Theatre, Ft. Smith, Ark., took a step ahead.

The paper was a six-sheet of Betty Compson, in "The Bonded Woman." This was set into a shallow box and lighted from behind. It gave a good daylight display. and at night it looked like real money.

The scene showed a tropical landscape, and to get his new effect Mr. Robertson put small streamers behind the picture and a little distance to the rear. A small electric fan kept these in motion and as they were not clearly silhouetted against the paper, the suggestion was that of moving foliage, creating an additional interest in the picture. The idea is capable of considerable development.

The stunt cost only $2 and is credited with a twenty per cent. increase.

Puffed Up Gloria from Gilded Cage

Puffing up "Her Gilded Cage" was a literal fact in Atlanta the week before the picture played the Howard Theatre.

The Howard has a large foyer and in the centre of this was a handsome gilded cage, roped off from the patrons by ribbon barriers. Just before each de luxe performance a small orchestra would start to play on the mezzanine balcony and a girl somewhat resembling Miss Swanson would come down the steps and enter the cage.

Once inside she made distribution of Gloria Swanson powder puffs, which were regular quarter quality, but which De Sales Harrison picked up very cheaply because of the advertisement the distribution would give the makers. Each was enclosed in an envelope which carried the advertisement.

After the feature opened they took the cage to the outer lobby and matched it with another, making these the chief feature of the lobby dress.

A First National Release

SAME OLD IDEA, BUT A PRETTIER WINDOW THAN USUAL

Yes, the card announces the Jackie Coogan impersonation contest, this time for the Butterfly Theatre, Milwaukee. Browning, King & Co. gave the window because they sold the suit which was the prize in the contest. Sure they had the parade.

Sonny Was Busy

More than fifty pasters were used in stores when "Sonny" played the Rivoli Theatre, La Crosse.

Printed strips were prepared reading to the effect that "Sonny eats here," or got his clothes, or bought his groceries or furniture or whatever it was. There were enough to cover all of the La Crosse industries except the undertaker, and virtually every important store was plastered with a strip.

Pretty much the same thing is being done for "Nice People," but First National started it and got the jump.

Clarke's New One

One of the stunts worked by H. B. Clarke, of the Strand Theatre, Memphis, on "While Satan Sleeps," was a pair of urns covered with red tissue paper under which large lamps worked on a rapid flasher circuit. Incense was burned in the urns to help the effect.

Cutout devils on either side of the lobby and a large devil's head, with gleaming eyes, over the box office, helped to put business up several hundred dollars at a cost of only thirty.

A First National Release

MAKING A FASHION SHOW WITH THE GIRL USHERS

The Tivoli, San Francisco, used its own employes for a lobby fashion show, tying up to a local store which co-operated with the house in getting the photographs in the newspapers. The stunt was worked on Norma Talmage in "The Eternal Flame."

Edgar Hart Invents New Waterfall Idea

J. M. Edgar Hart, of the Palace Theatre, El Paso, has been very quiet—for him—of late, and to catch up he blossoms out with a good new idea for a waterfall for a lobby display.

The chief factors are a watertight barrel and a tin tank. The tank rests on the floor and makes a base for a built-up scene. Back of this stands the barrel, with a slit about an inch high and ten or twelve inches wide cut about a third of the way from the top.

Into this slit is tacked a tin chute which leads to the bottom of the tin tank. On this is a bit of white oilcloth (for a snow scene) puffed into rocks.

A small pump, working on the house current, keeps the water in circulation and the slit provides a more even flow than can possibly be obtained from a pipe or a sprinkler.

Hart worked this in a lobby setting for "I Am the Law," and to add the last touch of refinement he put a little laundry blueing in the water, "to make it look colder." Use just enough to kill any suggestion of yellow in the water and you will be surprised at the improvement this will make.

You can build up the scene to suit your title, for it works with both cold and foliage sets. Make one up and have it handy in case you need one in a hurry.

Castilian Shawl on "Blood and Sand"

It's nice when you can borrow lobby displays. Loew's Palace Theatre, Memphis, borrowed a shawl valued at $1,600 for part of its display on "Blood and Sand" in the lobby the week before the play date. When the picture came in this was taken to a show window where it got still more attention.

The banner above the display is cloth of gold, with the lettering cut from red and yellow felt and the bull ring shows a painted background, with miniature cutout figures in the arena. Red and yellow pennants and flowers in tall wicker baskets flanked the display.

The figure of the toreador was taken from the 24-sheet and after the preliminary showing was provided with a gilt sword and set in place on the marquise, the underside of which was hung with red and yellow awning cloth to suggest the entrance to the plaza.

A Paramount Release

THAT SHAWL IS WORTH $1,600, MAKING SOME DISPLAY

This is the advance lobby work on "Blood and Sand" from Loew's Palace Theatre, Memphis. On the run the cutout was used for the marquise and the miniature was put into a show window, the red and yellow awning effect being used for the lobby display.

Paramount Hustler Dazes Newspaper Man

Here's a little sidelight on hook-up pages and exploitation men.

Petrolia is a town in Ontario which lost its ambition when oil was discovered and the populace settled down to live off its income. They had so much money they did not have to hustle any more.

Came John Myers, who owns houses in Petrolia and Sarnia, with headquarters in the latter place. Came also George A. Smith, Paramounteer. They talked to the editor of the local paper about a hook-up page on "Beyond the Rocks."

The editor was hard boiled until he could break cast iron by dropping on it, but they talked him into giving them the 2,000-line rate on condition the ads were all new business. If they got this, they would get a page write-up.

It was only three hours from show time in Sarnia and Mr. Myers wanted to get back, but he and Smith dusted out and presently returned with a three-page hook-up from advertisers the editor had been trying half heartedly to sell for five years. They brought in fifteen new accounts. That's going some.

Had Willing Victim for Beauty Shop

Charles E. Sasseen, of the Tremont Theatre, Galveston, borrowed a lot of apparatus from a local beauty shop when he came to put over Raymond Hitchcock.

There was an operating chair, in which a wax dummy, borrowed from a drygoods store, was waiting for the ministrations of another wax girl who stood with an electrical massage machine in her hands. The white enamel cabinets and tables were supplied by the shop, and the backing was merely a drape strung across a part of the lobby.

Outside of the fact that the dummy in the chair was not jointed at the hips and suggested rigor mortis, the display was very effective.

Made Blood and Sand Pay Unusual Returns

Walter Irvin, of the Imperial Theatre, Columbia, S. C., did better with "Blood and Sand" than with any picture he has had in the year he has run that theatre, but he did not do it by waiting for people to come in, attracted by the star or title. He went after them—hard.

He started the slides six weeks in advance, and at the same time began to run small dog stories in the paper. Three of these stories were about the large crowds trying to get into the Rivoli, New York, on the first showing, and were intended to pave the way for the trailer which showed the mobs, and which he ran the week before the engagement.

A Paramount Release

THE COLUMBIA LOBBY

The lobby, as shown, was taken from the Paramount suggestion given in this department, and the idea was carried in back of the box office, the red and yellow striped canvas lining the lobby and giving more life to the rather small opening.

Much ado was made of the fact that the Imperial had one of the three prints in the South the first week of the run and that no one could see it sooner than Columbia. This pleased local pride and helped keep the business up.

Put Over Post on His Seattle Favor

Because of the favor he gained on the stage in Seattle, Guy Bates Post ran for nine days at the Coliseum.

Manager Steffy had arranged to open him on a Saturday, but a booking kink gave him the picture to open Thursday, and he put "The Masquerader" in to finish off the week and run until the following Saturday.

To do this, he sold a local paper on the serial publication of the story, getting a full page advertisement to open. This gave him the bannered delivery wagons, and that was about all that was needed to get the star over to unusually good business.

Touted Ballyhoo

Here is a two-way stunt devised by Harry Thornton, of the Princess Theatre, Springfield, Ill. He planned to have heralds distributed for "The Masquerader," and the day before he inserted in the evening paper a teaser reading: "If you should see (here he described his bill peddler), please notify Harry Thornton." The telephone address was added.

Naturally the people kept a lookout for the wanted man, and they took one of his bills. Most of them realized that it was a stunt sting, but a number called up Thornton, which gave him a chance to tell them more about the attraction. This will work on any picture, but should be reserved for a good one.

Just Happened

Guy Bates Post just happened to be wearing a Dunlap hat when he posed for the pictures for "The Masquerader," but an astute press agent for the attraction noticed the brand and hooked the pictures to a display in the Dunlap agency in Los Angeles, and the exploitation staff is gloating over the fact that the pictures are the "straight" poses and can be used for other Post releases.

Keep it in mind and find out what local shop carries that make of headgear against the time you get your chance.

Howard, Atlanta, Uses Displays Two Weeks

Too many managers seem to feel that if they run a couple of "coming" slides on the screen they are doing all they can to make business for the following week. They do not realize the value of selling the pleased patron as he is leaving the house.

The Howard Theatre, Atlanta, is an exception, for De Sales Harrison has a fine foyer and he makes ample use of it. The patron must come down a flight of steps from the auditorium, cross the foyer to the exit doors and pass through the lobby.

The Howard displays are frequently made to be shown in the foyer the preceding week. Take this for "Blood and Sand," as an example.

This was first shown in the foyer, backed with wall wings on which were mounted cutouts. Saturday night the painting was taken over to the lobby after the night show and put up in back of the box office, which had been decorated with red and yellow bunting and supplied with a striped awning in the same colors. Back of the painting was a length of scarlet cloth, and in front was run a string of pennants of red and yellow, which barely show in the reproduction. The foyer frames also became lobby frames, and the walls and massive pillars were draped in bunting, as was the balcony railing above the house. The pictures give only a hint of the effect, but the idea is there for you to study out, and the cash increase which the decorations helped to gain was important even where the large capacity of the house is considered.

For Over the Border

"Over the Border" has not been used for hook-up purposes because the title did not appear to lend itself to that form of advertising, but Bob Gary, Wisconsin Paramounteer, got it into a corner and choked it until it yielded a hook-up line.

Then he went out and sold a merchant's page with such slogans as "Our prices never go over the border of justice and fairness."

It's not as good as it might be, but anything which yields a page of hooks and an editorial mention cannot be called poor.

A Paramount Release

HOW THE HOWARD THEATRE, ATLANTA, MAKES THE SAME PAINTING SERVE FOR A TWO-WEEK DISPLAY

On the left is seen a really fine painting of the bull ring set in place in the foyer to face the departing patron the week before the date. On the right is the same painting hung in the outer lobby and built up with a fine display of flags and bunting with red cloth in back of the painting itself. Too many managers overlook the advertising possibilities of an appeal to the departing patrons who can be coaxed to return.

A First National Release

JUST FOR A CHANGE, THESE ARE NOT THE ORIGINALS

The Kinema Theatre, Los Angeles, dressed its ushers in the period of "The Eternal Flame" as a ballyhoo stunt. The store making the gowns reproduced them for a window show to hook up to the popularity of the star.

Blind Man Busted Carnival Chances

When a carnival rolls into town down South it's good night for the picture theatres, for the town spends its money on the carnival attractions. A. L. Snell, of the Imperial Theatre, Gadsden, knew this, but he was not going to quit without a fight, and he fought to such advantage that he at least held his business up instead of making his weekly report nine-tenths minus sign.

He had Gloria Swanson and he sent a gilt cage out with a very pretty girl inside. This drove along the streets leading to the carnival pitch and turned some of the money back.

Then he moved the cage into the lobby, put in a cutout in a ribbon swing and started anew after the sideshows.

He used the blind man stunt, with a card reading "I'd give almost anything if I could see 'Her Gilded Cage,' now playing at the Imperial." Some of the concessionaires wanted to throw him off the lot, but they did not dare, and the "blind" man took in all the shows and drank pink lemonade and cracked peanuts and the ticket sellers frothed at the mouth because they were losing some of their money to the theatre.

Mr. Snell also tied up a music store window with the Harry Sweet statement that no bird in her gilded cage could sing more sweetly than a victrola, and he put out 1,000 rotogravure sections in the papers that came into Gadsden, regardless of where they came from.

Memories

Selling the idea of "Nice People," Raymond Willie, of the Palace Theatre, Dallas, built a large wineglass cutout from compo board with some nice red wine painted in.

On this he pasted cutouts of the characters in the play smoking, drinking and dancing, using the title to give point to the actions.

It cost him $10 and it helped run the business up thirty per cent.

Included Kiddies

O. C. Lam, of the Elite Theatre, Rome, Ga., used the grandmother's matinee for "Grandma's Boy," but he ran it from 11 to 3 and included the grandchildren in the free offer.

He writes that the chief value of the idea lies in newspaper mention and getting into the house a class of persons strange to the picture theatres and who get their best impression from this clever comedy.

With only $4.50 spent in extra advertising, he drew down a fifty per cent increase over the usual business.

This stunt has proven the ace of this Associate Exhibitor's production.

Repeats Old Idea

Some years ago a popular stunt was to present large handkerchiefs to prospective patrons of weepy plays, or to advertise them for sale in the stores.

When "Silver Wings" was presented at the Rowland and Clark Theatres, Pittsburgh, recently, several thousand cheap handkerchiefs were distributed from a float stamped with an advertisement for the picture.

The float contained an old lady at a sewing machine, and the machine agency split the cost in return for the advertisement their machine received.

Lobby Miniature to Warm Up On Rebook

It is not always easy to get interest on a picture announced and then withdrawn, only to be rebooked a few weeks later. Disappointment leaves the prospects cold and they must be steamed up through extra effort.

W. A. Doster, of the Strand Theatre, Montgomery, Ala., did this on "The Valley of Silent Men" by reproducing a lobby miniature, knowing that miniatures are generally more appreciated than a fully decorated space. There is something even more appealing to the average person in small scenes, and this toon up only about a third the width of the lobby. A banner was used to get the big display, and the combined effect permitted Mr. Doster to drop his advertising to about 18 inches to each of three newspapers. It cost around $44 to put the picture over to importantly increased business.

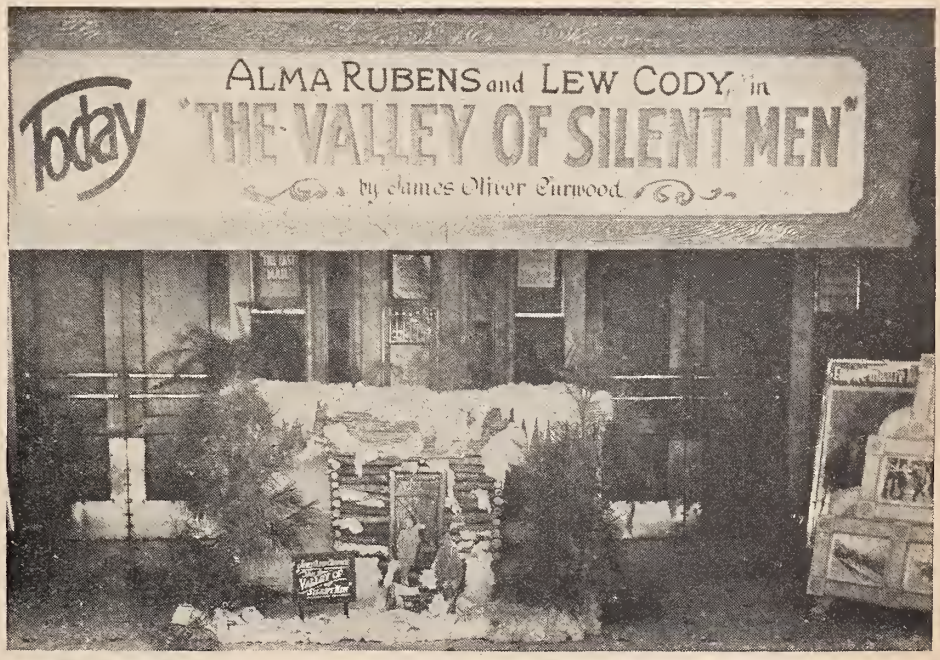
Working the same title with a full show lobby gave an equally good result to B. B. Garner, of the Casino Theatre, Lakeland, Fla. He went to some trouble on the display as the lobby was shown all day Sunday, while the house was closed, and he got by with only 27 inches of advertising.

Unoriginal Gowns An Original Stunt

Just to be different, the Kinema Theatre, Los Angeles, hooked a store window to a reproduction of the gowns worn by Norma Talmadge in "The Eternal Flame."

The theatre used dresses of a similar period for its ushers, and the store which made up the costumes for the house put a couple in the window along with some advertising for the house and play, to get in on the attention the idea attracted.

But the Kinema has a real original in the coach used in the production. That would cost too much to reproduce, but it obtained the loan of the actual property from the studio, and it made a brave showing on the Los Angeles streets, even against the circus floats some of the players run around in and call automobiles.



A Paramount Release

THIS LOBBY MINIATURE WAS WHAT CAUGHT THE CROWD

Banners will seldom pull strongly, but this hand-made valley, with cutouts from the one-sheets in a log cabin set, brought a lot of business to the Strand Theatre, Montgomery, Ala., where the stunt was worked by W. A. Doster to overcome a previous disappointment.

Heated the Lobby While Satan Slept

Arthur Swanke, of the Rialto Theatre, El Dorado, Ark., sends in the lobby display he used on "While Satan Sleeps," with the comment that it made a lot of talk and sold tickets.

The chief feature is the reverse of the popular "cold" lobby, for a recessed display, in several planes, shows a vivid collection of flames, with Satan very evidently wide awake. No details are given as to lighting, if there was any, but red and yellow globes back of the opening would have contributed materially to the effect, and chiffon flames instead of card would have given life to the display, a fan inside the box being sufficient to keep the chiffon floating. This appears to be a painted card, and the chiffon can be used later to build up.

The banner carries flaming letters. Here we think that the better effect would have come from the words "while" and "sleeps" with the devil's head in between to tie up. There are enough posters in the lobby to explain the rebus to the thick headed.

It's a good flash display, but it is not characteristic of the nature of the picture. A lot of people may get the wrong impression and come out dissatisfied.

A Paramount Release

JACK HOLT'S BACHELOR APARTMENTS IN HELL

Arthur Swanke, exploiter for the Rialto Theatre, El Dorado, Ark., framed up a flame swept arcade for "While Satan Sleeps" and put painted flames on the banner. He writes that it got a lot of attention and the attention was capitalized into business.

Color Wheel Lighted Gloria's Gilt Cage

Guy A. Kenimer, of the Arcade Theatre, Jacksonville, used the gilded cage built for the Howard Theatre, Atlanta, on the run of "Her Gilded Cage," but he set a baby spot into the floor and with a color wheel operated by motor he got a constantly changing play of color.

In the cage a live model appeared five times a day and in the intervals a cutout was set in. She looked not unlike Miss Swanson and made up well enough as a double. The times of her appearance were announced in the newspaper advertising and on a card in the cage, and there was always a waiting audience when she made her entrances.

Kenimer tied a local milliner to the Swanson hat the model wore. This was duplicated for the show window of the store and the manager supplied a couple of photographs to help along. These attracted so much attention that the milliner requested that they be left in a few days following the run.

A jewelry store filled an entire window with framed pictures of the star and a soda fountain featured the Gloria Parfait. Five thousand samples of face powder (obtained without cost) were distributed the week in advance, and fan photos of the star were given out by her impersonator.

Opening to three rainy days, they still went over the top on the week.

Ain't It Nice?

Because the police got 10 per cent. of the takings on "In the Name of the Law" in Augusta, Ga., they not only paraded a platoon, but the three-sheet police cutouts were placed wherever there were no traffic towers and Frank J. Miller, manager of theatres, was permitted to throw two 24-sheets directly across the sidewalk in front of the Modjeska Theatre. Openings were cut in the paper through which the people had to pass. The photograph is too dim to reproduce, but it shows the sidewalk completely blocked, save for a one-man opening in the centre.

A First National Release

TOOK WHAT HE COULD GET WHEN DENIED WHAT HE WANTED

Not having a state coach for "The Eternal Flame," the management of the Olympia Theatre, Boston, put a girl in a 'rickshaw, explaining that Norma never rode in a 'rickshaw, but she was wonderful in "The Eternal Flame" at the Olympia.

Dyed White Bunting for "Blood and Sand"

Just because he could not get red and yellow bunting in town did not prevent Major I. C. Holloway, of the Rialto Theatre, Columbus, Ga., from making a noise for "Blood and Sand."

He recognized the exploitation effect of the colors, so he got white cloth, dyed it himself, and made the flashy panel shown in the cut. The surplus he used to festoon a perambulator which paraded the streets and invaded an open air prize fight a couple of days before his opening.

Five Weeks in Advance

He started work five weeks in advance with slides, came in with a trailer, and used the lost pocketbook ad. He used the advertisement and some teaser slides on the newspaper bulletin announcing the election returns and won several windows for cards and one for a decorative display.

He spent only $25 to win an additional 35 percent of business.

Two Fashion Shows

Because of her reputation for style, Al Freedman, of the Loew houses, Cleveland, put on a Fashion Show for Katherine MacDonald in "Domestic Relations," taking the show from the State to the Park Theatre, when the film made the jump. Twelve girls wore the gowns supplied by a local department store.

When in doubt play a fashion show seems to be coming into favor, but it can be overdone.

Strand Pins Faith to Reverse Design

Allen B. Newhall, of the Strand Theatre, Lynn, Mass., sends in a handful of his advertisements, most of which seem to depend on their reverse effects to get over. We select two in which the artist does not try to make a reverse circle or oval across two look like a four. Out of twenty-five samples sent, just twenty-three pin their entire faith to the reverse, and sometimes that faith is misplaced. The prettiest display is for "The Silent Call," for which a

A First National Release

A THREE-COLUMN SPACE

three-column width was used. This permits the dog's head to be worked in to good effect, though this would have been many times as strong had there not been worked in a background of landscape and a clutch from a scene still. Out of more than a hundred displays on this title we have seen, the best were all ones in which the dog's head was shown against a white ground. Just because the house has an artist is no reason why he should be permitted to obscure the design. The other example is a double feature display where the two titles are so nearly even that both are played up. This is a four column; one of the largest of the lot, and one of the most open. Because

A Paramount Release

A DOUBLE FEATURE FOUR

of the width and the fact that heads alone were used for art material, the type gets more of an opening than it does in most of the displays. Most of the other displays, paricularly those in two columns, are cramped because of an excess of art work, plus the reverse title. They are all obscured with too much ink. It is all like a room in which the sunlight never penetrates and which is dank and musty and mouldy in consequence. The artist does excellent work, as art work goes, but he seems to put his art work before the display value of the space. This is perhaps a natural fault, for each man is apt to regard his own work as more important than that of the other fellow, but some managerial restraint should be imposed. New England generally seems to be the lair of the reverse, and from Boston to Bangor—or Bridgeport, the same style of advertising seems to appeal to most houses. They know and use only the one style and while the Lynn Strand seems to make more intelligent use than most, through the service of a better artist, the result becomes monotonous. Even though the artist stays on the payroll for a week without drawing up an advertising display, it might prove profitable to pay him his salary and try something else for a change. This artist could do remarkably good work if he could only realize that art work does not mean pictures all over the space.

Pharaoh Picture Sold on the Cuts

"The Loves of Pharaoh" is one of the features where the use of cuts seems to be almost imperative, and the Paramount plan book gives a good supply. In this one the lady seems to be suffering from housemaid's knee or something, but it gets over as a flash and sells important ticket money. This display for Loew's Valentine Theatre, To-

LOEW'S VALENTINE
WEEK COM. TOMORROW—SEPT. 3rd
The World's Greatest Love-Drama
THE screen masterpiece the whole world is anxious to see. The most gorgeous settings ever seen, the most spectacular thrills—and through all the magnificence a flaming, appealing love story.
THE LOVES OF PHARAOH
with
EMIL JENNINGS
DAGNY SERVAES
and
HARRY LIEDTKE
A Paramount Picture
Other Good Features including Loew's Quality Orchestra
Aft.–20c & 30c: Eve.–30c & 50c
Afternoon Children under 12 years and under 15c
Including Tax
Evening Prices prevail all day Sunday and Labor Day
Showing Daily
—AT—
11:00, 1:00, 3:00, 5:00, 7:00, 9:00

A Paramount Release

A GOOD PLAN BOOK AD

ledo,is virtually all press book stuff except the times and prices, but the house could not do better and had the good sense to use what was available and both good and cheap.

Made Initial Cut from Shop Supply

Mr. Fielding, of the Empress Theatre, Amherst, N. S., sends in a cover proof which shows a clever surmounting of a difficulty. The town is somewhat distant from a type founder and it is not a case of sending down the street for anything wanted. Lately an initial was desired and none could be found kicking around the print shop, so the foreman made one of three 24-point ornaments and a 24-point letter, held in with hairline rule. It is not as good as an ornamental initial would be, but it is plenty better than nothing at all and did much to make important the cover to a herald. The proof is in blue on yellow paper, so it will not reproduce, but your own printer can get the idea. It's a handy thing to remember when material is not available and you want a job in a hurry.

Nicely Proportioned Display from Detroit

Just one detail is at fault in this display for "Burning Sands" from the Temple Theatre, Toledo. The title might have been more boldly displayed. To put it in solid black would have been to throw out of proportion all of the rest of the space, and the artist and agent evidently realized that it would kill a decidedly selling cut. But the letters could have been bendayed

A Paramount Release

A NICELY LAID AD

with decidedly good results, and would have had a far better display value. But this was less important here than where the title has a distinct sales value of its own. "Burning Sands," unlike "The Sheik" is merely the identification and not the chief selling point. The sale is made on the stars, the Arabic atmosphere and the fact that it is a "flaming" reply to "The Sheik," whatever that opulent line may mean. More people will come to see Wanda Hawley in that costume than will be attracted by the title. More will come to see Milton Sills, and the suggestion of the desert conveyed in the underlying sketch will also sell more than the title, while the black has wisely been given to a real selling line and not to a non-selling title. With these facts in mind, it will be seen that the layout is proportioned with intelligent skill to the chief sales points. It might be suggested that the star names could profitably be moved closer to the star portraits, but most fans do not need the identification labels and the others will get the idea from the listed players. The chief point of excellence is that the artist has not intruded upon the space more than is permissible. He has not filled the space with picture and then dared the copy writer to horn in. He has worked, instead, to supplement the selling efforts of the agent, and they have united to produce a very pretty display. It is a six elevens; rather a large space, but it will stand reduction very nicely as low as a four, though the attention value of the larger space will probably be found to be a good investment since the space itself has some selling value. Large space is wasted when it gives added publicity to non-selling lines. Here the advertising workers have pro-

vided material which is worthy of the larger space. In passing note the time-table clock face. Two or three years ago we reproduced this as a novelty. It seems to have been in use ever since. It tells at a glance the proper times to come to the house, and does it in the most graphic form.

—P. T. A.—

Landed a Page

Kenneth O. Renaud landed a full page on Paramountown during the recent Paramount Week by tying a bakery to the stars. The company printed pictures of twenty stars and offered a ticket to the Paramountown film to all who brought the correct identifications to their shop. And since the people had to come to the bakery to get the tickets, they were invited to take a trip through the plant and see how well-founded were the baker's claims to purity and cleanliness. They would not have come just to see the bakery, but they would come for tickets, so the bakery profited in excess of the cost of the page, while Paramount and the Regent Theatre, Billings, Mont., profited alike on the full page of publicity, and that full page was counted for Renaud in the proportioning of the reading notices for the issue. Paramount got so much of the photoplay page that it would have been more simple to have marked off what they did not get than to mark what they did obtain.

—P. T. A.—

Ruffner's Open Letter Capitalizes Laughter

Ralph Ruffner, of the Capitol Theatre, Vancouver, offers something new in open letters. Generally the open letter is something terribly serious, and makes a somewhat ponderous appeal to the public, but Ruff believes that the ad with a smile wins and his open letter is brief and amusing and yet it gets over the idea of the laughs in "Grandma's Boy" as nothing else could do as well. The heading is designed to get attention, for it suggests some appeal to labor, and when it is found that it is a sell, the laugh comes, but below that is the conviction that the farce must be really funny or Ruff would not have advertised it in just this form. It is a little late to sell "Grandma's Boy" for that picture has run like wildfire all over the country, but it will work as well on coming Lloyds and can be saved up for his next adventure into feature length, which is said to be as good, if not better. Another typical example of Ruffner stuff is found in a four column display right down the page. This offers a figure of Lloyd nearly fifteen inches high, with a bottom background of a landscape—just a road, some trees and a rustic home. An arrow leads from the white space to the house and above, in type, is the legend "Grandma's in the house, making cookies." It is just a minor detail, but it gets a laugh, and the laugh goes to the credit of the production. Another clever little touch is a small panel headed "Gossip" which runs: "Anticipating your most natural question: The adorable little old lady who plays Grandma is Mrs. Anna Townsend, 79 Summers of motherly activity." It creates a pre-interest in the player of this part which helps to sell.

—P. T. A.—

Hook Up Herald Idea in Increasing Favor

Not so long ago a hook-up herald was regarded as a novelty, but it has grown so steadily in favor that now many managers make regular use of the idea and find that it not only gives them a better advertisement but that it can also be made to yield a profit through selling off the spaces to the merchants. This herald is a one sided 7 by 13 inch sheet from the Maple Leaf Theatre, Mount Dennis, which is not far from Toronto. There is no chance to get into a local paper, so the management hooked eighteen firms to a display for Robinson Crusoe on the idea that these firms could have supplied Crusoe with all he required had he been so fortunate as

A Universal Release

THE CRUSOE HOOK-UP HERALD

to be cast away in the vicinity of Mount Dennis instead of a desert island. The hook-ups show decided cleverness in their application. One shoe firm points out that Robbie made his own shoes and suggests the greater comfort of their own makes, while another dealer starts off with "You can easily imagine how Robinson Crusoe would have valued a pair of real shoes." A real estate firm opines that he would have sub-divided his island into bungalow lots and then have bought one from the advertiser and there are the obvious hooks with grocers and meat markets. With eighteen advertisers at only fifty cents apiece the return would have been nine dollars; more than enough to cover the cost, and each firm would have gotten good publicity at small cost. Even such small spaces should have netted at least a dollar, and at that rate there would have been real money in the stunt. The hook-up throwaway promises to become as popular as the hook-up page in the more populous sections, and has the added value of cheapness. No merchant will refuse a dollar for an advertisement where he might hesitate over the usual line or inch rates.

—P. T. A.—

Star Telegrams Win a Full Page Display

The Universal production of "The Storm" got an unusual display from an unexpected source in Detroit when a fir concern took an entire page to play up its own wares and the Universal big feature. Taking the angle that furs were appropriate to the play dealing with the su-Arctic, the store arranged for wires from House Peters and Virginia Valli expressing their approval of the enterprise of the store in working in on "The Storm" and each carefully referring to the fur fashion show at the Adams Theatre during the run of the picture. The furs were displayed on live models, which gave the Adams an added feature at no cost, and the full page was all velvet.

FURS
Two Famous Players Greet Frank & Seder
WESTERN UNION TELEGRAM
WESTERN UNION TELEGRAM
This Fur Exhibit on Living Models will be Shown All This Week at the Adams Theater
FRANK & SEDER
1415 to 1447 WOODWARD AVE.

A Universal Release

THE FUR HOOK-UP

The telegrams were sent from the coast by the publicity department to get the proper date line, and this represents about the only cost to the house for a full page smash to supplement their own work. The house was given more than three-fourths of the display in order to get the largest possible number of patrons in to see the fall styles, and yet it paid the Furriers to give the house the best of it.

—P. T. A.—

Spreading Raffles

Using the Raffles stunt in Des Moines at the Des Moines Theatre, the impersonator of The Masquerader also visited the other houses holding First National franchises.

The stunt was hooked up with a willing newspaper, which gave the initial announcement a cross page headline.

AN OPEN LETTER TO
EMPLOYEES and EMPLOYERS

Employees

If your boss sees
HAROLD LLOYD
IN
"GRANDMA'S BOY"
NEXT WEEK
he'll feel so good he may raise your salary. At any rate, with that end in view, it's worth recommending to him.

Employers

When you pay the crew, advise them to see
HAROLD LLOYD
IN
"GRANDMA'S BOY"
NEXT WEEK
and you'll get more work out of them than you ever got before. At any rate, with that end in view, it's worth recommending to them.

CAPITOL THEATRE

A Pathe Release

THE RUFFNER OPEN LETTER TO EMPLOYER AND EMPLOYES

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

JAN OF BIG SNOWS. Well, the less said the better. Print in rotten shape. This one looks sick alongside of some Northerns we have shown. Advertising: newspaper, slide, photos, posters. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

MOHICAN'S DAUGHTER. Good Indian play, but did not draw for me. Advertising: four ones, one three, set 11x14s. Patronage: mixed. Attendance: poor. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

Associated Exhibitors

GRANDMA'S BOY. Good, clean comedy. Five reels in length. Some new gags. Lloyd can make the hard-boiled grouches laugh. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

REAL ADVENTURE. Not as good as "Woman, Wake Up," but none the less it was a very good picture. Advertising: twenty-four, photos, slide, newspaper. Patronage: all classes. Attendance: good. J. Kenrick, Strand Theatre, Ithaca, New York.

WOMAN, WAKE UP. A nice picture that pleased a small audience. Advertising: regular programs, newspaper, etc. Patronage: small town. Attendance: poor. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

F. B. O.

STEALERS. Patrons pronounced this better than "Why Girls Leave Home," which was played night before. Of 1920 vintage but will furnish good entertainment anywhere. Advertising: ones and threes. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

SNOWSHOE TRAIL. This picture pleased. The cast very good. Jane Novak, Roy Stewart, the principals, did splendid work. The photographs, in fact all the paper, has that "come on in" stuff on that makes a hit. Play it, folks; it will get the money. Patronage: mixed. Attendance: good. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SON OF THE WOLF. Excellent "snow picture" with plenty of action. Easy to play up. Will satisfy almost any audience. Jack London's name brings them in. Advertising: photos, three, ones. Patronage: neighborhood. Attendance: good. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

SON OF THE WOLF. Unfortunately we did a very good business on this one. It would have been a splendid five-reel scenic if they had left out the characters. Too bad Jack London's name is connected with a picture like this. Advertising: to me, very misleading. Patronage: mixed. Attendance: fair. G. H. Rardin, America Theatre, Longmont, Colorado.

UP AND AT 'EM. For us, a frost. Doris May is rapidly falling. Only better productions will save her. Don't boost this too much. Advertising: newspapers, posters, photos, slides. Patronage: general. Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

First National

COURAGE. Wonderful attraction, well liked by all my patrons. They like this sort of picture. Make more like it. Advertising: newspapers, ones, threes. Patronage: mixed. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

DOMESTIC RELATIONS. Extra good. Audience well pleased. Katherine MacDonald popular star. Acting and story fine. Patronage: family. Attendance: good. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

GOLDEN SNARE. Gave good satisfaction and has pulling power. But "Nomads of the North" and "Kazan" are better in my estimation. Advertising: posters and press. Patronage: small town. Attendance: good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

HAIL THE WOMAN. A real picture with real cast of actors. The kind of picture that helps the business from all angles. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

MOLLY O'. Very good and pleased a very good audience. Good comedy mixed with some very good Irish fun. A. L. Hepp, Idyl Hour Theatre, Greeley, Nebraska.

MY BOY. Picture very good, but I starved to death on account of high rental. Jackie Coogan a wonderful star. Advertising: six, three, ones, lobby, slide. Patronage: all classes. Attendance: poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PENROD. A good "boy" picture, but for me, not one that pleases 100%. Some mothers claimed it teaches mischief, showing this kind of picture. Patronage: small town. Attendance: fair to good. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

PERFECT WOMAN. This picture is a little old, but it will please all. If you have not played it, do so. I did not do very much with it on account of rain, but those who did see it were well pleased. Advertising: two ones, one three, 11x14s. Patronage: select. Attendance: poor, account of rain. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

PRIMITIVE LOVER. Constance Talmadge in one that you can raise your prices on and have no kicks. The best thing she has done in some time; pleased 100%. Advertising: lobby and six sheet. Patronage: small town. Attendance: good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

ROSE O' THE SEA. It probably is a little better than the previous Stewart pictures. I still think there is room for Miss Stewart's improvement. Patronage: better class. Attendance: good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

SMILIN' THROUGH. The finest thing Norma Talmadge has ever done. Clean, pretty, interesting; in fact, a gem of a picture. Advertising: large campaign. Patronage: high class. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THUNDERBOLT. A very appropriate name, as a "thunderbolt" must have hit it. It was once a good picture, but we received only a part of it. Film in terrible condition, with most cut out. Would advise playing it provided you can secure a good print. Ran this with a Baby Show and did well. Patronage: village and country. Attendance: good. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

TOL'ABLE DAVID. The best dramatic picture ever produced. Step on it and all of your patrons will be pleased. Better than 75% of the super-specials. Advertising: newspaper, slide, lithos. Patronage: best. Attendance: fair. F. M. Holeman, Grand Theatre, Madisonville, Kentucky.

TROUBLE. Coogan fails to draw here. However, this is as good a picture as he has made. Will stand going after where he draws. Advertising: billboards. Patronage: small town. Attendance: poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WOMAN IN HIS HOUSE. An old picture but a very good one. For some reason it did not draw here, but it was not the fault of the picture—merely an off night. My patrons considered it just as good as "Child Thou Gavest Me." Advertising: two sixes, three, five ones, slide, newspaper. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Fox

AFTER YOUR OWN HEART. For action this takes the cake. The last reel is a knockout for speed. Mix is our lifesaver. Advertising: ones, three, slide, heralds, newspaper. Patronage: small town. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

CHASING THE MOON. Not as good as Mix's previous pictures, but liked by my patrons. Wording in sub-titles very good. Advertising: newspaper, slides and posters. Patronage: mostly men. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

FAST MAIL. A fast picture. The greatest thriller of them all, but too much similarity to serials. Advertising: posters and papers. Patronage: small town. Attendance: good. J. Carbonell, Monroe Theatre, Key West, Florida.

LAST TRAIL. A good picture, but as usual, paid twice too much for it and lost. Advertising: ones, sixes, cards, newspaper. Patronage: country town. Attendance: fair. H. V. Harvey, Palace Theatre, Dixon, California.

LONE STAR RANGER. Corking good picture. Farnum at his best. Use it by all means. Advertising: one and three sheet. Patronage: small town. Attendance: good. H. S. Miller, Grady Theatre, Cairo, Georgia.

PARDON MY NERVE. Very good picture of Jones. Pleased patrons. Advertising: five threes, five ones, slides. Attendance: fair. Vincent J. Votolats, Myrtle Theatre, Thornton, Rhode Island.

PARDON MY NERVE. Just one more Western picture with Buck Jones. Nothing new; same old formal type plot. Advertising: usual. Patronage: neighborhood. Attendance: poor. J. A. Emory, Star Theatre, Bar Harbor, Maine.

PERJURY. William Farnum starring in this, is a well fitted star for the story and both surely gave my patrons a pleasing entertainment. For me, absolutely one of Farnum's best. Patronage: mixed. Attendance: good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

PLAY SQUARE. A program picture that should please more small town patrons than "The Sheik," "Four Horsemen" or "Queen of Sheba." Just promise them one of the "humanest" pictures out for the price. Advertising: regular. Patronage: small town. Attendance: fair. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

RIDING WITH DEATH. Went over big. Everybody liked it. Buck Jones is one of my best drawing cards. They like action, thrills and romance in this town. Patronage: mixed. Attendance: very good. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

ROUGH DIAMOND. Real good Tom Mix picture. Laughs are abundant. Only a few Mix stunts but that doesn't matter, there's plenty of action. Advertising: two three sheets, slide. Patronage: mixed. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THUNDERCLAP. Mary Carr sure dragged 'em in for this one. Made real money for me. The race was good. Some exhibitors say it is better than "Over the Hill." But it wasn't for me. Had nearly twice the population of the town to see "Over the Hill." Advertising: window cards, six sheet, ones, slide, paper. Patronage: small town. Attendance: excellent. R. K. Russell, Lyric Theatre, Cushing, Iowa.

UP AND GOING. Very good and seemed to please everyone; but it is not as good as other Mix pictures I have used. Advertising: ones, threes, sixes, mailing list. Patronage: small town. Attendance: fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

Goldwyn

ALWAYS THE WOMAN. A reincarnation story and a theory that has many followers. This picture, while sordid at times, puts over a good story. Not the best part in the world for Miss Compson. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

DANGEROUS CURVE AHEAD. The only thing big about it was the price. For me, lost money. Look out how you bite on it. Advertising: sixes, threes, ones, photos, slides. Patronage: small town Attendance: small. E. E. Stearns, Dew Tell Theatre, South Dayton, New York.

GRAND LARCENY. An exceptionally good society picture that will please above the average. Exceedingly well done. Patronage: high class. Attendance: fair. E. W. Collins. Grand Theatre, Jonesboro, Arkansas.

OLD NEST. This picture is very true to life and is one of the best ever shown here. Advertise it heavy; it will make money for you. Advertising: six sheet, window cards, heralds. Patronage: mixed. Attendance: very good. E. Eleazar, Casino Theatre, Kaplan, Louisiana.

OLD NEST. A 100% picture and a 25% film. Never used a poorer film. A shame to spoil so good a picture with such a rotten film. My people liked it but many remarked about condition of the film. A. L. Hepp, Idyl Hour Theatre, Greeley, Nebraska.

YELLOW MEN AND GOLD. A nice little picture that satisfied my patrons well for a program picture. It is very thrilling and pleased about 90%. Advertising: photos, slide, two newspapers. Patronage: mixed. Attendance: fair. Chas. Martin, Family Theatre, Mount Morris, New York.

Hodkinson

KEEPING UP WITH LIZZIE. A good comedy-drama that pleased everyone. Hodkinson is certainly the exhibitor's company. Advertising: posters. Patronage: rural. Attendance: good. D. A. Aughinbaugh, Community Theatre, Lewistown Ohio.

U. P. TRAIL. Very good. Pleased majority. Two weeks' exploitation, lobby display and usual slides. With Zane Grey's "Last Trail" for opposition, we played to largest Wednesday receipts since house opened. A knockout. Patronage: mixed Attendance: S. R. O. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Metro

FASCINATION. Great, with Mae Murray, went over with a bang! Good picture; you can't go wrong on this. Advertising: sixes, threes, ones, window display, newspaper. Attendance: fair. Liberty Theatre Company, Silver City, New Mexico.

FIVE DOLLAR BABY. Good business all week. Picture pleased the patrons. Viola Dana, a charming star, had a happy, piquant way that took well, and her work was of absorbing interest. William Noble, Oklahoma City, Oklahoma.

FOURTEENTH LOVER. Viola Dana at her best in an entertaining comedy that greatly pleased our patrons. Jack Mulhall very good in lead. Advertising: regular. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

GLASS HOUSES. A very clever show—as good as they make 'em. Dana exceptionally fine; her dance stuff is good. Supporting cast excellent. Patronage: small town. Attendance: good. Marsden and Noble, Noble Theatre, Marshfield, Oregon.

PEACOCK ALLEY. Fine Society picture; one of Mae Murray's best. Pleased the women above all. Went over good in spite of strike and warm weather. Advertising: newspapers and posters. Patronage: mostly ladies. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SHERLOCK BROWN. In this, which is purely a program issue, you have one of the best bets of the year. Bert Lytell is nothing short of great in this and there isn't a member of the cast but what "lives" the part. You can step on the pedal when you exhibit this clever picture; I only wish I'd known it was as good as it proved to be, although I did very nicely with it after the folks had seen it at the matinee. Advertising: usual. Patronage: health seekers and tourists. Attendance: excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Straight From the Shoulder is run for exhibitors. Naturally, being run by exhibitors, it is a dependable tip department.

Now a tip on what pictures are good and which ones are "weak sisters" is mighty useful dope.

But let's go further and do even more good. Why not say when to step heavy on the advertising and what angle pulled 'em in for you?

Why not wise up the other fellow on how to get the most out of the "weak sisters"—there's a way, as Dave Seymour tips you on another page.

No one knows better than an exhibitor who has played a picture how to get the most out of it—and Straight From the Shoulder can do more good by handing out this wisdom with the tips on the quality of the picture, condition of film and the other items that have made these reports the booking guide for a host of exhibitors. VAN.

Paramount

BEAUTY SHOP. All exhibitors with good sense lay low on this picture. Absolutely the poorest excuse for a feature that Paramount has turned out in a long time. One-third walked out. Attendance: good. K. H. Underwood, Rivola Theatre, Oskaloosa, Iowa.

BLOOD AND SAND. Gave best of satisfaction. Some say it is better than "Four Horsemen." Valentino at his best. Step on it and it will pack your house. Advertising: mailing list, one, three, six sheets, photos, etc. Patronage: general. Attendance: good. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

CAPPY RICKS. A first class picture in every respect. Advertising: rather big—one, three, six sheets, etc. Patronage: mixed. Attendance: good. Bert Jackson, Star Theatre, Tonawanda, New York.

GOOD PROVIDER. Will please most anyone except a fanatic. However, much of the value lost through poor photography With good equipment, a good projectionist and artistic photography, this picture should stand in a class by itself. Advertising: slides, cuts and one sheet. Patronage: small town. Attendance: good. Mrs. J. B. Travelle, Elite Theatre, Placerville California.

HER WINNING WAY. Very good Minter show. Patronage, small town. Attendance, good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

MISTRESS OF THE WORLD. A wonderful and stupendous production that must have required an enormous outlay of time and money to produce. The first of the series is the weakest of the four, but there are plenty of thrills throughout. Photography and accuracy of details are excellent.

It must have pleased the majority, as attendance held up good. The price was right and believe any exhibitor should make good with it. Advertising, threes, ones, extra heralds and newspaper. Patronage, rural. Attendance, very good. L. P. Frisbee, Community Theatre, Meredith, New York.

NICE PEOPLE. Wallace Reid and Bebe Daniels starring. Good sized audiences witnessed the showing at both afternoon and night performances. Feature highly commended by patrons. Patronage: general. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

NORTH OF RIO GRANDE. A pleasing picture, nothing big. Advertising, newspapers, special lobby. Patronage, general. Attendance, fair, S. N. Chambers, Miller Theatre, Wichita, Kansas.

NORTH OF RIO GRANDE. Fair picture, but combination of stars and type of production got business in spite of Chautauqua. Advertising, usual. Patronage, small town. Attendance, good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

O'MALLEY OF THE MOUNTED. Very good Hart picture, went over strong in this town. Here they eat up the Western stuff. This will be a winner in any small town. Advertising, ones, threes, sixes, heralds, slide, newspaper. Patronage, small town. Attendance, fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

ONE GLORIOUS DAY. A picture that will please because it's different. Advertising: regular paper, photos and newspaper. Patronage: college town. Attendance: good. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

SATURDAY NIGHT. Not up to DeMille standard, although it will satisfy. Well produced, but ending is disappointing. Story below what is expected of producer. Advertising, mailing list, newspaper, etc. Patronage, small town. Attendance, good. P. V. Kunze, Orpheum Theatre, Stoughton, Massachusetts.

SLEEP WALKER. A program offering similar to those we have been receiving on the Realart list: Jack Mulhall in male lead. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

SOUTH OF SUVA. Mary Miles Minter in five thousand feet of very improbable story. This picture did not please. Advertising: usual. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TRAVELIN' ON. A typical Hart picture, which is very well done with the exception of too much posing by the star. It also contains a certain amount of padding, which means nothing. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Pathé

THE KILLER. Pleased 90% and wish we could get more pictures like this one. Advertising: bills, photos and sheets. Attendance: good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

NANOOK OF THE NORTH. A wonderful production from an educational standpoint. Entertainment value not so good. Not a small town picture. Advertising: extra. Patronage: better class. Attendance: fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Playgoers

RUSE OF THE RATTLER. Excellent Western drama. Full of action from very beginning to end. Advertising; usual, posters, photos. Patronage; small town. Attendance; good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

Making "Weak Sisters" Strong

You can't help getting a "weak sister" once in awhile. You don't have to grin and bear it. Go out and get 'em anyhow—Dave Seymour, Pontiac Theatre, Saranac Lake, New York, says how:

"The knowledge of this 'weak sister' was formed by what I'd heard and was verified in many instances in your columns. I knew the box-office quality of the picture. I am not going to fill this theatre and have them disappointed—so I put it squarely up to the patrons; told them what the critics had said and left it up to them. In my program I told them the critics had 'panned' the picture but that audiences had found it pleasing. I had requests to play the picture and that's a good alibi."

Tell the patrons the truth about a "weak sister" and rouse their curiosity as to what opinions they will form. Curiosity pulls; and if you've been honest with them they won't chase you out of town.

Selznick

GREATER THAN FAME. A very good picture. Miss Hammerstein always draws well in Oklahoma City and I personally like her pictures. Patronage: general. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

HANDCUFFS OR KISSES. Look out, Elaine! Somebody will get you and make you believe you must earn a lotta money for them and we'll have to cut your pictures out on account of price. Better continue where you are. Patronage: small town. Attendance: good. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

United Artists

LITTLE LORD FAUNTLEROY. As fine a picture as we have ever had the pleasure of showing. The type of picture that will build up the business and prevent Blue Laws. Advertising: all kinds. Patronage: rural. Attendance: good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

Universal

CAUGHT BLUFFING. Another good Mayo picture that will please and draw. Didn't have a single kick on it. Universal is improving for me and they are not asking a thousand per cent. increase on their pictures. I don't see how any exhibitor can get along without this service and co-operation. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

CONFLICT. A good picture. Somewhat draggy; could have been made in five reels instead of seven. Second run on this; business not much. Wm. Thacher, Royal Theatre, Salina, Kansas.

MOONLIGHT FOLLIES. A good, clean comedy drama. This little girl should have had opportunity to continue starring. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

ONCE TO EVERY WOMAN. Did nothing for me with extra exploitation. Title did not draw. Patronage; small town. Attendance; poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

ONCE TO EVERY WOMAN. A good program picture; pleased everybody, but I had a poor print. Advertising; three, one, slide. Patronage; small town. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

THE SCRAPPER. Everybody was well satisfied. Poor house as it was first showing of this star. Patronage; small town. Attendance; poor. Leslie Hables, Reel Joy Theatre, King City, California.

THE SCRAPPER. Rawlinson is a real star. This is his first with us but not his last as he pleased my audience. Attendance; good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

THE STORM. Fine! As good a picture as Universal has ever made. Fire scene and storm wonderful. Advertising; lobby, ones, threes, sixes, window cards, streamers, newspaper, cuts. Patronage; every one. Attendance; good; two days, 25c and 50c. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

TOP OF THE MORNING. A fair picture; not as good as her pictures are in general. Advertising; ones, three, six, photos. Patronage; family. Attendance; fair. T. Hickes, Liberty Theatre, Saxton, Pennsylvania.

Vitagraph

SHEIK'S WIFE. Very good foreign picture but I could not get my people out to see it. It was as clean as a picture could be made. A picture for educated people. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

TRUMPET ISLAND. If you want the best Vitagraph, pick this. Not a weak spot in the seven reels. Arthur G. Pearson, Auditorium. Theatre, Melrose, Massachusetts.

Comedies

LITTLE EVA ASCENDS (Metro). One of the best comedies we have run here. Boost it to the limit. It will please 100%. Title a little against it. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

PAY DAY (First Natl). Chaplin in this is just fair. There are some novelties in the fun line, but the laughs, as far as my audience was concerned, were far from continuous. This doesn't mean the comedy is poor; it's not. Nor is it to be compared with "Shoulder Arms" or "Dog's Life," although it takes a king's ransom in rental. Play it; but if you're not contracted at a certain figure, get it reasonable, for it is two reels and you must supply either a feature or good short stuff and that will make your day's exhibit very costly. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PLAYHOUSE (First Natl). Some good double photography in this and as a novelty it is good but consider it only an average comedy with too high a rental. H. G. Frisbee, Community Theatre, Meredith, New York.

THE SHOW (Vitagraph). This is a fairly good Semon comedy and since Vitagraph is pricing its pictures right no one can feel but that Semon comedies are a bargain. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

TOONERVILLE TANGLE (First Natl). A very good comedy and was accepted by pleased audiences. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Serials

ADVENTURES OF BUFFALO BILL (Univ.). Positively the best serial I have ever run. Had them standing in line waiting to get in. Paper great! Record business. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Short Subjects

LEATHER PUSHERS (Univ.). Have run four of these and they are there; with one fault—poor light. They draw in fine shape. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

PATHE REVIEW NO 155. These third year series Reviews are excellent. J. Kenrick, Strand Theatre, Ithaca, New York.

State Rights

BLACK PANTHER'S CUB (Equity). Not the kind of picture that pleases my audience; too long drawn out and a complete box office failure. John D. Jones, Crystal Theatre, San Angelo, Texas.

BLAZE AWAY (Di Lorenzo). A good Western picture. All patrons like a Western. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

Worth While

"I enclose some reports for Straight From the Shoulder. As I have made it a habit to consult these reports myself before booking any picture, and have found these reports to be correct, I consider it a duty, and a pleasant one, to help others by sending in some myself." Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

An exhibitor of Dr. Guibord's type is getting the utmost out of the department—TAKING AND GIVING.

DEMPSY-CARPENTIER FIGHT (Rickard). Here is one that will give you a big surprise. Raised prices and advertised it extra big and got people into my house that hardly ever come. Played to a big business one day. It should give good satisfaction. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

JACK RIDER (Federated). This is a dandy Western. Something different. Comedy and action. Pleased all. They went out telling me how good it was. Big Boy Williams O. K. Picture was somewhat rainy, outside of that it was good. William Thacher, Royal Theatre, Salina, Kansas.

OH, MABEL, BEHAVE! (Photocraft). The worst picture, without exception, that we have ever played. Over half of the people walked out. Would gladly have given $25.00 not to have played it. And—am thinking seriously of giving this amount to square myself. Thought we were getting something big with such stars as Mabel Normand, Owen Moore, Mack Sennett and Ford Stirling; it was but a poor Sennett comedy stretched to five reels. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

LIGHTNING BRYCE (Arrow). For me, the biggest piece of cheese ever; there is not enough of it to tell what they are doing; at that it would be better if it was all gone, as it is in such condition that it is one breakdown after another. Brother, if you have booked it—leave town! R. S. Moore, Gem Theatre, Snyder, Oklahoma.

THE RAIDERS (Canyon). Lots of action in this one; holds interest to the end. It was a sensational ending, most unexpected. Pleased every one. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

PASSING OKLAHOMA OUTLAWS. Ran this picture two days to a big business for a hundred and eight in the shade. It's an old picture but in good shape. New print. Played it on percentage. It will please about 80 per cent. If you play it, don't advance your price. Put a good two-reed comedy with it. The lobby display of guns and photos will bring you big business. Greatest lobby display I've ever seen. This picture is not for the better class house; will go in middle class houses. Would advise small towns as well as large to show it. Should get you good money. I had no kicks on the picture; it got by fine. If you play it, be sure to get the lobby display. William Thacher, Royal Theatre, Salina, Kansas.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

The Girl Who Ran Wild

(Gladys Walton—Universal—4,506 feet)

M. P. W.—One of Bret Harte's character studies of the West in the days of '49 and developed it into a picture that will be enjoyed by many.

N.—In playing up the star and trimming the drama from the story the picture doesn't carry much value. It appears rather slight and episodic.

E. H.—It furnishes Miss Walton with an excellent vehicle and throughout it is well acted. A cheerful, brisk screen play that will hold the interest.

F. D.—Gladys Walton in rather uninteresting version of "M'Liss."

T. R.—Contains some good interest and makes a pleasing little story.

Hound of the Baskervilles

(Featured Cast—F. B. O.—4,900 feet)

M. P. W.—Here is a picture that should please hundreds of thousands of picture patrons who like the Sherlock Holmes stories, and bring in good, hard cash of the realm to exhibitors.

T. R.—The picture should please any type of audience.

F. D.—Perfectly good entertainment for those who like deep mystery stories.

E. H.—A first-rate adaptation of Sir Arthur Conan Doyle's thrilling mystery story.

N.—A film calculated to make anyone sit up and take notice.

The Long Chance

(Henry B. Walthall—Universal—4,331 feet)

M. P. W.—It develops into a melodramatic thriller in the later reels, with plenty of action and considerable suspense and should prove satisfactory to audiences liking this type of picture.

F. D.—For those who like dramatic stories, Peter B. Kyne's "The Long Chance," offers a good entertainment.

N.—A better type of western is "The Long Chance."

T. R.—Western melodrama developing good interest and some exciting moments.

E. H.—An original, interesting story that should please those seeking Western stories with a punch.

The Man Who Played God

(George Arliss—United Artists—5,855 feet)

M. P. W.—Here is a picture that should please any type of audience and cause them to feel better for having seen it.

T. R.—It will be difficult to convince the public that this is not the best screen work Arliss has done.

E. H.—Will doubtless rank as one of the year's greatest pictures.

N.—Here is a picture that carries the message of the Yuletide season—give to others that you may be happy yourself.

F. D.—Even Arliss' ability and artistry hardly saves very poor story.

Rags To Riches

(Wesley Barry—Warner Bros.—6 reels)

M. P. W.—Warners offer a human interest knockout that promises gold mine for exhibitors.

F. D.—It is a fine picture, delightful entertainment and a wholly amusing feature.

N.—Here is a photoplay combining all the elements which build smashing returns at the box-office.

T. R.—It's a wholesome story, a story for the whole blessed family, filled with laughs and many alternating chokes.

E. H.—As light entertainment, all it professes to be, it will well serve its purpose and more than please the average audience.

Under Two Flags

(Priscilla Dean—Universal—7,407 feet)

M. P. W.—The picture provides excellent screen entertainment and should prove a hit with the majority of audiences, especially those liking stirring, thrilling melodrama.

E. H.—Capital melodramatic entertainment.

N.—All the spirit of Ouida's book and play is brought forth in terms which exact the utmost interest.

F. D.—Star does good work. Story is very slow moving except for climax.

T. R.—There is no lack of action and spectacular situations.

The Yosemite Trial

(Dustin Farnum—Fox—4,735 feet)

M. P. W.—Beauty of setting and good cast are features of Fox pictures with Dustin Farnum.

N.—Dustin Farnum is deserving of better things than this old school melodrama which takes him and the spectators back to the early days of the nickelodeon.

F. D.—If the story was intended to give Dustin Farnum a hero role it certainly missed out.

E. H.—A thin story of love and treachery. The beautiful scenery is its principal appeal.

T. R.—Admirers of melodrama dealing with "the great out-doors" will find this an extremely entertaining picture.

Newest Reviews and Comments

CHARLES S. SEWELL *Editor of Reviews*

"My Friend the Devil"

Millarde Scores Another Triumph for Fox with Screen Version of Celebrated Novel

Reviewed by Charles M. Inman

Score one more triumph for Fox in its latest release, "My Friend the Devil." Rarely on the screen is one given opportunity to see a picture with so general an appeal, or one in which there is so much dramatic action, so many intense scenes, or the presentation of such an array of vital and gripping lessons that reach the heart and soul.

"My Friend the Devil," is an adaptation from Georges Ohnet's celebrated novel, "Doctor Rameau," and this screen version contains not only a novel theme and a powerful plot, but a story into which has been woven plenty of thrills, romance, and a tale of devotion that has as its climax one of the most powerful and dramatic scenes ever portrayed on the silver screen.

It is an unusually brilliant pictorial sermon against atheism, pointing a moral and directing the steps in ways of righteousness, a story of faith restored after a battle of good and evil in a man's heart, and the regeneration of the man who has placed science above the God of his mother.

Credit must be given to Harry Millarde for the creation of another masterpiece. With the possible exception of the prologue, the photography is superb, the story sequences follow with dramatic intensity and without a rift, and the acting throughout is exceptionally excellent. Charles Richman as Dr. George Dryden gives a brilliant performance, as does Barbara Castleton, as Anna Ryder, who later becomes the doctor's wife. Peggy Shaw, as Dryden's daughter, is most effective in an unusually difficult part, and the other members of the cast are very excellent in their several roles. The exhibitor is going to make no mistake in showing this big Fox feature and it has many angles that make it unusual for exploitation purposes.

The Cast

George Dryden.....Charles Richman
George Dryden (as a boy).....Ben Grauer
Dr. Brewster.....William Tooker
Dryden's stepfather.....Adolph Milar
The Old Doctor.....John Tavernier
George Dryden's Mother.....Myrtle Stewart
Anna Ryder, afterwards as Mrs. Dryden .....Barbara Castleton
Mrs. Ryder.....Alice May
Beatrice Dryden.....Peggy Shaw
The Artist.....Robert Frazer
The Governess.....Mabel Wright

Adapted from Georges Ohnet's "Doctor Rameau."
Scenario by Paul H. Sloane.
Directed by Harry Millarde.
Length, 9,555 Feet.

The Story.

Dr. Dryden is an athiest having lost his faith in God when his mother was killed by lightning while struggling with his brutal step-father. Anna Ryder urged by her mother, marries Dryden, but he afterwards finds her in the arms of an artist who is painting her portrait. Infuriated, he drives him away. Later he find the artist on the roadside, injured, and takes him home, but refuses to call a priest. Dryden's wife becomes hysterical and dies of heart disease.

Years later, when his daughter is about to be married, Dryden, going to his wife's room, finds the old love letters from the artist. Angered, he wrecks the portrait and drives his daughter away. Later she is brought to him ill and mentally unbalanced, but he refuses to treat her. Other doctors fail and finally his wife's spirit appears and leads him to the sick girl's room. Finding that his daughter is dying he calls on God to help him. Slowly the shadow of death lifts and Dryden realizes that there is a God.

IN THIS ISSUE

Clarence (Paramount)
Headless Horseman, The (Hodkinson)
If I Were Queen (F. B. O.)
Kentucky Derby, The (Universal)
My Friend the Devil (Fox)
Robin Hood (United Artists)
Sure-Fire Flint (Burr)
Shylock of Wall Street (Burton King)
Secrets of Paris (Burr-Bennett)
Youth to Youth (Metro)

"Robin Hood"

Newest Picture for United Artists is Douglas Fairbanks' Greatest Characterization

Reviewed by Marguerite Kemp

"Robin Hood" is the greatest impersonation Douglas Fairbanks has given to the screen and it will go down in film history as one of the screen's most fascinating characterizations. It is the Robin Hood famed in song and story that Fairbanks gives us, with the merry band of outlaws gathered under the leadership of the merriest outlaw of them all, yet with interpretations and interpolations that only Fairbanks could give.

The first portion of the picture seemed to drag a trifle due possibly to the machine or to the masses of scenery and of such ranks of slow moving horsemen that the eye is inclined to weary of the waving banners, glitering fabrics and gleaming armor. But when the action shifts to Robin Hood with his band in Sherwood Forest it provides a laugh and a thrill for every graceful leap of the merry outlaw and he appears to be leaping constantly.

Douglas Fairbanks' screen portrayal of this character will furnish a thrill of admiration to young and old, with the avenging of the evil deeds of the king's wicked brother, his befriending the oppressed poor, championing the prince's warriors, and then with two companions capturing a fortified town while the troops were searching for him.

The picture represents the last word in fine photography. The light and shade in the forest scenes are exquisite and the tall frowning castle walls offer abundant opportunity for the play of lights and shadows. Wonders have been worked in lighting the huge masses of people, the settings and trappings in the crusade scenes and tournaments so that there is a gleam of light from the armor of the furthermost knight in the long ranks of moving horsemen.

The love story is well woven into the film and the lover portrayed by Douglas may start a new type to replace the "sheik." For the gallant outlaw, victor in tournament and joust and vanquisher of wicked princes, is a shy modest lover, confessedly afraid of women, bashfully kissing the hem of his lady's sleeves. The lovemaking scenes are exquisite bits, particularly the parting scenes on the castle walls and the reuniting of the lovers in the priory garden.

The familiar characters of "Robin Hood" are all present; jovial Friar Tuck, brave Alan-a-Dale and Will Scarlet, and the singing, drinking characters of the band. Wallace Beery makes an understanding, generous King Richard, whose humanness is made more vivid by his relish for plump roasts and dripping flagons of ale, and Sam DeGrasse does nobly as the wicked brother John, a role where a sneer too many would make a burlesque of the character.

The sets are massive castle walls, with sturdy oaken doors and huge keys, high turrets and ancient drawbridge. The quaint trappings of the horses, the knights in chain armor, women with graceful gowns and flowing hair, make the picture seem like a page from a beloved classic. So faithfully has every part of it been portrayed and so well enacted that "Robin Hood" gives an intimate slice from the lives of people of long ago, and makes them real human beings.

The Cast

The Earl of Huntingdon, afterward Robin Hood..Douglas Fairbanks
Richard the Lion Hearted....Wallace Beery
Prince John.....Sam de Grasse
Lady Marian Fitzwalter.....Enid Bennett
Sir Guy of Gisbourne.....Paul Dickey
The High Sheriff of Nottingham .....William Lowery
The King's Jester.....Roy Coulson
Lady Marian's Serving Woman.Billie Bennett
Friar Tuck.....Willard Louis
Little John.....Alan Hale
Will Scarlett.....Maine Geary
Alan-a-Dale.....Loyd Talman

Story by Elton Thomas.
Directed by Allan Dwan.
Photography by Arthur Edeson
Length, 10,000 Feet.

The Story.

The Earl of Huntingdon, a favorite of King Richard, defeats Sir Guy, the favorite knight of Prince John, who is plotting against the king. A band of knights start on a Holy Crusade and in return for the promise of the hand of Lady Marian, who is Huntingdon's betrothed, Sir Guy promises Prince John that neither the king or Huntingdon will return alive.

Huntingdon receives word from Lady Marian that John is oppressing England and in attempting to return, he is shot by Sir Guy, and left to die. He does return to England as Robin Hood, assembles a band of outlaws, befriends the oppressed and helps the poor. He discovers that Marian has been carried to a castle by John's henchmen, and with the aid of two companions he captures the castle, but in freeing her he is himself captured and doomed to die. He is protected by a mysterious stranger who turns out to be King Richard, and all ends happily.

"The Headless Horseman"

Eccentric Characterization the Greatest Appeal in Hodkinson Release Starring Will Rogers

Reviewed by Mary Kelly

Washington Irving's whimsical "Legend of Sleepy Hollow," has been conscientiously produced for the screen by C. S. Clancy, as a Hodkinson release. With Will Rogers in the famous character of Ichabod Crane, the visualization seems as near perfect, and the mood of the author as intimately reflected as it is possible to conceive. Eccentric

characterization, quiet humor and a touch of the fantastic color the screen version

Drama is not an important consideration in the picture. The chief interest lies in a simple unfoldment of the tale without particular regard for sequence. The spotlight is on the singular personality of the schoolmaster, and the reactions of the community to his presence. At times the descriptions seem too long. The film could stand cutting in a number of places with the beneficial effect of speeding up the action.

Will Rogers has achieved the unusual in picturing the loveless Ichabod. The characterization is one that presents extreme difficulties, in understanding the type of man who is not likeable enough to win your entire sympathy, yet preserving something that keeps him from being at all times ludicrous. Mr. Rogers has avoided burlesque even though there seems to be plenty of temptation. He is funny in a natural consistent way, as one can imagine the author intended.

The ride of the headless horseman is the dramatic triumph of the picture. It is comic and weird by turns. These scenes have been vivified by skillful lighting and shading, and some spectacular shots of the sky at night. The whole production shows great care, an unusual regard for detail and a faithfulness in the characters and settings that bespeaks fine directing.

The Cast

Ichabod Crane.....Will Rogers
Katrina Van Tassel.....Lois Meredith
"Brom" Bones.....Ben Hendricks, Jr.
Dame Martling.....Mary Foy
Hans Van Ripper.....Charles Graham

Based upon the story "Legend of Sleepy Hollow" by Washington Irving.
Adapted and produced by C. S. Clancy.
Directed by Edward Venturini.
Photography by Ned Van Buren.
Length, 6,000 feet.

The Story.

Ichabod Crane, the new school teacher from New York, arrives in Sleepy Hollow. His unique personality makes people hesitate about accepting him. Katrina Van Tassel, however, cannot resist flirting with him to hold up her reputation as belle of the community. Ichabod takes this seriously, and so does her sweetheart, Brom Bones. Ichabod is too severe in punishing one of his pupils and when they can find an excuse, his enemies plan to tar and feather him. Just in time it is proved a frame-up. Brom Bones, still jealous, decides to play upon Ichabod's superstitious tendencies and disguising himself as "the headless horseman" rides out one night and frightens the poor schoolmaster into permanent retirement. He is never seen by the community again.

"Youth to Youth"

Metro Offers Billie Dove in a Thoroughly Satisfying Romantic Comedy Drama

Reviewed by D. M. Bain

Metro's winsome new star, Billie Dove, will make many pleasant introductions among movie patrons through the medium of her first starring vehicle, "Youth to Youth." She possesses the happy combination of both "looks" and real acting ability and, although supported by a mighty strong cast, carries the lead all the way through the seven reels of this satisfying screen production.

The production is a delightful comedy drama of theatrical life. It portrays magnificently scenes in a New York hotel, in a metropolitan playhouse and then shifts to the unusual background of a barnstorming boat, and is probably the first screen production to treat seriously this little known about branch of theatrical endeavor. A love-story that is not altogether new, but is thoroughly pleasing and satisfying permeates the piece and the comedy element is not overlooked, Emile Chautard, the director, having a happy faculty of intermingling the lighter touches without your knowledge, until you ease right up on a good hearty chuckle before you know it.

The cast is satisfying and efficient and can safely be billed as an all-star cast, Cullen Landis playing the male lead in more than his usual fascinating style. Wallace Beery also does good work.

The production as a whole can safely be promised as mighty entertaining.

The Cast

Eve Allinson.....Billie Dove
Mrs. Cora Knittson.....Edythe Chapman
Taylor.....Hardee Kirkland
Mrs. Jolley.....Sylvia Ashton
Maurice Gobin.....Jack Gardner
Page Brooklins.....Cullen Landis
Mrs. Brookins.....Mabel Van Buren
Ralph Horry.....Thomas O'Brien
Everett Clough.....Paul Jeffrey
Howe Snedecor.....Carl Gerard
Emily.....Zazu Pitts
Orlando Jolley.....Lincoln Steadman
Luella.....Gertrude Short
Brutus Tawney.....Noah Beery

Story by Hulbert Footner.
Adapted by Edith Kennedy.
Directed by Emile Chautard.
Photographed by Arthur Martinelli.
Length, 6,900 feet.

The Story

Eve Allinson, after achieving success on the stage, learns she is accused of being the mistress of Tawney, her backer. She disappears and takes a job with a traveling theatrical company that uses a river boat as a theatre, going from place to place. At one landing Page Brooklins, a farmer, witnesses the show and falls in love with Eve. Horry, a conceited fellow townsman, causes considerable trouble, but is thrashed by Page, who writes to a friend in New York lauding Eve's beauty and ability. Tawney gets the news that Eve has been found and tries to get her to return to New York but she refuses the offer, as she loves Page. Tawney gives the story of discovering Eve to the newspapers. Page reads it and believes the accusation that she has been Tawney's mistress and breaks off with her. Tawney arrives on his yacht and starts to take Eve back. Page becomes convinced of his error, gets a skiff and rows to the yacht. The lovers are reconciled and Tawney knows he is beaten as Youth goes to Youth.

"The Kentucky Derby"

If your sporting blood runs high you will like "The Kentucky Derby." Thrills come too fast to count in this Universal-Jewel melodrama of the race track.

Suspense, fast action and a new star (in the department of features) keep the interest at high pitch. Reginald Denny fulfills what he promised as an actor in "The Leather Pushers"—and more besides.—M. K.

Universal-Jewel Production Starring Reginald Denny is a Splendid Melodrama

Reviewed by Mary Kelly

The underworld, the sea and the race track set off some exceedingly swift action and thrilling melodrama in this Universal-Jewel attraction, "The Kentucky Derby." It will have an irresistible appeal to the many who like exciting entertainment.

Preparation for the final thrill, the horse race, is so cleverly managed that the suspense begins with the opening of the picture, continuing and accumulating until the dashing climax. The shots of the race and the grandstand crowds are vastly impressive. The conspiracy against Duke Charles, the favorite horse, will recall other pictures of the race track, but this does not lessen its appeal to the masses as the way in which the performance has been directed keeps the interest at high pitch. When he wins the race it is a big moment, and anyone with any emotional response at all will catch the spirit of the scene.

For another reason the picture should interest the fans. It introduces Reginald Denny in his first feature. His first success was as the boxing champion in a chapter-picture, "The Leather Pushers." In "The Kentucky Derby" he gives much fuller promise. In fact, it is his convincing manner and attractive personality that adds the crowning touch to the scenes. There are a number of excellent performers in his support. Wilfred Lucas, Walter McGrail, Emmett King, Lionel Belmore and Harry Carter are among the vivid personalities.

The scenes of the underworld frame-up, the shanghai and those on board ship are highly realistic. Director King Baggot has shown an unfailing dramatic instinct.

In the theatre where old-fashioned melodrama is in favor, "The Kentucky Derby" should be a striking success. It will justify enthusiastic exploitation.

The Cast

Donald Gordon.....Reginald Denny
Alice Brown.....Lillian Rich
Col. Moncrief Gordon.....Emmett King
Ralph Gordon.....Walter McGrail
Helen Gordon.....Gertrude Astor
Col. Home Woolrich.....Lionel Belmore
Joe .....Kingsley Benedict
Rance Newcombe.....Bert Woodruff
Topper Tom.....Bert Tracy
Bob Thurston.....Harry Carter
Captain Wolff.....Wilfred Lucas
Jensen .....Pat Harmon
Mrs. Clancy.....Anna Hernandez
Timmy Clancy.....Verne Winter

Adapted from the Stage Drama by Charles T. Dazey, "The Suburban."
Scenario by George Hull.
Direction by King Baggot.
Photography by Victor Milner.
Length, 5,398 Feet.

The Story

Duke Charles and Twilight are two prize colts belonging to neighbors, Col. Gordon and Col. Woolrich, both Kentucky gentlemen. Years before they are old enough to race, the men bet each other $10,000. Col. Gordon drives his son from home in a rage after learning of his marriage to Alice, his stableman's daughter. His son, Donald, arrives in New York and is the victim of a frame-up through the treachery of his cousin, Ralph. He is shanghaied aboard Capt. Wolf's vessel, and is kept prisoner and abused for three years. Meanwhile Ralph, who has stolen money from Col. Gordon and blamed it onto Donald, plots to win in the coming horse race, by insuring Twilight's victory. Donald gets back home in ime to bring his enemies to justice and save the race for his father.

"If I Were Queen"

Ethel Clayton's First Starring Vehicle for F. B. O. Is Romantic Drama of a Mythical Kingdom

Reviewed by C. S. Sewell

Ethel Clayton's initial starring vehicle for F. B. O. release, "If I Were Queen," is a romantic drama. A majority of the scenes are located in mythical Balkan principalities, but notwithstanding this fact and the suggestion contained in the title, it is not a costume production in the strict sense of the term, as the leading characters appear in royal robes in only one big scene.

Miss Clayton's work in this production is uniformly high class and she holds the interest and sympathy of the audience at all times. She is aided by a cast which satisfactorily portray their respective roles but who present no particularly striking characterizations.

The massive sets used in the castle scenes are one of the striking features of the production. They make an admirable background for the romantic action.

On the whole, this picture should prove attractive to the average audience particularly those who like this type of story. While there are some thrilling scenes, it would seem that the director has not made them play as vital a part in the story as he might. The production runs along smoothly but at no time does it cause you to grip the arms

of your chair. Aside from the sets and the prominence of the star it is a production of only average appeal.

The Cast

Ruth Townley.....Ethel Clayton
Oluf .....Andree Lejon
Valdemir .....Warner Baxter
Aunt Ollie.....Victory Bateman
Duke of Worts.....Murdock McQuarrie
Sister Ursula.....Genevieve Blinn

Story by DuVernet Rabell.
Directed by Wesley Ruggles.
Photographed by J. A. Dubray.
Length, 5,955 Feet.

The Story

Princess Oluf, ruler of Kosnia, during her school days in Paris, forms a warm friendship for Ruth Townley, an American girl, and gives her a locket with the Kosnian coat-of-arms and her own (Oluf's) name on the back. While on a balcony, Ruth drops the locket and it is picked up by a young man who returns it and falls in love with her. Returning to her country, Oluf meets difficulty in wedding the man of her choice, due to the opposition of Valdemir, ruler of a neighboring principality. She sends for Ruth, but the train is wrecked en route and in an encounter with a peasant Ruth is injured. She is found by Valdemir and taken to his castle. Recovering consciousness she finds that Valdemir is the man she met in Paris. Despite her protestations that she is Ruth Townley, Valdemir refuses to believe her, and thinking she is Oluf, he keeps her in the castle. Ruth finally falls in love with him, but believes he is Oluf's sweetheart. Valdemir arranges a royal wedding, but at the altar Ruth, who has believed it is only a court function, demurs and leaves him. He apologizes and allows her to go to Oluf. Later finding out his error, he follows her and a reconciliation takes place after mutual explanations.

"Clarence"

William deMille Version of Stage Play a Thoroughly Enjoyable Comedy with Three-Star Cast

Reviewed by C. S. Sewell

William deMille has taken Booth Tarkington's stage success, "Clarence," and transferred it to the screen as a Paramount feature. He has made of it a thoroughly enjoyable comedy that should find a welcome from practically all classes of theatregoers. It is the kind of a picture that gets you almost immediately and keeps you entertained and in good humor throughout.

The humor in this picture lies largely in the characterization of the title role. The author succeeded in making Clarence quite different from the usual run of comedy roles. It is not an exaggerated character and there is no broad comedy which will bring loud laughs but rather it is of the type which causes you to continually smile or chuckle to yourself.

Clarence is an eccentric sort of person in the picture, and in his easy going way he is able to rise to any emergency and handle extremely delicate situations. Nobody knows much about him but everybody likes him. His humor is of the dry, droll type, and to offset it there is a lot of good human stuff in the domestic troubles of the temperamental and wealthy family with whom he is thrown. It is all very real.

Aside from the merit of the picture itself, it has an unusual cast headed by three stars which gives it fine exploitation value, Wallace Reid, Agnes Ayres and May McAvoy. All of these stars are admirably cast and contribute largely to the success of the picture. Naturally, Wallace Reid is "Clarence" and although the role is the exact opposite of his characterizations in his auto stories, he gives a fine performance. Agnes Ayres and May McAvoy are also excellent. In fact, the entire cast does unusually good work and is finely balanced.

Despite his easy going way, Clarence puts up a good fight when the occasion requires and there is considerable pep and action. There are a lot of clever touches in this production which are very pleasing and highly amusing. In fact, it is an unusually enjoyable screen play.

Score another hit for Paramount and William deMille with "Clarence," adapted from Booth Tarkington's successful stage play. It is a thoroughly enjoyable comedy drama that will keep you in good humor throughout. Probably you won't laugh out loud many times, but it will keep you chuckling to yourself.

And such a cast, three stars, Wallace Reid, Agnes Ayres and May McAvoy, and don't forget Kathlyn Williams, Ed Martindel and Robert Agnew, they are all very fine. It is a "different" kind of comedy, clean and amusing, and should please your audiences.—C. S. S.

The Cast

Clarence Smith.....Wallace Reid
Violet Pinney.....Agnes Ayres
Cora Wheeler.....May McAvoy
Mrs. Wheeler.....Kathlyn Williams
Mr. Wheler.....Ed. Martindel
Bobby Wheeler.....Robert Agnew
Hubert Stem.....Adolphe Menjou
Dinwiddy .....Bertram Johns
Della .....Dorothy Gordon

Based on Stage Play by Booth Tarkington.
Scenario by Clara Beranger.
Directed by William deMille.
Length, 6,146 Feet.

The Story

Returning from the A. E. F. and looking for a job, Clarence goes to the office of Mr. Wheeler, who has a temperamental family. Finding out that Clarence drove mules in the Army he says he can make use of him. Clarence becomes a member of the Wheeler household, and though his position is indefinite he is continually making himself useful in all sorts of ways. He is a general peacemaker between the different factions, and is always easy-going and calm. His big chance comes when, with the assistance of Miss Pinney, the governess, he succeeds in breaking up the infatuation that Wheeler's daughter has for an adventurer. This chap, to get even, tries to make Wheeler believe that Clarence is a deserter. Everything turns out all right. Clarence, who is an enigma to everybody, turns out to be a celebrated professor at a big college, and he wins the love of Miss Pinney.

"Wolf Law"

Universal Melodrama Based on Hugh Pendexter's Story Stars Frank Mayo

Reviewed by Mary Kelly

Highly seasoned melodrama with Frank Mayo in a romantic he-man role is the appeal in "Wolf Law," a Universal adaptation of a story by Hugh Pendexter. In some wild country where the laws are made by human wolves and every man is looking for a chance to double cross his neighbor, most of the action takes place. The story is so far removed from facts that it will not be apt to be criticized for implausibility. It will be regarded as intense melodrama. In places it has great force and at all times it is entertaining.

Frank Mayo is ideally cast. He has been featured with an appreciation of his most popular qualities. In the matter of appearance he has observed the details so indispensable to feminine approval, and in his direct fighting methods he will be quite as sure to interest men.

Action starts with a horse race, a favorable fore-runner of the thrills that are to follow. The hero's retreat, after this, to the Ozark Hills is picturesquely shown before impressive scenic backgrounds. The scene of the final reckoning where he forces a confession from the man who is the real embezzler is a novel third-degree, not convincing, even absurd. It is depicted in continued close-ups of the two men glaring at each other, until one wilts. Harry Carter's characterization of Dandy Dawson is excellent.

The Cast

Jefferson De Croteau.....Frank Mayo
Francine Kedney .....Sylvia Breamer
Etienne De Croteau.....Tom Guise
Enoch Lascar.....Dick Cummings
Simon Santey.....William Quinn
Samson Bender.....Nick De Ruiz
"Dandy" Dawson.....Harry Carter
Mountaineer.....Paul Wismer

Adapted from the story by Hugh Pendexter.
Direction by Stuart Paton.
Length, 4,463 feet.

The Story

Mayo impersonates Jefferson de Croteau, scion of a hot-headed family. He thought he murdered a man in a Missouri town and dashed over the border into the deeps of Arkansas. He became an involuntary citizen of a lawless domain and the unwilling servant of a man who ruled violent men in this little mountain kingdom by the sheer strength of brutality.

What a mistake the outlaws made in taking this young outsider for a likely candidate. So he proves in the exciting scenes which follow, leading eventually to a happy ending.

"Shylock of Wall Street"

Burton King Production A Wonderful Study In Ghetto Life And Types—A Picture Of Surprises.

Reviewed by Roger Ferri

Burton King's latest production, "The Shylock of Wall Street," is a revelation of surprises, for it shows Dore Davidson in a role that makes him feel thoroughly at home, and Maurice Costello, the once famous star, perform in such a manner that leaves no doubt as to his ability to repeat the refreshing histrionic exhibitions he gave years back. It is a "meaty" production that will appeal to the masses, for it is human in every respect, dealing with a grudge borne by a good-hearted Jewish philanthropist for years with the thought of revenge on the man who ruined the life of his daughter uppermost in his mind. The theme is big in message and purpose and both are carefully vizualized to the extent that the production will stand out as the best made by Mr. King and certainly the most notable achievement of Dore Davidson, whose acting is one of the outstanding lights of the picture.

"The Shylock of Wall Street" is an interesting study in Ghetto life and characters, the latter being realistically depicted by a worthy cast, which gives Davidson consistently praiseworthy support. Exhibitors will not want for heart-interest situations or "punches," both being unusually conspicuous in this one. It has production value, which, when given more forceful titles than those viewed when the picture was seen by this writer, should be such to warrant booking in the best houses.

Aside from the surprise sprung by Costello in his "comeback," Zena Keefe both as the deserted wife and later as her daughter is splendid. Edward Earle, too, is good and makes an interesting leading man opposite Miss Keefe. The rest of the cast does equally as good.

To Burton King must go the bulk of credit for the value of the production which should be a good money-maker, for it touches on a new human character—grand-daddy, doing the latter every justice. It deals with men and women of Jewish and Christian beliefs, but the theme is so carefully handled that it is at no time offensive. It is interesting, entertaining, clean, wholesome and exciting with good photography and satisfactory lighting.

The Cast

Aaron Abrams.....Dore Davidson
His Granddaughter.....Zene Keefe
Aaron's Secretary.....Edward Earle
The Other Girl.....Gene Burnell
The Gentile.....Maurice Costello

The Story

Aaron Abrams' daughter, secretly wedded to a Gentile, is discarded by her husband

characte
of the f influenced by his father. The latter
Dramns with Aaron who accepts a check
in the 10,000. With that money as the foun-
a sir ion. Aaron sets himself into business and
ti time becomes a power of Wall Street.
But as the years pass Aaron has not forgotten the Gentile's desertion of his daughter who had died and left a daughter in the care of her father. Aaron plans to punish the man who brought misery to his daughter. His time comes when the man seeks a loan, the broker insisting on all his possessions as collateral. Ruin in time faces the man who is made to realize that he is being punished by the man he had thought he had bought off. Meanwhile Aaron's granddaughter has fallen in love with a Gentile, but the two are not reconciled until after a stormy session with her grandparent, who is insistent she marry into her faith. Two romances are involved in the disentangling of this situation, which is one of the most thrilling and heart-rending ever conceived for this type of feature.

"Sure-Fire Flint"

A Cyclonic Comedy Drama That Is Genuine Knockout And Ranks As Best Of Its Kind.

Reviewed by Roger Ferri

Johnny Hines, besides being a clean-cut, likeable and human comedian, is equally at home when it comes to performing fearless acrobatic feats, smashing into fast moving trains, and also a terpsichorean expert who would make even the illustrious Maurice blush. But that's another way of saying that Johnny Hines is as versatile an artist as there is on the screen and certainly he has created a lovable character with an individualism that puts him in a class by himself. It is an original characterization that is a mixture of Wallace Reid and Harold Lloyd.

And in his latest vehicle, "Sure-Fire Flint," Johnny Hines not only exceeds the expectations of his most liberal friends, but through it will add many, many thousand more admirers to his list, for this comedy drama is a genuine knockout, so chockful of laughs that your sides fairly ache when it is all over. But it also has pathos, thrills and romance. All of which testifies to the high calibre showmanship of all those who in any way contributed to the production of the picture, which is good enough for the very best theatres in this or other lands.

Charles C. Burr made a lot of promises when he selected this story for Johnny. But he didn't go far enough in these. "Sure-Fire Flint" is Hines' masterpiece and will make Burr a richer producer-distributor. Taken from any angle, the picture stands out like a powerful lighthouse on a dark night. Direction, production, photography, lighting and last, but far from the least in value, titling—all of these are of the first water, flawless, and contribute to make a superlatively refreshing attraction.

This writer "caught" the picture at the wi Olympia in Boston and on Wednesday night
nat the Biltmore Hotel we allowed ourselves
a to be pushed, shoved, elbowed, pressed and
stepped on by seeminly hundreds who stood through the hour and 22 minutes consumed in projecting the picture—and still we enjoyed it, even more so than in Boston, for on the second occasion there was Jimmy Bradford and his learned musicians who raised the entertainment value of the feature with their timely renditions. "Sure Fire Flint" is so enjoyable that you want to see it over and over again, for every title, conceived by Ralph Spence, is a treat in comedy, pathos and general dramatic construction.

Ralph Spence has contributed materially to the success of many pictures, but in this instance he had a really big comedy drama with which to work. His work couldn't have been difficult for the "meat" or "material" was there. The action was rapid-fire from beginning to end. The story was novelly romantic and with an appeal that reaches out to every type of "fan." The action inspired the masterful titles that Mr. Spence conceived. But in justice to the latter, it must be said that the titles are the best of their kind, full of good-hearted laughs and with a punch in every sentence, phrase and word.

The direction by Dell Henderson is something that that gentlemen should feel proud of. He had a series of difficult tasks on his hands, but he handled them all capably with the result that the production is jamful of thrillers enough to make a 10-episode serial. There are "gags" some typical of "Torchy," but for the most part extremely interesting and amusing as only Hines can make them amusing in his inimitable fashion.

Billy Bitzer photographed the picture, which is graced with a cast of names with which exhibitors can not go wrong, for the picture, production, direction, cast, and story will substantiate his every promise. You can not say too much good for this high-class, fast-moving human-interest comedy drama, that is a tribute to Johnny Hines and his efforts. Doris Kenyon is charming with Edmund Breese, Robert Edeson, Effie Shannon, J. Barney Sherry and Charles Gerrard all giving meritorious support and contributing materially to the histrionic value of the feature.

The Cast

"Sure Fire" Flint.....Johnny Hines
June de Lanni.....Doris Kenyon
Johnny Jetts.....Edmund Breese
Anthony De Lanny.....Robert Edeson
Mrs. De Lanny.....Effie Shannon
Flint's Father.....J. Barney Sherry
Dibley Poole.....Charles Gerrard

Scenario by Gerald C. Duffy Adapted from the Story, "Sure Fire Flint" by Same Author in Ace-High Magazine.
Directed by Dell Henderson.
Photography by Billy Bitzer, Charles Gibson and Neil Sullivan.
Length, 6,000 Feet.

The Story

"Sure Fire Flint" is the type of the story that must be read in its entirety or seen in its screen adaptation to be fully appreciated, for it deals with the adventures of Flint overseas, on Broadway, as a taxicab driver, business man, and extreme daredevil, jumping from one moving train onto another, crashing full into a locomotive and what not. But he finally triumphs in love, business and adventure. But in attaining this success is unfolded in a human-interest story of "Nanette and Rintintin" that is beautiful.

"The Secrets of Paris"

C. C. Burr-Whitman Bennett Feature Replete With Splendid Settings Plus Cast of Names.

Reviewed by Roger Ferri

A little more attention to logical continuity would in all probability have made this picture a superlative vehicle of entertainment, but as it stands now it can rank only as an average program feature: "The Secrets Of Paris," an exploitable title, should have been a truly great attraction, for Producer Whitman Bennett acquired the services of a wonderful cast, emphasizing his determination to give the exhibitor a box office knockout by assigning Kenneth Webb to assume the directorial task and then surrounding himself with a staff of technical experts. But while with photography succeeded in furnishing a good production, the story is not consistent with the attraction value of the feature as a high class entertainment vehicle. Whether it be the fault of the continuity writer or lack of "punch" titles is problematical, but in the opinion of the writer, Whitman Bennett and Kenneth Webb, overlooked a golden opportunity to give the independent market a truly big picture, for certainly the material was there.

The outstanding feature of the picture—the production that the feature itself is backed with being the one commercial value that will bear careful attention from the shrewdest showmen—is a realistic fistic, knock-about battle between a renegade and a youth toward the end of the affair. Earlier in the evening there was another equally exciting set-to, but this, though a blood-boiling incident, was brutal. There are exciting moments, to be sure, plus a mother scene that gets over. But that was one scene that should have made "The Secrets of Paris" something that would have established the picture firmly with the fans. However, while the scene registers—it could have been stretched a trifle and close-upped, with a little more motherly emotion on the part of Effie Shannon. This, in our humble opinion, would have increased the value of the outstanding human interest sequence.

However, "The Secrets of Paris" should have no trouble catching on, for while the producers seemingly lost their one chance to give the market the big picture that had been expected and that the press agents' notices promised was in the making, moving picture theatre goers will welcome the return of many of their favorites to the screen in this vehicle. In the point of acting, this picture is superb, for this writer cannot recall having seen Lew Cody do better work than that he unfolds as the Prince and later King. He is the type of lover the hardest-boiled he-man will admire and the women folks will idolize.

Rose Coghlan as "The Owl," an underworld character, is wonderful in a role that could have easily been overdone. She, however, handles it with a mastery that is most satisfying. Montague Love as the villainous "schoolmaster," a crook, is equally forceful. Gladys Hulette as Mayflower is beautifully real and could not have been better done. William (Buster) Collier, Jr., as Francois was boyishly human in human-interest character. Others whose work deserves mention includes Dolores Cassinelli, Harry Sothern, Effie Shannon, J. Barney Sherry, James Thomas, and Walter James.

Whoever conceived the sets did a masterful job, for they constitute a box office asset for this picture. Certainly, Mr. Bennett did not neglect to spend lavishly in getting the proper production background. Had the story been given a little more consideration and audience emotions borne in mind at every sequence this picture might have made many sit up and take notice, but as it stands it is just a program affair.

The Cast

King Rudolph.....Lew Cody
Mayflower.....Gladys Hulette
The Schoolmaster.....Montague Love
Lola.....Dolores Cassinelli
Francois.....William Collier Jr.
Madame Ferrand.....Effie Shannon
"The Owl".....Rose Coghlan
Chancellor.....J. Barney Sherry
Hoppy.....Harry Sothern
The Hindu.....Bradley Barker
The Peasant Girl.....Jane Thomas
The Barkeeper.....Walter James

Adapted from story "Mysteries of Paris"
By Eugene Sue.
Scenario by Dorothy Farnum.
Direction by Kenneth Webb.
Length, Seven Reels.

The Story

There was a charming prince many years ago who fell in love with a peasant girl. The girl was forced to marry the man of her parents' choice. Death called both man and wife, an orphan being entrusted to a friend, an underworld character. The girl is brought up in ignorance of her own parentage. At the "Rat Hole" she chums with Francois, a young man who is in love with her and whose father, the schoolmaster, had vowed would be a thief. Years pass and the prince, now king, resolves to ascertain the whereabouts of the girl of his heart. He goes to Paris incognito and there visits the "Rat Hole" where his real adventure starts and ends with a marriage to the daughter of his peasant girl sweetheart, and the reconciliation of Francois and his long lost mother who turns out to be the ex-prince's former nurse.

The Pep of the Program

News and Reviews of Short Subjects and Serials

Educational to Handle "Hodge Podge" Lyman Howe's Novelty Single Reelers

Educational, which released Lyman H. Howe's "Ride on a Runaway Train," which proved to be a big box-office winner and one of the greatest novelty single reels ever shown, announces arrangements have been made with Mr. Howe for a series of twelve single-reel pictures to be known as Lyman H. Howe's Hodge Podge.

The first will be "King Winter," and as the name indicates, each reel will consist of several subjects, including unique scenic shots, animation and trick photography. In "King Winter" will be unique views of Niagara Falls, but it is stated that this series will not consist of "scenic pictures," but each item will be a big novelty in itself.

The material used in this series was gathered by Mr. Howe on his extended trips through many lands in search for material for lectures and unique pictures. Prints of the first subject are now in Educational branch exchanges and ready for showing to exhibitors.

E. W. Hammons, president of Educational, states that it was in response to the criticism that there is too much sameness in motion pictures and that the public hungers for novelty that arrangement was made for this series which, it is promised, will fill the bill.

Will Rogers "The Ropin' Fool" Heads Pathe Release List for October 29

First position on Pathe's schedule for week of October 29 is given to a special, Will Rogers in "The Ropin' Fool." This picture was shown at the Capitol Theatre, New York, several months ago, when it won high praise from the newspaper reviewers. It is a decided novelty, containing both comedy and drama woven into two reels, which show remarkable pictures of lariat throwing. Rogers makes his rope do almost unbelievable stunts, and these are shown by slow-motion photography, by which you follow every move of the lariat. The picture is a decided novelty.

Another of the Range Rider series, starring Leo Maloney, is included in the week's releases. It is titled "The Cross Bar War" and deals in a thrilling way, with plenty of punch and action, of a row between cattlemen and sheep herders. There is also a Hal Roach comedy, "The Golf Bug," in which Paul Parrott indulges in a highly amusing burlesque of a golf game.

The new Charles Hutchison serial, "Speed," reaches its second episode in which, after jumping overboard the star is attacked by a huge shark which he fights under water. There is also a Harold Lloyd re-issue, "At the Old Stage Door," in which he enacts the role of a "Johnny."

The Aesop Film Fable for the week is "Henpecked Harry," which shows what happens to a hero when he gets home to his wife, pointing the moral that "no man is a hero in his own home."

Universal's "The Radio King" Serial Endorsed by Prominent Radio Monthly

Universal's new serial "The Radio King" is the recipient of an unusual compliment. After being viewed in its entirety by the complete editorial staff of one of the leading Radio publications. The Radio News, with a circulation said to be 235,000, it has received the endorsement of that publication as to its scientific merit and usefulness and praise as a thrilling chapter play.

In a letter to Mr. Laemmle, H. Gernsbeck, editor of Radio News, calls attention to his editorial announcement that this is probably the first time a radio publication has identified with a motion picture and that before tieing up with it, in justice to the readers he had his entire staff view this serial. Suggestions and criticisms were offered and he compliments Mr. Laemmle on the fact that they were all acted upon, making the picture in its portrayal of radio activities and tendencies absolutely scientific and accurate. In this connection Mr. Gernsbeck calls atention to the fact that his paper has had occasion to poke fun editorially at the serious scientific mistakes which have been made in certain radio films in the past and states that this is the first atempt of any producer to really turn out a creditable film that can be viewed by the radio fraternity without misgivings. He also praises the fact that high grade equipment which was not all of one manufacture, was used.

In addition to its approval of the scientific aspects of this serial, Radio News will in its November and December issues run a novelization of the story which is by Edward Dillon. This has been prepared by the famous novelist, George Bronson Howard, now a member of Universal's scenario staff.

Laurel in a Travesty

Tinseled costumes, bull fights and cheering crowds are features of Stan Laurel's third two-reel comedy for Metro, titled "Mud and Sand." It deals with the rise and fall of a Spanish Matador. Gil Pratt directed the production, which is a burlesque on "Blood and Sand."

The star appears in the role of Rhubard Vaselino. The supporting cast includes Mae Laurel as LaPaloma, Julia Leonard as Carmel, Leone Anderson as Filet of Sole, Sam Kaufman as Humidor and Wheeler Dryden as Cuspidor.

Garsson Will Not Sell "Sight Unseen"

Murray W. Garsson announces the distribution on the state right market of a series of twelve new Nick Carter two-reel productions, and in connection with the statement contained in his advertisement published in last week's issue to the effect that none of these films would be offered state right buyers "sight unseen," Mr. Garsson says, "I know what I have in this series and when I advertise that prospective buyers must see a screening before sales propositions are entertained, I mean just that. I have every confidence in the product. It is a short-sighted policy for a producer to attempt to harvest money by misrepresentation. If the exchanges prosper, so do I, that is why I aim to let the buyer see my pictures first and talk business afterward."

Montreal Stores Boost Century Comedies

Another indication of the increasing importance of short subjects is shown in the number of tieups they are getting with prominent business houses. For instance, in Montreal alone, not counting a department store tieup for Baby Peggy's Fairy Tale series, Century comedies secured displays in the windows of seven radio shops, three tailors and two drug stores on "The Radio Hound."

The radio shops showed Brownie equipped with his radio set, the tailors showed pictures of him selecting the tuxedo he wears and the drug stores used photos of Brownie in connection with advertising a soap. In addition two florists tied up pictures of Baby Peggy with the slogan, "Say it with flowers."

New F. B. O. Comedy

"Pop Tuttle's Pole Cat Plot," the newest of the Plum Center comedies made by the Paul Gerson studios and distributed by F. B. O. was given a preview at the Strand Theatre in San Francisco with highly gratifying results. The story deals with the way Pop finally gets the best of a rival who starts a competitive bus line. He does it with the aid of a little colored boy and a skunk.

In addition to Dan Mason, the cast includes Gilna Hervey, Eddie Harris, Edward O'Brien, Selby Roach, Charles Gerson and Helen Howell.

Pathe Has Thriller

Describing it as "thrillingly different" Pathe announces the release in November of "The Price of Progress," a two-reeler made by Kiser Studios in Portland, Oregon. It is a drama of the big timber country showing how men and machinery triumph over natural obstacles in felling and transporting the giants of the forests. It is one of a series of short subjects to be known as the "Oregon Trail" series.

Eight Series of Short Subjects Offered by Fox

The greatest array of short subjects ever offered by Fox Film Corporation is announced for release during the Fall and Winter season. There will be eight brands, which include Fox Educational Entertainments, five individual series of comedy productions, Mutt and Jeff cartoons and Fox News.

Heading the list is the comedy start of two continents, Lupino Lane, whose initial comedy, "The Reporter," is scoring a hit throughout the country and which received high praise from the newspapers on its showing at the New York Strand. His second production, "The Pirate," is also said to be going over big. His third production, "My Hero," will be released within a short time. Mr. Lane is one of the best known and most popular comedians in Great Britain and he also achieved a big success on the stage.

Another popular series of Fox comedies are the Clyde Cook laugh producers. "High and Dry" is the current release; it is a story of the desert and one newspaper critic said it should get a laugh from a sphinx. With the forthcoming production, "Lazy Bones," a new mark will be set for this type of comedy production.

Al St. John, who has been a favorite of the Fox force of funmakers for several seasons, has completed three of his Fall and Winter releases. They are "The City Chap," which has already been released. "Out of Place" is scheduled for next month and "False Alarm" for the first of the year. It is announced that "All Wet," released last month, is proving an exceptional forerunner for the series.

Another series is the William Fox Sunshine Comedies, which are released every two weeks. The schedule beginning with October 1 includes "Dandy Dan," "Step Lively, Please," "The Haunted House," "The Ranch Romeo," "Cupid's Elephant," "The Fresh Heir," and "A Poor Fish." These productions, which feature a bevy of beautiful girls, are said to be the only comedies of their type now being offered to exhibitors.

It is announced that the new series of Bud Fisher's Mutt and Jeff comedy cartoons are heralded as being even better than those of last year due to improvements in the creating of animated cartoons. There are scheduled for release prior to January 1, "Red Hot," "Fallen Archers," "Cold Turkey," "The Wishing Duck," "Bumps and Thumps" and "Nearing the End."

The first six of the Fox Educational Entertainments, William Fox's newest offering, are now being released and receiving high praise from the press and prominent persons, including leading exhibitors. Made from a showman's angle they combine knowledge and entertainment and are said to be already proving patronage builders. They include "Alligator Hunting and Farming," "Thrills and Spills," "Volcanoes of the World," "Water Sports," "A Story of Ice" and "Ancient Rome." They are being filmed by cameramen stationed throughout the world, and will be released one each week. The second series of six is about ready.

Then there is Fox News, which is issued twice each week. It is announced that there are now one thousand and eight cameramen supplying news and feature subjects and providing a service which is winning commendation from exhibitors.

"A Punctured Prince"

(Metro—Comedy—Two Reels)

Here is an exceptionally fast-moving knockabout comedy, it is so full of gags and stunts that they almost overlap each other. It is a Hunt Stromberg production and the second of the series which Metro is distributing, with "Bull" Montana as the star. Not only do laughs follow each other in rapid succession in this offering, but there are a number of clever subtitles. It should prove a winner with audiences that like comedies of this type. The leading role suits "Bull" to a T.—C. S. S.

"The Electric House"

(First National—Comedy—2,231 Feet)

To the long list of Buster Keaton's comedy successes add "The Electric House," a First National picture. It is undoubtedly one of his best pictures. There are laughs galore, and besides, this comedy contains some of the most ingenious mechanical contrivances ever seen on the screen, and Keaton and Eddie Cline, who directed the production, have used them all with excellent comedy results. This is an unusually clever comedy with a lot of new and refreshing business and should produce a lot laughs in any class of theatre. Buster graduates from a correspondence school as a botanist but in a mix-up receives a diploma as an electrican and is immediately engaged to wire a house with all modern conveniences. With a book of instruction he starts out and achieves startling results.—C. S. S.

"Ocean Swells"

(Educational—Comedy—Two Reels)

Here is a clever comedy, absolutely clean, which should please the majority of audiences. The main idea, that of the wife's family planting themselves on hubby with the intention of staying all summer, is not new, but the handling of the subject is. Charlotte Merriam and Neal Burns have the leading roles, and there is an unusually clever little girl of about four, Bebe Blackburn, who is a fine swimmer and a real little actress as well. There is something doing every minute in this Christie comedy and the action brings a lot of laughs. The manner in which Neal seeks to elude his "in laws" by loading his bungalow on a scow and sailing away, how they catch up with him and his unsuccessful attempts to get rid of them is ingeniously handled.—C. S. S.

IN THIS ISSUE

Bar CrossWar, The (Pathe)
Doing 'Em Good (Universal)
Double Trouble (Fox)
Electric House, The (First National)
First Flivver, The (Educational)
Graphic, The (Educational)
Golf Bug, The (Pathe)
Henpecked Harry (Pathe)
Ocean Swells (Educational)
Pathe Review 179 (Pathe)
Punctured Prince, A (Metro)
Ropin' Fool (Pathe)
Solitary Cyclist (Educational)
Wedding Pumps (Universal)

"Wedding Pumps"

(Universal—Comedy—Two Reels)

Brownie, Universal's famous dog, endows this comedy with an appeal that few will be able to resist. His performance is unusually entertaining and the director has given him numerous opportunities to show his marked intelligence. The first part of the comedy has a shoe store for a setting and Brownie proves a valuable assistant to Jackie Morgan, the clerk. They sell a pair of wedding slippers to a prospective bride, and pumps to the groom, and in delivering them get deeply involved in the wedding celebration, especially in the wedding cake. The comedy offers clean amusement of a type that is in constant demand.—M. K.

"The Bar-Cross War"

(Pathe—Western—Two Reels)

As with the preceding offerings of this series starring Leo Maloney and distributed by Pathe, there is a wealth of incident and action in this two-reel western. It is one of the best of the series. The story deals with cattlemen's aversion to sheep herders. Through a combination of circumstances, the brother of the owner of the ranch is mistaken for a sheep herder. Maloney befriends him and a violent gun battle that is exceptionally well handled with a good climax, ends in everything being satisfactorily straightened out. There is a pretty little romance between Maloney and the ranch owner's daughter.—C. S. S.

"Double Trouble"

(Fox—Comedy—Two Reels)

This is one of the brightest of the Lee Kids comedies. Some of the most successful parts of the original subjects of feature length have been used. The result is two reels of compact entertainment. Jane and Katherine are so clever in this number that they should be able to enliven any program. They go to a movie and watch themselves on the screen. Their performance on the screen vies with their performance while watching it in amusement value. An exceptionally good number—M. K.

"The Golf Bug"

(Pathe—Comedy—One Reel)

Paul Parrott is the star of this single-reel comedy distributed by Pathe. As implied by the title, it deals with golf and is an amusing burlesque on that popular game. Considerable cleverness has been shown in the handling of the situations so that many laughs will result. It ranks well up in the list of Paul Parrott comedies and should please his fans. Lovers of golf will find the star's stunts highly amusing, for they never saw just such a game.—C. S. S.

"The Ropin' Fool"

(Pathe—Special—Two Reels)

This two-reel special distributed by Pathe, starring Will Rogers, is a clever offering combining comedy with some really remarkable rope-throwing stunts which are shown in slow motion. It was reviewed at considerable length in issue of Moving Picture World dated November 19, 1921, page 335, at time of pre-release showing at the Capitol Theatre, New York. It is a pleasing novelty with which to round out a program.—C. S. S.

"The First Flivver"

(Educational—Comedy—One Reel)

This is one of the cleverest of the series of Tony Sarg subjects, and it should highly amuse the average spectator. Considerable ingenuity has been shown in the manner in which the hero, way back in the days when the world was young, succeeded in building a "flivver" which was operated by "goat power," and thereby outwitted his rivals for the affections of a fair lady. The subject is highly amusing and has been well handled.—C. S. S.

Additional Short Subjects reviewed on page 818

PROJECTION

By F. H. RICHARDSON

Biggest Question

The question, propounded by a San Francisco projectionist some while ago is:

If you were called upon to design and equip a 2-projector projection room in a high class, straight motion picture theatre, and to advise as to the location and construction of same, and to advise as to the selection of a screen, what would you do with regard to every one of the items concerned, and why would you do it?

Installments of my reply have appeared in August 5, 12 and 19, September 2 and 30, and October 14 and 21 issues.

We have now considered and discussed the location, construction and ventilation of the room. Next we come to its equipment, which is a matter in which many factors are involved, and which may be viewed from several angles.

First of all, I hold that no man should enter the business of exhibiting motion pictures unless he have sufficient capital to do the job right, and "do the job right" means securing and equipping a theatre in such a way that the motion picture may be shown the public under conditions which will not compel them to "make good" against uncomfortable and unsatisfactory surroundings.

A bare, dingy-walled auditorium, equipped with seats more or less uncomfortable, with dirty floors and roystering rowdies, or with any one of these objectionable things, compels the photoplay to "make good" by pleasing audiences under conditions which make pleasing very difficult. Such conditions are not only unfair to the audience itself, but to the motion picture.

Also a theatre equipped with a badly located, too-small projection room, which is badly ventilated and uncomfortable, is a heavy brake placed upon success. The same is true if the projection equipment be poor or unsuited to the work.

First of all comes the current, because upon what kind and voltage it may be will depend the selection of the best equipment for delivering it to the projection arc.

Examining the ordinary condition we find direct current at 220 or 110, A. C. at 220 or 110 and usually at 60 cycles. Our first care will be to see to it that the supply wires to the theatre are amply large enough to carry the load. Unless this be so we may find lots of difficulty later on. If it be 110 volt direct current we will select one of the new type resistance described and illustrated on pages 437 to 441, inclusive, of the handbook.

If the supply be 220, then we will, after very carefully investigating the various D. C. to D. C. motor generators made for projection work, the types of which may be examined very well by referring to your new handbook, and select the one we believe to be best, remembering that the efficiency of the machine is something we must demand detailed data on from the manufacturer, because it is important. I would inform the seller that any efficiency claims made must be proven by actual tests, made by him after the installation is complete. It might be well to remark that some manufacturers claim that they can produce efficiency results which justify the installation of D. C. to D. C. sets where the current supply is 110, but I would want them to produce pretty conclusive proof that such an installation will justify its cost.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

If the current be A. C., then I would by all means install a motor generator set, selecting that one, after very careful investigation, which seemed best fitted to the work, remembering that the constant potential machine, which doubles its amperage without changing its voltage when the second arc is cut in at change-over has much to commend it for projection work. Again I would demand an efficiency test AFTER installation.

Mercury arc rectifiers I would not consider, not because they are not an efficient and a good machine, for they are both, but because they are not mobile enough for projection work. By "mobile" I mean that they will not stand any overload to speak of, even for a short while, hence their range is very limited, and change-over presents difficulties.

Every company putting out mercury arc rectifiers also put out excellent motor generator sets, which are much better for projection work than the rectifier. The rectifier is cheaper in first cost, yes, but when you have said that you have told the whole story.

I would not consider any location for the motor generator except immediately adjacent to, but not directly in the projection room. Under no conceivable circumstances would I locate a set in the basement.

I would set the machine on thick cork pads to absorb vibration. Five or six inches of heavy felt will do, but cork is best. Rubber also is excellent, but hard to get of the right kind.

In addition to a motor generator, if the current be A. C. I would install a projection transformer, by all means, for emergency use, connecting it so that I could instantly switch from motor generator to transformer. This is a very necessary emergency equipment.

In selecting the motor generator I would make up my mind as to what amperage I wanted to use, since a motor generator operates at greatest efficiency only when at full load.

On the front wall to the right of each projector I would mount a panel board carrying an ammeter and voltmeter.

In the matter of projectors I would be very certain that the ratio of intermittent movement be as fast as is practical without undue strain on the film; that there is a well designed, practical aperture tension spring adjustment; that the speed control is efficient and that its control handle is conveniently reached from normal working position; that the rotating shutter can be gotten out far enough to reach the aerial image, and that the lamphouse can be gotten back as far as is necessary under the conditions the projector optical train must work under.

Design, material and workmanship of course all cut a figure, but after all it is what can be put on the screen, and how efficiently it can be put on, that counts, rather than a few dollars more or less in repairs.

In this connection I would add that all present leading American projectors are good projectors. Each has points of superior excellence and each has a counterbalance of points "not so good."

(Continued next week)

Not a Butcher

A. L. Fell, Projectionist Collingwood Theatre, Collingwood, New Jersey, has his new handbook and likes it. He says:

Handbook received O. K. Have had it but a short time, but it has already done me a world of good. No projectionist, or near-projectionist should have the slightest doubt as to its value. It is my opinion that it is a truly wonderful book, financially within the reach of us all and not one of us should be without it.

But above all things I sincerely hope that every man in and around this district will get one for one reason alone, and that is PUNCH MARKS. I have received shows lately directly from the exchange in every reel of which were holes 5-16 inch in diameter. These holes have occurred right in the middle of the picture and appear from ten to fifteen feet from the end of each reel.

No, I am not and do not claim to be perfect—not by a long shot, but I am NOT a butcher and don't think much of the man who is.

In closing let me wish much and continued success both to yourself and the department.

Every decent, self-respecting projectionist will heartily agree with you in giving the punch artist the title "BUTCHER."

It is a matter primarily up to exchanges. Until they, the exchanges, really inspect their films and are themselves in position to know who does the damage and MAKE THEM PAY FOR IT, reform will be a slow process.

It would be quite possible, however, for unions to educate their members along the lines of reform in this respect, and certainly it is a duty the union owes the industry and the employer to do all in its power to prevent its members committing such outrages on the property intrusted to their care, and on their fellow projectionists by compelling them to either perform a lot of labor cutting out the holes, or else discredit themselves by projecting them to the screen.

Has Trouble

Have just stepped into this job and have trouble getting a clear field on the screen. Neither the handbook nor the lens chart seem to have what I need in this case.

Here is the dope: Have two Simplexes, in a "booth" five and one-half feet deep, with a switchboard a foot thick on the rear wall. From this you will see that I must have my lamphouse slam bang up against the mechanism, and therein lies the trouble. I must get my condenser combination center at least twelve or thirteen inches from the aperture, which, because the condenser is inside the lamphouse, gives me room back of it.

My line-up is as follows: crater 3½ inches from face of collector lens. Condenser 6½-7½, spaced 1-16 inch apart. Distance center of condenser to film thirteen inches. Projection lens five-inch E. F.; working distance 4½ inches; free diameter 1⅝ inches. Picture approximately 17 feet at 95 feet projection distance.

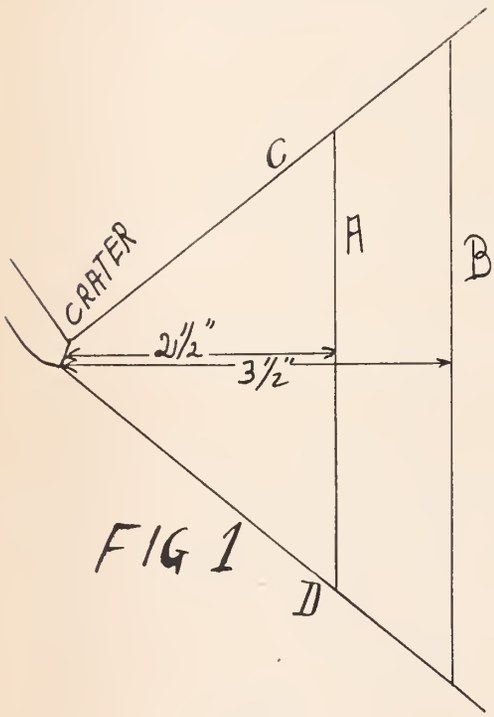


FIGURE 1
The Result of 3½-inch Distance of Crater.

Yellowish Spot

Use ⅝ upper and ½ inch Silvertip negative carbons; 35 amperes D. C. Have tried every conceivable angle of carbon set, but get a yellowish spot, surrounded by a slight blue ghost.

Am forced to carry a very small spot and any slight adjustment of crater up or down causes brown top or bottom to picture. Have tried two 6½, two 7½ and a 7½-8½, as far as I can remember.

Have tried all manner of spacings, distances and differences, but just simply cannot get a clear field. I enclose stamps for immediate reply. If you feel that your reply will help some one else who is cramped for space, then publish same.

Incidentally, what do you think of the so-called "Anti Misframe League," whose members solemnly pledge themselves to work for nothing inspecting and repairing JUNK? I note that one of its members tells us he is going to "experiment with the aerial image and see what happens!"

I have been a reader of the department for many years, also a student of the handbook. Needless to say that both have helped materially in the salary climb.

True, brother, neither the lens chart or handbook give instructions as to what to do under impossible conditions. This is because nothing much CAN be done, and because it is not good policy to encourage exhibitors in the "patch work" necessary to PARTLY overcome faults in projection room construction.

I know of no possible means by which you can get a decent result from 35 amperes with your condenser center thirteen inches from the aperture and the crater 3½ inches from face of collector lens. The distance from center of condenser to film should be almost twenty inches, with two 6½-inch plano convex lenses. You are losing light enormously, both by having your crater something like an inch too far from the face of the collector lens and by having your condenser too close to the aperture.

Just pull on your thinking cap, sit down and examine figures 1 and 2 carefully. It would then be well to have your employer examine them prayerfully. If he then cares to further continue a condition which is not only making high grade reproduction of photoplays upon his screen entirely impossible, hence is hitting his box office a wollop every day you run, but is also wasting about half the electric energy you send through your arc—wasting fully half the resultant light, I mean—why that, of course, is up to him.

In Figure 1 you will see the result of having the crater 3½ inches from the face of the collector lens visualized. A represents the 4¼-inch opening your collector lens should have, and lines C and D the outline of the cone of light it will "pick up." If your lens be in position A, 2½ inches from the crater, it will pick up as much light as would a lens 6½ inches in diameter located at B, 3½ inches from the crater. In other words, in order to be as effective and efficient in the position you are obliged to work in as it would be at 2½ inches from the crater, your collector lens would have to be six inches in diameter, and as I think you could, with your lamphouse ventilation open and free, carry your crater pretty nearly 2½ inches from the face of the lens, you are wasting just that amount of light. You can measure between lines C and D at any point and determine exactly what collecting power, as compared to the 2½-inch distance, your lens would have at any distance.

In examining Figure 2 you will see that with your condenser jammed up against the aperture that way, you are wasting a huge proportion of the light you do succeed in getting through your condenser. See Figures 52 to 57 of new handbook. More than that, you have your screen unevenly illuminated. It takes but a glance at Figure 2 to determine that only space A of the projection lens is "in sight" of the entire condenser, and a further examination shows that only point B of the film can possibly be sent forward through the lens at 100 per cent illumination. This is fully explained and illustrated on page 183 of the new handbook, and the condenser proposition as shown in Figure 1 will be found fully and clearly explained and illustrated on page 162 and in Figure 36H.

If you wish to change to Mazda, then there would be room to give the projector proper adjustment, because Mazda requires a very short distance (using prizma condensers) from condenser to film. It might be added that once you have mastered Mazda, if you get the new aspherical condenser you can get fully as good results as can be had with a 35-ampere arc, but I think it requires a longer distance condenser to film that prizma. There probably will, taking everything together (cost of lamp replacements, etc.), not be any very large difference in operating cost, but what there is will be in favor of Mazda, and the general results would, under your present condition, be decidedly better. You will find Mazda equipment and operation fully dealt with in the new handbook, pages 815 to 869, inclusive.

As to the "Anti Misframe League," your comment in itself tells the story, hence is sufficient. Oh, yes, the blue margin of spot is evidence that you have the crater focused very far ahead of the aperture. You are working your condenser too close to spot and the spot is "back of the point of focus—on the back focus."

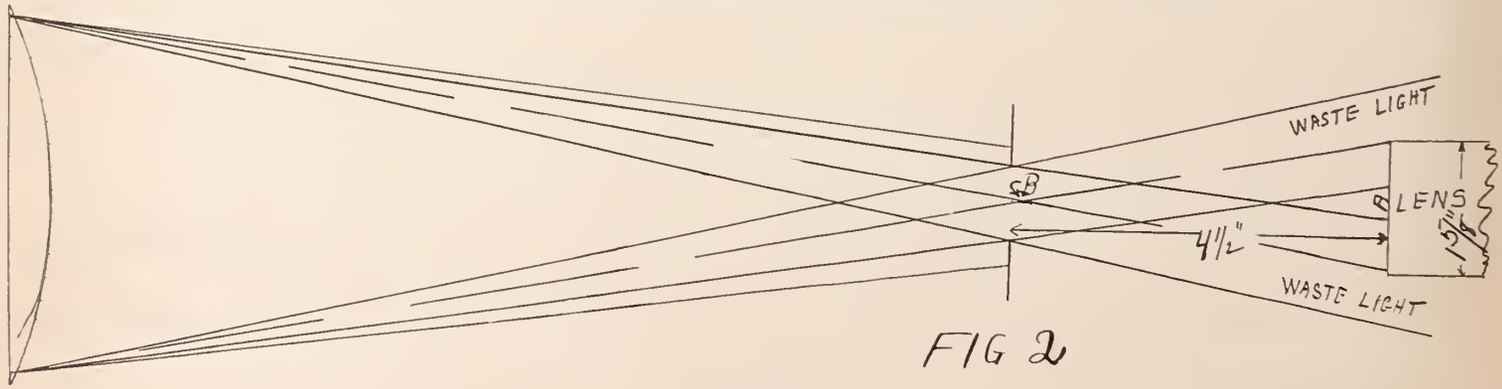


FIGURE 2
Showing How Light Is Wasted with Condenser Jammed Against Aperture.

Better Equipment

Conducted by E. T. KEYSER

Fox Building Has Two New Projection Rooms; Use Power's Machines Exclusively

THE rapid strides and expansion experienced by Fox Film Corporation during the past few years, have necessitated an elaborate reconstruction of many features of the $3,000,000 building housing the New York studios and offices of the organization.

Several thousands of dollars have been devoted to the new additions and decorations which are being installed in the Fifty-fifth Street edifice.

The reconstruction began with an enlarged entrance on the Tenth Avenue side. New tile walls, mural fixtures, and pretentious woodwork form the embellishments here. The reception room has been similarly redecorated and a large oil-finished walnut standard case stationed in full view of all who enter the building.

Two new projection rooms have been erected, one to be used by officials of the corporation and the other for trade and private showings. These projection rooms possess all the latest features, and present the aspect more of a section of a private residence than that of a studio building. Power's projectors are used exclusively. The construction is such as to permit full ventilation and perfect view for each of the thirty possible visitors. The 54th Street Annex has also been the object of many improvements.

SPACIOUS NEW PROJECTION ROOMS IN FOX BUILDING

Upper left: Projection booth in Parlor "A" for reviewers' Projection room; upper right: Reviewers' projection rooms with ample accommodation for thirty persons; lower left: Projection room used by the officials of the Fox Film Corporation; lower right: Another view of the Reviewers' projection room.

Buys Ground That Theatre Stands on

Harry M. Crandall, who for the past two years has controlled the Apollo Theatre, on H street, northeast, Washington, D. C., has purchased the ground occupied by the house, paying approximately $65,000, it has been announced. The site has a frontage of 150 feet on H street and a depth of 225 feet.

In addition to the theatre, there is an open-air picture garden for summer use, the ground and improvements representing a total value of approximately $200,000.

The theatre was originally owned and operated by the Apollo Amusement Company, which occupied the ground on a lease. About two years ago Mr. Crandall purchased all of the stock of the company and continued the ground lease then in operation. Recent remodeling of the theatre and the installation of a balcony that greatly increased the seating capacity emphasized the need of owning the ground on which the building stands.

Mr. Crandall in all probability will close the summer garden permanently, to be replaced by stores on the H street front and garages in the rear.

More Companies Go Into Film Business

While small capitalization seemed to be the rule with companies entering the motion picture business during the past week, according to records filed in the Secretary of State's office, Albany, N. Y., the total included one concern, the Colonial Theatre of Jamaica, Inc., capitalized at $230,000, and having for its directors William G. Willman, Suffern; C. G. Stewart, New York City, and Stanley Sharpe, Bayside, L. I. The company will be located in Jamaica. Other motion picture companies filing papers in the Secretary of State's office were:

Zeus Amusement Co., Inc., $7,000, Louis Lempel, New York; Grace Shapiro, Andrew Bellanca, Brooklyn; Martino's Building Corporation, $10,000, C. S. Martino, Guisseppe Giugliano, Brooklyn; Play Finance Corporation, $5000, James L. Robinson, Montclair, N. J.; Mercedes von Bredow, Henrietta Smith, New York; Independent Pictures Corporation, $1,000, B. W. and J. H. Rosenblum, J. J. Goldburg, New York; May Waterson Vaudeville Attractions, Inc., $5,000, Herman Snyder, May Waterson, Jack Snyder, New York; Carlson Film Co., Inc., $5,000, John Carlson, Joseph J. Myers, R. F. O'Keefe, New York; Cosmopolitan Corporation, $10,000, L. I. Fink, M. L. Elkin, Etta London, New York City.

Takoma Park House to Cost $130,000

Construction of a moving picture theatre to seat 1,000 has been started in Takoma Park, a suburb of Washington, D. C. The new building will cost approximately $130,000. It will be known as the Takoma Park Theatre, and is backed by prominent residents of the suburb, who have formed the Takoma Theatre Corporation.

The interior of the theatre will be of the Grecian Doric type. The vestibule will have Caen stone walls, with a marble base and tile floor. On one side of the foyer, also to be of Caen stone, will be a restroom for ladies, and on the other side a lounge and smoking room for men. The auditorium will be paneled in an original decorative design, and will have an artistic center dome ceiling. A modern heating and ventilating plant, and an indirect lighting system will be installed.

A feature of the house will be numerous emergency switches throughout the auditorium, by means of any one of which, in the event of emergency, any one in the audience may instantly flood the house with light. As Takoma Park is a town largely given over to community theatricals, the new theatre will be so constructed as to permit not only the showing of moving pictures but large community and civic gatherings.

Fox Corporation uses twenty-nine Power's machines. Pictured above are fourteen machines for laboratory projection. Eight others are in the projection rooms for the viewing of pictures by the directors of the company, six are used in the private projection rooms and the exhibitors' rooms and one is used for special laboratory work.

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

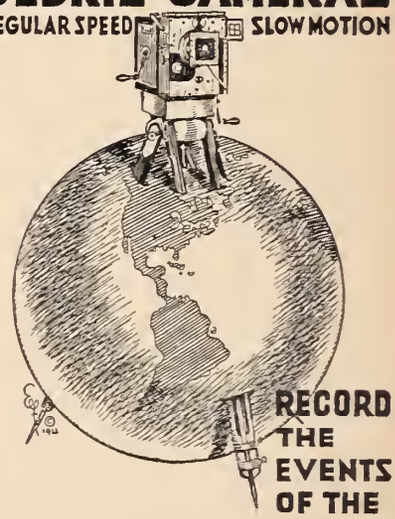
22166	Moving Picture by States per M..	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS

166 W. ADAMS ST. CHICAGO

DEBRIE CAMERAS

REGULAR SPEED SLOW MOTION



The Debrie is the lightest and most compact camera on the market today. Weighs only 17 lbs.; measures 8″ high, 10″ long and 6″ wide. Portability and sturdy construction make the Debrie camera the ideal equipment for expedition, news or studio work.

Catalogue upon request.

MOTION PICTURE APPARATUS CO.
INCORPORATED

118 West 44th Street
New York City
Opposite Belasco Theatre
Ownership Management of
Willoughby, Inc.

EASTMAN POSITIVE FILM

with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters on the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Latchis to Build Big Keene Theatre

A real estate deal, the biggest pulled off in Keene, N. H., in forty years, was put through last week when D. Latchis, of the Latchis Theatre, Brattleboro, Vt., bought the Lamson block, the land back of the block and the Ashuelot Shoe Factory, owned by the Keene Glue Company.

Mr. Latchis will put up a four-story fireproof building, one story of which will house a 1,000-seat theatre that it is planned to make up-to-date in every particular.

Peter Latchis, who is the manager of the Brattleboro Theatre, will also manage the new enterprise.

Kinder Resigns

J. F. Kinder, who has acted as Western manager for the United Electric Company, of Canton, Ohio, has resigned. The company will, in the future, distribute its products, the Ohio Tuec Electric Cleaner, the Tuec Stationary Electric Cleaner and the Tuec Swimming Pool Cleaner direct through distributors.

New Stanley House For Atlantic City

The Stanley Company of America, Jules E. Mastbaum, president, has completed negotiations whereby that organization acquires a site for a new motion picture theatre in Atlantic City, to be located at the corner of Kentucky Avenue and the Boardwalk.

Mr. Mastbaum has ordered plans prepared and work to be begun upon the new theatre immediately. The structure is to be modeled upon the same lines as the Stanley Theatre, the Stanley Company's $2,000,000 theatre in Philadelphia.

Picture Theatres Projected

FRESNO, CALIF.—Kinema Investment Company plans to erect new theatre, with seating capacity of 2,500, to cost $480,000.

LOS ANGELES, CALIF.—G. W. Cowan and M. S. Mayberg have leased site on Hollywood boulevard, near Cherokee street, for erection of theatre, to cost $500,000.

LOS ANGELES, CALIF.—Emma Walter plans to erect one-story theatre and office building in Hyde Park, with seating capacity of 250.

LOS ANGELES, CALIF.—F. Kitcik has plans by Dwight C. Powell for new theatre to be erected on Washington street to be known as the Washington Theatre, to cost $75,000.

SAN PEDRO, CALIF.—Milwaukee Building Company, of Los Angeles, has contract to erect moving picture theatre for West Coast Theatre Company, to cost $264,000.

SIERRA MADRE, CALIF.—Proposition being considered to erect theatre. Address, secretary, Chamber of Commerce.

PUEBLO, COLO.—New theatre will be erected on site of old opera house at Fourth and Main streets.

DANBURY, CONN.—Luke Sweeney has contract for theatre to be erected for Sarah L. Taylor Estate on Elm street. Address, J. P. Martin, manager.

TAKOMA PARK, D. C.—Boyle Robertson Company, Washington, has contract for two-story brick and concrete moving picture theatre, 75 by 170 feet, to be erected at Fourth and Butternut streets, for Takoma Theatre Company, 1416 F street, N. W., Washington.

ELGIN, ILL.—Contract has been awarded for new three-story brick fireproof theatre and store building to be erected on Grove avenue for Ralph Crocker, 16 North Channing street, to cost about $100,000. Theatre will have seating capacity of 1,500.

GRANITE CITY, ILL.—Louis Landau, Jr., manager of Washington and Rialto

QUARTER SIZE
2½ inch
2¾ inch
3 inch
$30

3¼ to 6 inches
$25

HALF SIZE
5 to 8¾ inches
$50

9 to 11 inches
$60

SOLD BY ALL LEADING SUPPLY HOUSES
Send for Descriptive Booklet

KOLLMORGEN OPTICAL CORPORATION
35 Steuben Street Brooklyn, N. Y., U. S. A.

We manufacture "Snaplite Jr." lenses for portable projection machines.

FIRE!

May result from badly installed electrical equipment or poorly chosen materials.

Hallberg's Motion Picture Electricity

$2.50 *Postpaid*

is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.

CHALMERS PUBLISHING CO.
516 FIFTH AVENUE NEW YORK, N. Y.

The name of Keith is synonymous with the best in vaudeville

Similarly, in the equipment of Keith Houses nothing is omitted that will contribute to the comfort and convenience of Keith patrons.

And, as a matter of course, all of the Keith Houses are liberally equipped with

DIXIE CUP
Penny Vending Machines

Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

The service maintains itself without cost, and yields a well worth-while revenue to the House.

Write for sample Dixies and details of Dixie Cup Penny Vendor Service.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original Makers *of the* Paper Cup

EASTON, PA. NEW YORK, N. Y.
With Branches at Philadelphia, Chicago, Cleveland, Baltimore, Los Angeles.

Patented

B. F. PORTER TAKES OVER BIG CENTER

Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emer gency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.

B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

Are Your Pictures Recommended?

How many people recommend to their friends what they see in your theatre?

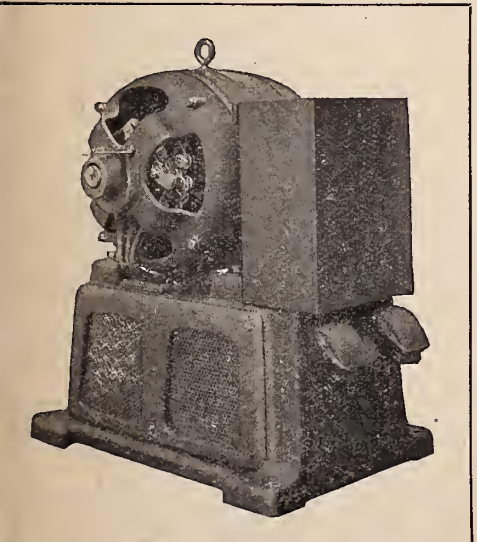
That is the test of your entertainment—the word of mouth advertising you get. And your entertainment depends on two main things: the selection of the program and the way you display it. Are your pictures white, clear and steady?

Good pictures merit good projection. Indifferent pictures *require* good projection. In the early days of motion pictures, any kind of light for projection was accepted as long as it was constant, or nearly constant. Now defects in the projection are reflected in the attendance.

Fortunately it is possible to meet the demands of an exacting public. Good light for projection is the purpose of the Wagner White-Light Converter which converts the ordinary alternating current into the far more desirable direct. The light is white—powerful—steady—easily controlled and perfectly dissolving at change over.

Equipped with it you have gone half way toward making satisfied patrons. Your pictures will be given every advantage to make them successful.

While light is relatively a minor item in the operating expenses of the theatre, its importance is great. If you have a copy of our book entitled LIGHT FOR MOTION PICTURE PROJECTION you will see graphically why direct current arc light is superior to any other form of light. You will also learn the advantages of the Wagner White-Light Converter. The book is written in plain language with just enough of the technical to answer satisfactorily any questions that may arise. Shall we send you a copy? If so, simply fill in the coupon and foward it to us.



Wagner White-Light Converter, Type S. C. Includes converter, transformer element and starting switch. Ballast resistance, polarity switch and ammeter are included as part of the equipment and furnished in separate units.

Wagner Quality

Wagner Electric Corporation

(Formerly known as Wagner Electric Mfg. Co.)

Saint Louis

Atlanta	Dallas	Minneapolis	Salt Lake City
Baltimore	Denver	Montreal	San Francisco
Boston	Detroit	New York	Seattle
Buffalo	Indianapolis	Omaha	Saint Louis
Chicago	Kansas City, Mo.	Philadelphia	Springfield, Mass.
Cincinnati	Los Angeles	Pittsburgh	Toledo
Cleveland	Milwaukee	Portland, Ore.	Toronto

For local addresses consult telephone directories

WAGNER WHITE-LIGHT CONVERTER

Wagner Electric Corporation, Saint Louis, Mo.

Please send me, without obligation on my part, a copy of your book, "Light for Motion Picture Projection."

Name_____ Firm or Theatre_____

Position_____ Street_____

Town_____ State_____

4120-5-28

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Fill Seats

By filling your house with Barton Orchestral Organ melody. It costs less, the Barton way.

Write today for details.

The Bartola Musical Instrument Co.
59 East Madison Street
CHICAGO, ILLINOIS

THE Barton ORCHESTRAL ORGAN

Reco Hoods are made of natural colored glass and show brilliant and permanent effects. Cheaper and better than any dip.

10 Watt—40 Watt
Hoods are easily cleaned and last forever.

2 Sizes

REYNOLDS ELECTRIC COMPANY
2624 WEST CONGRESS STREET
CHICAGO, ILLINOIS
Also make Flashers, Small Motors, etc.

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

Management Changes

WAVERLY, ILL.—Charles Byrnes is new manager of Waverly Theatre.

DAYTON, O.—Charles Wuez has been appointed manager of Loew's Dayton Theatre.

Theatres, has purchased property on E street for erection of theatre, with seating capacity of 3,500.

MT. VERNON, IND.—New Vernon Theatre has been opened under management of S. F. Starling.

LOUISVILLE, KY.—J. F. Russell, M. E. Taylor Building, has contract for one-story brick moving picture theatre, 60 by 200 feet, to be erected on Bardstown road for Baxter Amusement Company, to cost $50,000.

BOSTON, MASS.—Contract has been awarded ftr two-story brick theatre, store and office building to be erected at Blue Hill avenue and Morton street for Victor Kaufman, care Morton Realty Trust.

KANSAS CITY, MO.—George Boden, 3616 Indiana avenue, has plans by J. F. Thompson, 615 Massachusetts Building, for two-story brick and stone theatre and store building, 101 by 135 feet, to be erected at 36th street and Indiana avenue.

FLORENCE, COLO.—Richard Elhage has plans by J. M. Gile for moving picture theatre, with seating capacity of 1,000.

ROCKFORD, ILL.—Rialto Building Corporation has plans by C. W. Bradley, 520 Brown Building, for theatre, store and office building to be erected at 514 West State street, to cost $100,000. Address, Charles Fredericksen, president, 1312 Camp avenue.

BRADSHAW, NEB.—Liberty Theatre has reopened.

McCOOK, NEB.—Electric Theatre has reopened under management of F. G. Mendenhall, of Sheridan, Wyo.

ELKO, NEV.—William Murray will erect theatre, to cost $75,000.

TONOPAH, NEV.—M. Clifford plans to erect new theatre.

CARLSTADT, N. J.—T. C. Collins, Rutherford, has plans by Reilly & Hall, 405 Lexington avenue, New York, for two-story theatre.

ASTORIA, L. I., N. Y.—Nathan Wilson has purchased site at northeast corner Second and Ditmars avenues for erection of new theatre.

NEW YORK, N. Y.—170th Street Theatre Company, Inc., 280 Madison avenue, has plans by William La Zinsk, 101 Park avenue, for one-story brick theatre, 182 by 183 feet, to be erected at Broadway, 169th to 170th streets.

NEW YORK, N. Y.—Famous Players-Lasky Corporation has plans by C. W. and George L. Rapp, of Chicago, for Paramount Theatre to be erected at 44th street and Broadway.

UTICA, N. Y.—W. H. Linton, care Hippodrome Theatre, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for moving picture theatre to be erected on Lafayette street, to cost $150,000.

SHARON, O.—Columbia Theatre, with seating capacity of 2,100, has opened.

TULSA, OKLA.—W. M. Smith, owner of Orpheum and Rialto Theatres, is building new moving picture house at 210 South Main street. Will be known as the Empress.

BRANDON, ORE.—Owner, Orpheum Theatre, will erect new building at Cleveland and First streets.

PORTLAND, ORE.—Tibbetts & Garrigus have plans by Claussen & Claussen for moving picture theatre and office building to be erected at Sandy boulevard and East 40th street, to cost $75,000.

GRINDSTONE, PA.—Aubrey Lumber Company, Brownsville, has contract for one-story stucco-on-tile moving picture theatre to be erected for Globe Amusement Company, Brownsville.

LEHIGHTON, PA.—C. H. Bayer has plans by Tilghmen & Moyer Company, 824 Hamilton street, Allentown, for two-story brick theatre, 60 by 146 feet, to be erected on South First street, to cost $100,000.

PHILADELPHIA, PA.—H. P. Schneider, 3713 Old York road, has contract for theatre and store building to be erected at 63rd street and Woodland avenue for Marcus A. Been, 6338 Woodland avenue, to cost $200,000.

STATE COLLEGE, PA.—Pennsylvania State College will erect theatre, with seating capacity of 800.

EAST PROVIDENCE, R. I.—Chemical Industrial Company, 139 Knight street, Providence, has plans by Francis Chiaverini, 32 Broadway, Providence, for one-story brick and concrete-block moving picture and store building to be erected at Taunton street and Waterman avenue, to cost $50,000.

SPRINGFIELD, S. D.—Arthur Ziehl, of White River, will erect theatre.

DANDRIDGE, TENN.—Moore Feature Film Company, 619 West Gleenwood avenue, Knoxville, contemplates erecting one-story brick moving picture theatre.

EVERETT, WASH.—H. Ryan, Peoples' Bank Building, Seattle, is preparing plans for new theatre, to cost $100,000.

KELSO, WASH.—M. Lersinger and M. V. Edmonds will erect theatre at Third and Oak streets. Plans include $10,000 pipe organ.

BRAMWELL, W. VA.—New Bramwell Theatre, with seating capacity of 400, has opened.

CHARLESTON, W. VA.—Charleston National Bank will erect moving picture theatre at Summer street and Post Office square.

CHARLESTON, W. VA.—George D. Brown, 322 Boyd Building, is preparing plans for two-story brick and tile moving picture and apartment building, 50 by 100 feet, to cost $50,000.

TACOMA, WASH.—A. Nasser, 1021 South M street, will erect theatre and store building at South 12th and K streets, to cost $50,000.

MADISON, WIS.—Marcus Heiman, of Chicago, Ill., will erect theatre at State and Johnston streets, with seating capacity of 2,800, to cost $400,000.

MILWAUKEE, WIS.—Edward J. Wagner has plans for Gustav E. Kahn, 114 Grand avenue, for new theatre.

MILWAUKEE, WIS.—Jeffrie Theatre Company, 14 West Milwaukee avenue, has plans by Matrin Tullgren & Son, 425 East Water street, for new moving picture house.

VIROQUA, WIS.—Temple Theatre has opened.

Changes in Management

CHARITON, IA.—D. E. Arris and W. E. Dixon, of Plattsmouth, Neb., have leased Iris Theatre.

SPENCER, IA.—H. B. Gray has sold his moving picture business to William Fraser and Roy Niles.

FRANKLIN, ILL.—Fletcher Lankton has disposed of his interest in moving picture house here to Lester Parkinson, of Waverly.

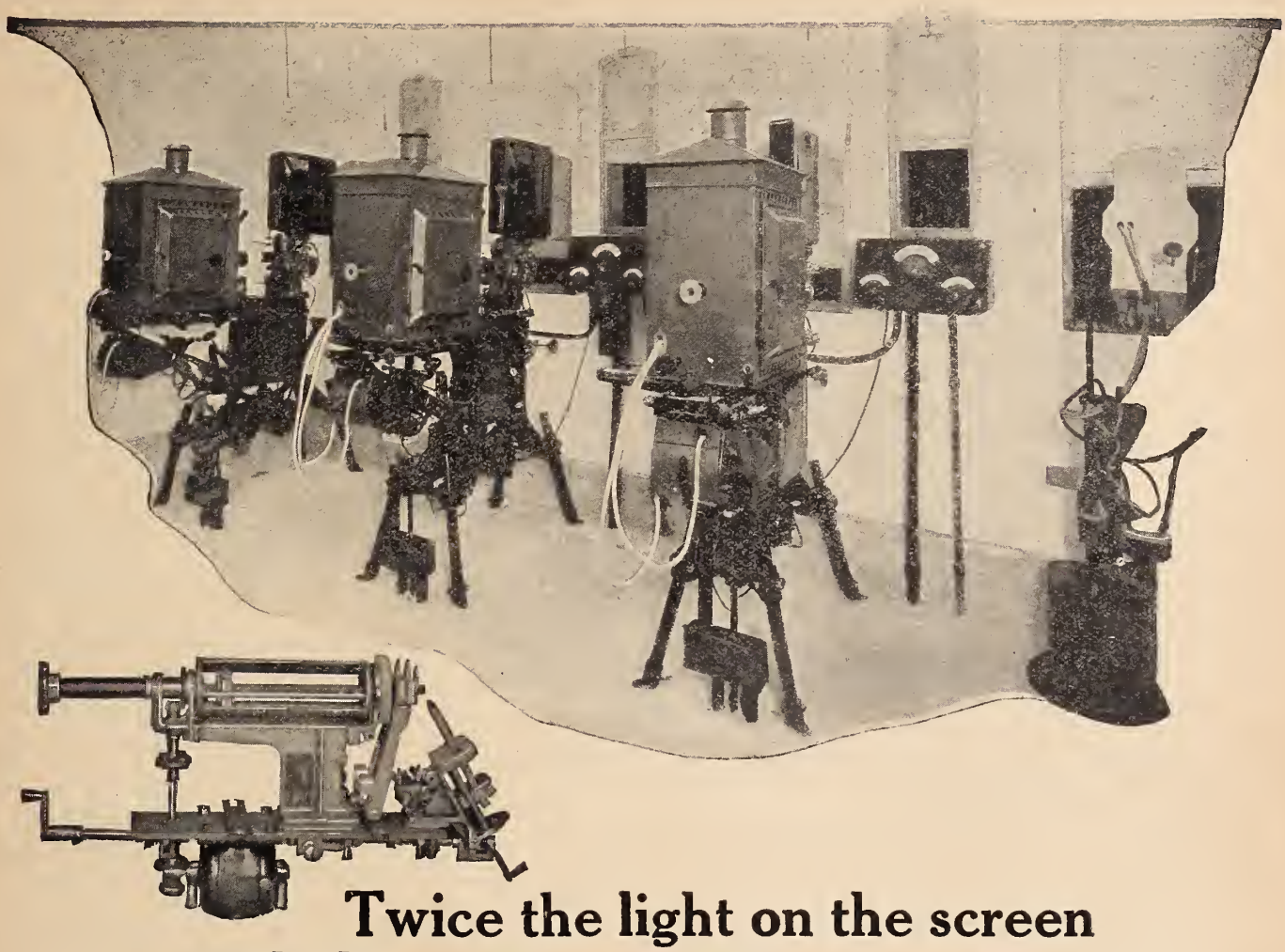
NOWATA, OKLA.—George E. Shilkett, of Commerce, has leased Rex Theatre.

PHILADELPHIA, PA.—D. Green has taken over moving picture theatre at 4024-26 Girard avenue, 40 by 160.8 feet, subject to mortgages of $60.000.

DALLAS, TEXAS—Edward Goeman is new manager of Rex Theatre.

QUINCY, ILL.—John C. Miller has taken over management of Colonial Theatre, a moving picture house.

HAVANA, ILL.—Charles Lea has taken



Twice the light on the screen with the same current consumption

The G-E High Intensity Projection Arc gives twice the illumination on the screen that can be obtained by use of the older styles of low intensity lamps, with no increase in current consumption. Also the quality of the light is almost the same as daylight lessening eye-strain and giving, in the case of colored films, full color values. After the arc is struck, operation is automatic, there being only two hand adjustments (for regulating size of spot). The focus is fixed making adjustments when changing carbons unnecessary; carbons are merely slipped into place without requiring any clamping or fastening of nuts.

All these features are embodied in this lamp which is offered to motion picture exhibitors only after two and a half years of successful operation in actual service. You get the finest films for your theatre—show them to best advantage.

General Electric Company

General Office Schenectady, N.Y.

Sales Offices in all large cities

35C-83

over lease and purchased fixtures of Crystal Theatre. Will also remodel and redecorate house.

OSAGE, IA.—Colonial Theatre has been purchased by Frank Wewerka, of Blooming Prairie, Minn.

ALBERT LEA, MINN.—V. B. Valleau has disposed of his interest in Broadway Theatre to Albert Lea Amusement Company.

ST. PAUL, MINN.—Stanley Segelbaum succeeds Charles C. Perry as manager of Capitol Theatre.

GOUVERNEUR, N. Y.—James P. Papayanakos, of Watertown, has purchased Gralyn Theatre.

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

SATISFACTION By Far the Best and Cheapest GUARANTEED
Trailers on All Features Developing—Printing
Special Title Work
Standard Motion Picture Company
1005-1006 Mailers Bldg. Tel. Central 2347 Chicago, Ill.
Cameramen furnished on short notice.
Immediate Service—No job too small.
GUARANTEED Write Today for Special Prices SATISFACTION

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only
3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order
Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

MANAGER OR ASSISTANT MANAGER—By all around theatre man. 6 years' experience Op. Bkpr., etc. First-class connection only considered. Box 283, Moving Picture World, New York.

MANAGER—Successful Exhibitor-Manager, sixteen years' experience, desires to connect with high-class people looking for a practical man. Reference furnished as to ability, honesty and success. High-class theatre preferred. Address M. P. M., Post Office Box 556, Bridgeport, Connecticut.

FIRST-CLASS MUSICAL DIRECTOR at liberty. A-1 Baton man. (Violinist, conductor, composer, arranger.) Union man. American citizen, age 35. Refined, cultured personality. Thorough musician. Fifteen years a Musical Director best motion picture theatres. Complete library. Can originate and stage prologues. Perfect synchronization. Reliable. References. F. Alert, 491 State Street, Brooklyn, New York.

MANAGER OR ASSISTANT MANAGER—18 years' experience. Proven ability. Publicity, sign writer. Understand any equipment, singer, booker and hustler. If business is there, I can get it. Notice required. Box 285, Moving Picture World, New York.

EXPERIENCED THEATRE ORGANIST desires position. Union, good library. Good organ essential. Organist, Box 376, Moving Picture World, New York City.

INDUSTRIAL CAMERAMAN, six years' experience, with $2,000 in equipment, desires partner or to connect with estahlished industrial firm. Have bright business prospects for right party. Address Cameraman, 729-A North Vandeventer Ave., St. Louis, Mo.

GEORGE H. LATSCH, theatre organist, wishes to connect with only first-class house the latter part of October, preferahly New Jersey, Pennsylvania, New York State or Massachusetts. 4906 North Front St., Olney, Philadelphia, Pa.

YOUNG MAN (18) desires position in motion picture work in studio or anywhere. Wants to learn business. Has some knowledge of industry. Will be of assistance to party who will take an interest in me. Box 284, Moving Picture World, New York City.

SYRACUSE, N. Y.—H. H. Filisian has sold Highland Theatre at 327 Part street to B. D. Kotz.

DYERSBURG, TENN.—Dyersburg Theatre Company has taken over the Frances and Vaudette Theatres.

KENOSHA, WIS.—Joseph G. Rhode has been appointed manager of Orpheum, Rhode and Majestic Theatres.

Improving Theatres

FALL RIVER, MASS.—St. Michael's Portuguese Benefit Protective Association, care J. F. Diniz, 185 Brownell street, has plans by N. C. Chase, 11 Pleasant street, for alterations to one-story brick theatre at 257 Brightman street.

JAMESTOWN, N. Y.—Warren Construction Company, Gokey Building, has contract for alterations to brick theatre and store building at Third and Spring streets for J. Russell Rogerson, Gokey Building.

NORMAN, OKLA.—Josh Billings, operating University Theatre, will make extensive improvements, including an addition.

PHILADELPHIA, PA. — Pierce-Henon Company, Juniper and Pine streets, has contract for alterations to People's Theatre at Kensington avenue and Cumberland street for Stanley Company of America, 1218 Market street. Improvements include concrete floors, painting, heating repairs, plumbing, electrical work, fire doors, fire escapes, etc

BELLINGHAM, WASH.—Grand Theatre will be remodeled. Improvements will cost $6,500.

Recent Organizations

WILMINGTON, DEL.—People's Amusement Corporation has been organized with $250,000 capital.

WILMINGTON, DEL.—John Ince Productions, Inc., has been organized with $1,500,000 capital to produce moving pictures.

CHICAGO, ILL.—Astor Theatre Company, 10 South Clark street, has been organized with $50,000 capital by Harry, Christ and James Roder.

ROCKFORD, ILL.—Rialto Building Corporation has been organized by Herbert Calvert, and Charles Fredricksen to erect and operate large moving picture house.

INDIANAPOLIS, IND.—Franklin Theatre Corporation has been organized with $100,000 capital by W. W. Aikens, Arthur Owens, James and Marian Carriagen.

MARSHALLTOWN, IA.—Odeon Amusement Company has been organized by William Porter, Samuel Schaevitz, Rose Dansk to operate chain of moving picture houses in Iowa.

JOHNSTOWN, PA.—Park Amusement Company has been organized with $50,000 capital by W. J. Zolner, John G. Hartley.

CLARKSBURG, W. VA.—Fairmont Theatre Company has been organized with $50,000 capital by C. C. Robb, Claude Robinson, P. P. Steptoe.

HINTON, W. VA.—Alleghany Theatre Company has been organized with $10,000 capital by P. L. Dysard, M. M. Criser, A. D. Daly, J. D. Drake, G. K. Rayburn.

LOS ANGELES, CALIF.—Allied Amusement Company has been organized with $500,000 capital.

WILMINGTON, DEL.—Standard Pictures Corporation has been organized with $500,000 capital to deal in moving picture films.

WILMINGTON, DEL.—Revard Productions Corporation has been organized with $100,000 capital to produce moving pictures.

MAYSVILLE, KY.—Washington Theatre Company has been organized with $15,000 capital by W. H. Cox, J. A. Dodson, A. G. Sulser.

COLLEGE PARK, MD.—Southern Moving Picture Corporation has been organized with $100,000 capital.

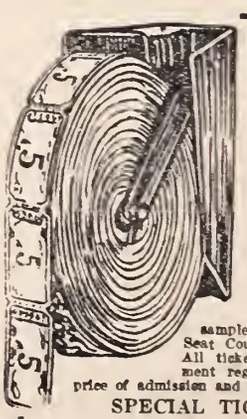
LA CINEMATOGRAFIA
ITALIANA ED ESTERA
Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
Foreign Subscription: $7.00 or 35 francs per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

TITLES
FOR ALL PURPOSES—ANY LANGUAGE
10 Years Specializing in This Product
Assures You of the
BEST
Moderate Prices :: Quick Service
PREMIER TITLE COMPANY
156-358 EAST 33D STREET CHICAGO

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements.
J. P. REDINGTON, Scranton, Pa.

THE CINEMA
NEWS AND PROPERTY GAZETTE
80-82 Wardour St.
W. I. London, England
Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN and IRELAND, LTD.

THE HULETT ADJUSTABLE
REEL ALARM
Meets every requirement of practical projection.
Standard equipment on two projectors.
Indorsed by leading projection engineers.
$3.00 at your dealers—Send for circulars.
Hulett Mfg. Co. 4947 N. Whipple St. Chicago, Ill.



SPECIAL ROLL TICKETS
Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.
SPECIAL TICKET PRICES
Five Thousand $3.00
Ten Thousand 5.00
Fifteen Thousand 6.50
Twenty-five Thousand 9.00
Fifty Thousand 12.50
One Hundred Thousand.... 18.00
National Ticket Co. Shamokin, Pa.

As Comfortable in the Theatre As You Would Be at Home

THAT seems like a rash statement—but it's the literal truth.

In fact, few homes have as comfortable chairs as the Mov-Ezy, the chair that means "Ease at the Movies," and which marks an epoch in theatre seating evolution.

Every Mov-Ezy is an individual chair of comfortable proportions, upholstered in accordance with your specifications, not attached in any way to neighboring chairs, and having two arm rests. Yet no seating capacity is lost in the theatre.

MOV-EZY

(Means "Ease at the Movies")

Added to this, the Mov-Ezy is the world's only theatre chair that will turn to either side to allow ample passage space between rows.

Send for handsomely illustrated catalogue—just out.

Josiah Partridge & Sons Company, Inc.

SHOW ROOM
SALES OFFICE
529-541 MARBRIDGE BUILDING
47 WEST 34TH STREET
NEW YORK

HERE'S SPEED FOR YOU

American Film Company Laboratories are noted for promptness in film printing. We are equipped to handle a million feet weekly. All orders are put in work immediately.

Being centrally located we maintain express-train service to all parts of the country. No time is lost in delivery.

Write for special prices.

Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

Negatives stored without charge. Write for full particulars.

American Film Co., Inc., Laboratories

6231 Broadway, Chicago, Ill.
and
London, England
Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

Brilliant Illumination—

remarkable contrast between black and white, critical definition, and unusual flatness of field—this is what optical science has done for projection, by means of the

BAUSCH & LOMB CINEPHOR

The New Projection Lens

A scientifically correct lens that can be brought quickly to a sharp focus—and a high quality that is absolutely uniform.

Write for Interesting Literature.

BAUSCH & LOMB OPTICAL CO.

St. Paul Street, Rochester, N. Y.

New York Washington Chicago San Francisco London

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers, Automobile Lenses and Other High-Grade Optical Products.

MOVING PICTURE WORLD

VOLUME LVIII SEPTEMBER—OCTOBER 1922

Index to Photoplays

Herewith is a list of motion pictures announced for release during September and October. On a large majority of these pictures, reviews, and in the case of feature productions the consensus of trade paper criticisms, have been published, dates of the issues being shown. Where reference is omitted Reviews and Consensus will probably be published in the next volume.

Great care has been used to make this list accurate. If errors are detected we would appreciate having our attention called to them so that our card index may be corrected. Serials are indexed under the general title of such serial or series. Unless otherwise specified, all subjects listed are five-reel dramas.

A

Above All Law (7,177 feet) (Paramount) (Reviewed under the title, "The Mysteries of India.")
Accidental Wealth (1 reel) (Neeley Edwards) (Universal-Comedy).
Adventures of Roving Thomas (1 reel) (Kineto) (Review—Sept. 9).
Against the Law (Epco—Foreign Production) (Review—Sept. 30).
Alligator Hunting and Farming (1 reel) (Fox) (Review—Sept. 19).
Amazing Lovers, The (6,000 feet) (American Releasing).
American Toreador, The (5 reels) (Bill Patton) (Walter DeCouroy—Director)(Anchor) (Review—Sept. 2).
Ancient Rome (1 reel) (Fox Educationals) (Review—Sept. 23).
At the Crossroads (6,000 feet) (Seena Owen—Star) (American Releasing).
At the Old Stage Door (1 reel) (Harold Lloyd) (Pathe—Reissue).

B

Barbed Wire (5,000 feet) (Jack Hoxie—Star) (Frank Condon—Director) (Aywon) (Review—Oct. 7).
Bar Cross War, The (2 reels) (Leo Maloney) (Pathe—Range Rider Series) (Review—Oct. 28).
Baron Bragg and the Devilish Dragon (1 reel) (Educational—Tony Sarg Almanac) (Review—Sept. 16).
Bells of San Juan (Charles Jones—Star) (Fox) (Length 4,587 feet).
Bending the Twig (1 reel) (Kineto) (Review—Sept. 30).
Better Man Wins, The (5 reels) (Pete Morrison) (Marcel Perez and Frank S. Mattison—Directors) (Sanford Productions) (Review—Oct. 7).
Big Flood, The (⅔ reel) (Pathe—Cartoon Comedy) (Review—Sept. 30).
Big Stakes (4,700 feet) (Adapted from the story "High Stakes," by Earl Wayland Bowman) (J. B. Warner—Star) (East Coast Productions) (Review—Sept. 30).
Blanket Stuff, The (2 reels) (Educational—Robert C. Bruce Wilderness Tales) (Review—Sept. 23).
Blue Blood and Red (2 reels) (Universal-Western).
Bluebeard, Jr. (5,000 feet) (Mary Anderson—Star) (Scott Dunlap—Director) (American Releasing) (Review—Oct. 14).
Bobbie's Ark (1 reel) (Kineto) (Review—Oct. 21).
Bond Boy, The (6,902 feet) (First National) (Richard Barthelmess—Star) (Review—Oct. 21).
Bone Dry (2 reels) (Paul Parrott) (Pathe) (Review Sept. 16).
Bonds of Steel (2 reels) (1st Episode "In the Days of Buffalo Bill") (Art Acord) (Universal).
Boy and Bear, The (⅔ reel) (Pathe—Cartoon Comedy) (Review—Sept. 23).
Broad Daylight (5 reels) (Jack Mulhall and Lois Wilson) (Universal).
Broadcasting (2 reels) (Johnny Jones) (Pathe) (Review—Oct. 21).
Broadway Rose (7,227 feet) (Mae Murray—Star) (Robert Z. Leonard—Director) (Metro) (Review—Sept. 30) (Consensus—Oct. 21).
Bulldog Courage (4,900 feet) (Bessie Love—Star) (Edward Cull—Director) (Russell Productions) (Review—Sept. 2).
Bumps and Thumps (Fox) (Mutt and Jeff) (1,000 feet).
Burning Sands (6,969 feet) (Adapted from the novel of the same name by Arthur Weigall) (George Melford Production) (Paramount) (Review—Sept. 16) (Consensus—Oct. 14).

C

Cabby, The (2 reels) (Louise Lorraine & Maud, the Mule) (Universal).
Calvert's Valley (Fox) (Jack Gilbert—Star) (4,416 feet) (Review—Oct. 21).
Cavy and the Rat (1 reel) (Kineto) (Review—Oct. 21).
Caught Bluffing (5,000 feet) (Frank Mayo—Star) (Lambert Lillyer—Director) (Universal) (Review—Sept. 23) (Consensus—Oct. 7).
Challenge, The (5,000 feet) (Doleros Cassinelli—Star) (American Releasing).
Challenge, The (1 reel) (Out-of-the-Inkwell) (Review—Oct. 7).
Channel Raiders, The (2 reels) (Jack Mulhall) (Universal).
Chop Suey & Co. (1 reel) (Harold Lloyd) (Pathe—reissue).
City Chap, The (Fox) (2 reels) (Al St. John—Star) (Review—Oct. 21).
Clarence (All Star) (Wm. de Mille—Prod.) (Paramount) (Length—6,146 feet) (Review—Oct. 28).
Cold Turkey (1 reel) (F. O. B.) (Review—Oct. 14).
Come and Get Me (2 reels) (Leo Maloney) (Pathe—Range Rider Series) (Review—Sept. 23).
Come Clean (2 reels) (Tom Santschi—Star) (Universal—Western).
Confidence (4,787 feet) (Herbert Rawlinson—Star) (Harry A. Pollard—Director) (Pathe) (Review—Sept. 30) (Consensus—Oct. 21).
Country Fair, The (1 reel) (Kineto—Educational) (Review—Oct. 14).
Count the Votes (1 reel) (Harold Lloyd—Star) (Pathe—reissue).
Cowboy and the Lady, The (Mary Miles Minter and Tom Moore) (Paramount).
Cub Reporter, The (5 reels) (Richard Talmadge—Star) (Phil Goldstone).
Cured (2 reels) (Queenie) (Universal—Century).
Curse of Drink, The (5,900 feet) (Harry T. Morey Star) (Harry O. Hoyt—Director) (State righted through Weber & North) (Review—Sept. 9) (Consensus—Sept. 30).

D

Dandy Dan (2 reels) (Fox) (Review—Sept. 30).
Dead Game (2 reels) (Art Acord) (Universal).
Deerslayer, The (6,000 feet) (American Releasing).
Deputized (2 reels) (Leo Maloney) (Pathe) (Review—Sept. 30).
Deserted at the Altar (7 reels) (Adapted from Pierce Kingsley's stage play and Grace Miller White's book) (Featured Cast) (William K. Howard and A. Kelley—Directors) (Phil Goldstone) (Review—Sept. 30).
Devilish Dragon, The (1 reel) (Educational—Tony Sarg's Almanac).
Do and Dare (4,744 feet) (Tom Mix—Star) (Edward Sedgwick—Director) (Fox) (Review—Oct. 7).
Doing 'Em Good (1 reel) (Neeley Edwards) (Universal) (Review—Oct. 28).
Don't Shoot (6 reels) (Herbert Rawlinson—Star) (Jack Conway—Director) (Universal) (Review—Aug. 26) (Consensus—Sept. 23).
Door That Has No Key, The (4,873 feet) (Evelyn Brent—Star) (Frank Crane—Director) (Alliance Film Co.) (Review—Sept. 2).
Double Trouble (Fox) (2,000 feet) (Review—Oct 28).
Dusk to Dawn (5,200 feet) (Adapted from the novel, "The Shuttle Soul," by Katherine Hill) (Florence Vidor—Star) (King Vidor—Director) (Associated Exhibitors) (Review—Sept. 9) (Consensus—Sept. 23).

E

East Is West (7,737 feet) (Adapted from the play of the same name by Samuel Shipman and John B. Hymes) (Constance Talmadge—Star) (Sidney Franklin—Director) (First National) (Review—Sept. 9) (Consensus—Sept. 23).
Electric House, the (Buster Keaton) (First National) (2,000 feet) (Review—Oct. 28).
Eskimo, The (2 reels) (Clyde Cook) (Fox) (Review—Sept. 23).
Eternal Flame, The (7,453 feet) (Adapted by Frances Marion from Honore de Balzac's "La Duchesse de Langeais") (Norma Talmadge—Star) (Frank Lloyd—Director) (First National) (Review—Sept. 23) (Consensus—Oct. 21).
Eustace in Africa (5,500 feet) (Review—Sept. 2).

F

Fable of the Hated Rivals, The (Pathe—Cartoon Comedy).
Face the Camera (1 reel) (Paul Parrott) (Pathe) (Review—Sept. 30).
Face in the Fog, The (6,095 feet) (Cosmopolitan-Paramount) (Lionel Barrymore) (5,569 feet) (Review—Oct. 21).
Face to Face (4,587 feet) (Featured Cast) (Playgoers Pictures) (Review—Oct. 7).
Fallen Archers, The (Mutt and Jeff) (Fox) (Review—Oct. 7).
Fangs of Jealousy (1st Episode—"Perils of the Yukon") (Wm. Desmond—Star) (Universal).
Fated Rivals, The (2/3 reel) (Pathe—Cartoon Comedy) (Review—Oct. 7).
Fearless Fido (2/3 reel) (Pathe—Cartoon Comedy).
Fifty-Fifty (1 reel) (Cartoon) (M. J. Winkler—Distributor) (Review—Oct. 21).
Fighting Guide, The (4,905 feet) (William Duncan—Star and Director) (Vitagraph) (Review—Sept. 16).
Fire Fighters (2 reels) (Pathe—"Our Gang" Series) (Review—Oct. 7).
First Flivver, The (Educational—Cartoon) (1,000 feet) (Review—Oct. 28).
Flapper Love (6,000 feet) (American Releasing).
Flesh and Blood (5,300 feet) (Lon Chaney—Star) (Irving Cummings—Director) (Western Pictures Exploitation) (Review—Aug. 19) (Consensus—Sept. 16).
Flies (1 reel) ("Out-of-the-Inkwell" Series) (Out-of-the-Inkwell Co.) (Review—Sept. 16).
Foolish Lives (2 reels) (Universal—Century Comedy).
Fools of Fortune (5,609 feet) (Adapted from W. C. Tuttle's story, "Assisting Ananias") (Featured Cast) (Louis William Chaudet—Director) (American Releasing) (Review—Aug. 19) (Consensus—Oct. 14).
For Rent—Haunted (2 reels) (Johnny Jones) (Pathe) (Review—Sept. 30).
For Your Daughter's Sake (4,963 feet) (Grace Darling—Star) (Burton King—Director) (J. W. Productions) (Review—Sept. 9).
Fortune's Mask (4,975 feet) (Adapted from O. Henry's story, "Cabbages and Kings") (Earle Williams—Star) (Robert Ensminger—Director) (Vitagraph) (Review—Oct. 14).
Forty-four-Caliber Mystery, A (2 reels) (Harry Carey) (Universal—Western).
Fresh Fish (1 reel) (Educational) (Review—Oct. 7).
Fresh Kid, The (2 reels) (Universal) (Comedy) (Review—Oct. 21).
Frozen North, The (2 reels) (Buster Keaton—Star) (First National) (Review—Sept. 30).

G

Galloping Kid, The (5 reels) (Hoot Gibson—Star) (Nat Ross—Director) (Universal) (Review—Sept. 16) (Consensus—Oct. 7).
Giants of the Open (2 reels) (Universal) (Roy Stewart—Star) (Review—Oct. 21).
Ginger Face, The (2 reels) (Johnny Fox) (Universal—Century Comedy).

Girl Who Ran Wild, The (4,506 feet) (Adapted from "M'Liss," a story by Bret Harte) (Gladys Walton—Star) (Rupert Julian—Director) (Universal) (Review—Oct. 7) (Consensus—Oct. 28).
Girl's Desire, A (4,950 feet) (Alice Calhoun—Star) (David Devar—Director) (Vitagraph) (Review—Sept. 2) (Consensus—Oct. 7).
Ghost Breaker, The (5,130 feet) (Adapted from play by Paul Dickey and Charles W. Goddard) (Alfred Green—Director) (Paramount) (Review—Sept. 23) (Consensus—Oct. 21).
Golf Bug, The (Paul Parrott—Star) (Pathe) (2,000 feet) (Review—Oct. 28).
Grandma's Boy (4,800 feet) (Harold Lloyd—Star) (Fred Newmeyer—Director) (Associated Exhibitors) (Review—Aug. 12) (Consensus—Sept. 30).
Graphic, The (Educational Magazine—issued weekly) (1 reel) (Review—Oct. 21).
Great City, The (7,000 feet) (American Releasing).
Gypsy Trail, The (2 reels) (Art Acord) (Universal).

H

Hale and Hearty (Pathe—Comedy) (1,000 feet) (Review—Oct. 28).
Hands of Nara, The (6,000 feet) (From the novel by Richard Washburn Child) (Clara Kimball Young—Star) (Metro) (Review—Aug. 19) (Consensus—Sept. 23).
Headin' North (4,257 feet) (Pete Morrison—Star) (Charles E. Bartlett—Director) (Arrow) (Review—Sept. 23).
Headless Horseman, The (Will Rogers—Star) (Hodkinson) (Adapted from Washington Irving's "Legend of Sleepy Hollow") (Review—Oct. 28) (Length—6,000 feet).
Hear 'Em Rave (1 reel) (Harold Lloyd) (Pathe—reissue).
Heart's Haven (Adapted from novel by Clara Louise Burnham) (Featured Cast) (Eliot Howe and Jean Hersholt—Asst. Directors) (Hodkinson) (Review—Aug. 12) (Consensus—Sept 30).
Henpecked Harry (Cartoon Comedy) (Pathe) (⅔ reel) (Review—Oct. 28).
Hidden Woman, The (4,626 feet) (Evelyn Nesbit—Star) (Allan Dwan—Director) (American Releasing) (Review—Sept. 16).
His First Job (1 reel) (Lewis Sargent) (Universal) (Review—Oct. 7).
His Own Law (2 reels) (Leo Maloney) (Pathe—Range Rider Series).
Home-Made Movies (2 reels) (Ben Turpin) (First National—Mack Sennett Comedy) (Review—Oct. 7).
Hound of the Baskervilles (4,900 feet) (From the story by Sir Arthur Conan Doyle) (Featured Cast) (F. B. O.) (Maurice Elvey—Director) (Review—Sept. 30) (Consensus—Oct. 28).
House of Solomon, The (6,000 feet) (American Releasing).
How Women Love (5 reels) (Betty Blythe—Star) (Kenneth Webb—Director) (Whitman Bennett) (Review—Aug. 26) (Consensus—Oct. 14).

I

If I Were Queen (Ethel Clayton—Star) (F. B. O.) (Length—5,955 feet) (Review—Oct. 28).
Impulse (4,505 feet) (Neva Gerber—Star) (Arrow) (Review—Oct. 21).
Insinuation (Margery Wilson—Star and Director) (Margery Wilson) (Review—Sept. 2).
In the Days of Buffalo Bill (Serial—15 episodes) (Universal) (Review—Sept. 2).
Isle of Doubt, The (5,483 feet) (Wyndham Standing—Star) (Hamilton Smith—Director) (Playgoers Pictures) (Review—Sept. 30) (Consensus—Oct. 21).

J

Jan of the Big Snows (4,549 feet) (Adapted from the novel of the same name by James Oliver Curwood) (Featured Cast) (Charles M. Seay—Director) (American Releasing) (Review—Sept. 2).
June Madness (5,600 feet) (Viola Dana—Star) (Harry Beaumont—Director) (Metro) (Review—Oct. 7).
Just Tony (5,233 feet) (Adapted from Max Brand's novel, "Alcatraz") (Tom Mix—Star) (Lyn F. Reynolds—Director) (Fox) (Review—Aug. 26) (Consensus—Sept. 23).

K

Kentucky Derby, The (Universal-Jewel) (Adapted from Charles Dazey's play, "The Suburban") (Length—5,398 feet) (Review—Oct. 28).
Kickin' Fool, A (2 reels) (Universal) (Review—Oct. 7).
Kids and Skids (2 reels) (Jane and Katherine Lee) (Fox) (Review—Oct. 7).

L

Landlubber, The (1 reel) (Paul Parrott) (Pathe) (Review—Sept. 9).
Let 'Er Run (2 reels) (Dorothy Devore) (Educational—Christie) (Review—Sept. 30).
Light in the Dark, The (7,500 feet) (Hope Hampton—Star) (Clarence I. Brown—Director) (First National) (Review—Sept. 9) (Consensus—Oct. 7).
Lights of New York (Fox).
Little Child Shall Lead Them, A (8,361 feet) (Featured Cast) (J. Searle Dawley—Director) (Fox) (Review—Sept. 16) (Consensus—Sept. 30).
Little Wildcat (5,000 feet) (Alice Calhoun—Star) (David Divad—Director) (Vitagraph) (Review—Sept. 16).
Lone Hand, The (5 reels) (Hoot Gibson—Star) (Universal) (4,857 feet) (Review—Oct. 21).
Long Chance, The (4,331 feet) (Adapted from a Peter B. Kyne story) (Henry Walthall) (Universal) (Review—Oct. 7) (Consensus—Oct. 28).
Lorna Doone (6,083 feet) (First National) (All Star) (Maurice Tourneur—Director) (Review—Oct. 21).
Love Drops (1 reel) (Universal—Comedy) (Review—Oct. 14).
Love Is An Awful Thing (6,500 feet) (Owen Moore—Star) (Victor Heerman—Director) (Selznick) (Review—Sept. 16) (Consensus—Oct. 7).

M

Ma and Pa (2 reels) (First National) (Review—Sept. 9).
Man Vs. Beast (Educational—2 reels) (Review—Oct. 21).
Man Who Played God, The (5,855 feet) (From a play by Jules Eckert Goodman based on Gouverneur Morris' story of same name) (George Arliss—Star) (Harmon Weight—Director) (United Artists) (Review—Oct. 7) (Consensus—Oct. 28).
Man She Brought Back, The (5 reels) (Featured Cast) (Charles Miller—Director) (Playgoers Pictures) (Review—Oct. 7).
Manslaughter (9,061 feet) (Adapted from novel by Alice Duer Miller) (Thomas Meighan—Star) (Cecil B. DeMille—Director) (Paramount) (Review—Sept. 30).
Married Flapper, The (4,662 feet) (Marie Prevost—Star) (Stuart Paton—Director) (Universal) (Review—Aug. 19) (Consensus—Oct. 14).
Masquerader, The (7,835 feet) (Guy Bates Post—Star) (Adapted from novel of the same name by Anna Katherine Green and based upon play by John Hunter Booth) (James Young—Director) (First National) (Review—Aug. 26) (Consensus—Sept. 16).
Matinee Idles (1 reel) (Neeley Edwards) (Universal—Star Comedy).
Mohican's Daughter, The (5,500 feet) (Adapted from the story, "Jees Uck," by Jack London) (Featured Cast) (S. E. V. Taylor—Director) (American Releasing) (Review—Sept. 30).
Miles Brewster and the Super-Six (6 reels) (American Releasing).
Missing Millions (5,870 feet) (Alice Brady—Star) (Joseph Henabery—Director) (Paramount) (Review—Sept. 30) (Consensus—Oct. 21).
Mixed Faces (4,400 feet) (William Russell—Star) (Rowland V. Lee—Director) (Fox) (Review—Oct. 14).
Moonlight Sonata (Prizma) (1,000 feet) (Review—Oct. 28).
Moonshine Valley (5,619 feet) (William Farnum—Star) (Herbert Brenon—Director) (Fox) (Review—Sept. 2) (Consensus—Sept. 30).
Mystery of the Sphinx, The (O. C. Getsinger Production) (Geo. H. Wiley) (Review—Sept. 22).
My Friend, the Devil (Fox) (Harry Millarde Production) (Adapted from Georges Ohnet's novel, "Dr. Rameau") (9,555 feet) (Review—Oct. 28).

N

Never Touched Me (1 reel) (Harold Lloyd) (Pathe—reissue).
New Teacher, The (4,453 feet) (Shirley Mason—Star) (Joseph Franz—Director) (Fox) (Review—Aug. 5) (Consensus—Sept. 16).
Nice People (6,244 feet) (Adapted from Rachel Crothers' play of the same name) (Paramount) (Wallace Reid—Star) (William de Mille—Director) (Review—Aug. 26) (Consensus—Sept. 16).
Nippon (1 reel) (Prizma—Scenic) (Review—Oct. 14).
Notoriety (8,000 feet) (Featured Cast) (Will Nigh—Director) (Weber-North) (Review—Oct. 14).

O

Oathbound (4,468 feet) (Dustin Farnum—Star) (Bernard During—Director) (Fox) (Review—Aug. 12) (Consensus—Sept. 16).
Ocean Swells (Educational-Christie) (2,000 feet) (Review—Oct. 28).
Off the Earth (1 reel) (Neeley Edwards) (Universal).
Off the Trolley (1 reel) (Harold Lloyd—Star) (Pathe).
Old Homestead, The (7,696 feet) (Story adapted from Denman Thompson's play) (Featured Cast) (James Cruze—Director) (Paramount) (Review—Oct. 14).
Old Sea Dog, The (2 reels) (Pathe—Comedy) (Review—Oct. 14).
Once to Every Boy (1 reel) (Lewis Sargent) (Universal) (Review—Oct. 21).
One Exciting Night (D. W. Griffith) (Featured Cast) (11,000 feet) (Review—Oct. 21).
On the High Seas (5,050 feet) (Dorothy Dalton—Star) (Irvin Willat—Director) (Paramount) (Review—Oct. 14).
Other Side, The (6,000 feet) (American Releasing).
Out On Bail (Paul Parrott—Star) (Pathe) (1 reel) (Review—Oct. 21).

P

Paid Back (5 reels) (Gladys Brockwell—Star) (Universal) (Review—Aug. 26) (Consensus—Sept. 23).
Pardon My Glove (2 reels) (Educational—Christie) (Review—Sept. 23).
Peaceful Peters (William Fairbanks—Star) (Arrow) (Length—4,000 feet).
Pink Gods (7,062 feet) (Featured Cast) (Penrhyn Stanlaws—Director) (Paramount) (Review—Oct. 7).
Pirate, The (2 reels) (Lupino Lane) (Fox) (Review—Oct. 7).
Pirates of the Deep (2 reels) (Jack Mulhall) (Universal—Western).
Plaything of An Emperor (Jesse Levinson—Distributor) (Foreign Production) (5,600 feet) (Review—Oct. 21).
Pop Tuttle's Clever Catch (2 reels) (F. B. O.—Comedy) (Review—Oct. 14).
Power of Love, The (Perfect Pictures) (5,000 feet) (Review—Oct. 21).
Priory School, The (2 reels) (Educational—Sherlock Holmes Drama) (Review—Oct. 14).
Proof of Innocence, The (5,000 feet) (American Releasing) (Louise Dupre—Star) (4,800 feet) (Review—Oct. 21).
Punctured Prince, The (Bull Montana—Star) (Metro) (2,000 feet) (Review—Oct. 28).

Q

Queen of the Moulin Rouge (6,704 feet) (Adapted from Paul M. Potter's play of the same name) (Martha Mansfield) (Ray C. Smallwood—Director) (American Relcasing) (Review—Aug. 19) (Consensus—Sept. 16).

R

Radio King, The (3 reels) (Serial—10 episodes) (Roy Stewart) (Robert F. Hill—Director) (Universal) (Review—Sept. 30).
Radio Hound, The (2 reels) (Universal—Century Comedy) (Review—Sept. 30).
Rags to Riches (6 reels) (Wesley Barry—Star) (Wallace Worsley—Director) (Warner Bros.) (Review—Oct. 7) (Consensus—Oct. 28).
Rajah, The (1 reel) (Harold Lloyd) (Pathe—reissue).
Red Hot (2 reels) (Fox—Mutt and Jeff) (Review—Oct. 7).
Remembrance (5,650 feet) (Featured Cast) (Rupert Hughes—Director) (Goldwyn) (Review—Sept. 23) (Consensus—Oct. 14).
Rich Men's Wives (6,500 feet) (House Peters—Star) (Gasnier—Director) (Al Lichtman) (Review—Sept. 2).
Riding the Goat (2 reels) (Fox) (Review—Sept. 23).
Ring Tail Romance, A (2 reels) (Educational) (Review—Sept. 9).
Robin Hood (Douglas Fairbanks—Star) (United Artists) (Review—Oct. 28) (10,000 feet).
Romantic Mouse, The (Pathe—Cartoon Comedy) (2/3 reel) (Review—Oct. 21).
Ropin' Fool, The (Will Rogers—Star) (Pathe) (2,000 feet) (Review—Oct. 28).
Roving Thomas Takes a Trip on a Fishing Trawler (1 reel) (Kineto—Educational) (Review—Oct. 14).
Rough Going (2 reels) (Pathe—Western) (Review—Oct. 14).

S

Sage Brush Trail (4,470 feet) (Featured Cast) (Robert Thornby—Director) (Western Pictures Exploitation) (Review—Sept. 2).
Secrets of Paris (All-Star) (Burr & Bennet) (Adapted from Eugene Sue's novel, "The Mysteries of Paris") Length—7,000 feet) (Review—Oct. 28).

Shylock of Wall Street (Burton King) (Dore Davidson—Star) (Length—6,000 feet) (Review—Oct. 28.
Si Senor (1 reel) (Harold Lloyd—Star) (Pathe—reissue).
Siren Call, The (5,417 feet) (Dorothy Dalton—Star) (Irvin Willat—Director) (Paramount) (Review—Sept. 23).
Skin Deep (6,500 feet) (Milton Sills—Star) (Lambert Hillyer—Director) (First National-Ince) (Review—Sept. 30).
Skipper's Sermon, The (2 reels) (Educational) (Review—Oct. 14).
Solitary Cylist (Sherloch Holmes Story) (Educational) (2,000 feet) (Review—Oct. 28).
Soul Herder. The (2 reels) (Harry Carey—Star) (Universal—Western).
Some Wild Babies (Kineto) (1 reel) (Review—Sept. 30).
Snitching Hour, The (4,850 feet) (Arthur Housman—Star) (Alan Crosland—Director) (Herbert Steiner) (Review—Sept. 23).
Snowshoe Trail, The (5,382 feet) (Featured Cast) (Chester Bennett—Director) (F. B. O.) (Review—Sept. 23).
Soak the Sheik (1 reel) (Paul Parrott) (Pathe) (Review—Sept. 23).
Some Family (2 reels) (Universal—Comedy) (Review—Oct. 14).
Speed (15 episode serial) (Charles Hutchinson—Star) (George B. Seitz—Director) (Pathe) (Review—Sept. 23).
Speeder, The (2 reels) (Educational—Hamilton Comedy) (Review—Sept. 23).
Steeplcchaser, The (2 reels) (Educational) (Jack White—Mermaid) (Review—Oct. 7) (Special Review—Oct. 21).
Starland Review No. 9 (F. B. O.) (Review—Sept. 30).
Story of Ice, The (1 reel) (Fox—Educational) (Review—Sept. 19).
Such Is Life in Amsterdam and Alkmaar (F. B. O.—Hy Mayer Travelaugh) (Review—Sept. 30).
Sueh Is Life at a Dutch County Fair (F. B. O.—Hy Mayer Travelaugh) (Review—Sept. 23).
Sure-Fire Flint (Johnny Hines—Star) (C. C. Burr) (Length—6,000 feet) (Review—Oct. 28.
Smyrna on Fire (Pathe News—Special) (1 reel) (Review—Oct. 14).

T

Tailor-Made Man, A (8,649 feet) (Adapted from the stage play by James Henry Smith) (Charles Ray—Star) (Joseph De Grasse—Director) (United Artists) (Review—Sept. 23).
Table Top Ranch (4,950 feet) (Neal Hart—Star) (Paul Hurst—Director) (William Steiner) (Review—Oct. 7).
Tepee Town (1 reel) (C. C. Burr) (Review—Sept. 23).
That Son of a Sheik (2 reels) (Neal Burns and Viora Daniel) (Educational—Christie) (Review—Sept. 9).
Their First Vacation (2 reels) (F. B. O.—De Haven) (Vol. Sept. 23).
Three Must-Get-Theres (3,800 fect) (Max Linder—Star) (Max Linder—Director) (Allied Distributors) (Review—Sept. 9).
Thrills and Spills (1 reel) (Fox Educationals) (Review—Sept. 23).
Through English Eyes (1 reel) (Post Nature Pictures Corp.) (Review—Sept. 30).
Through the Storm (5,905 fect) (Edith Stockton—Star) (Playgoers Pictures) (Review—Sept. 9) (Consensus—Sept. 23).
Thundering Hoofs (Peggy O'Day—Star) (Anchor Films) (5,000 feet) (Review—Oct. 21).
Tiger of San Pedro, The (2 reels) (Sherlock Holmes Serics) (Educational) (Review—Sept. 30).
Timothy's Quest (6,377 feet) (Adapted from the book of the same name by Kate Douglas Wiggin) (Featured Cast) (Sidney Olcott—Director) (American Releasing) (Review—Sept. 23) (Consensus Oct. 14).
Tin Broncho, The (2 reels) (Fox—Comedy) (Review—Oct. 14).
To Have and to Hold (7,518 feet) (Betty Compson-Bert Lytell) (George Fitzmaurice—Director) (Paramount).
Top O' the Morning (4,627 feet) (Gladys Walton—Star) (Adapted from play by Anne Caldwell) (Edward Laemmle—Director) (Universal) (Review—Sept. 9) (Consensus—Oct. 7).
Torchy's Feud (2 reels) (Johnny Hines) (Educational) (Review—Sept. 16).
Trail of the Axe, The (4,320 feet) (Dustin Farnum—Star) (Ernest C. Warde—Director) (American Releasing) (Review—Oct. 7).
Trifling Women (9 reels) (Rex Ingram Production) (Metro) (Review—Oct. 14).
Two Explorers, The (1 reel) (Pathe—Cartoon Comedy) (Review—Sept. 16).
Twin Husbands (2 reels) (F. B. O.) (Review—Oct. 7).
Two-Fisted Jefferson (4,565 feet) (Jack Hoxie—Star) (Roy Clements—Director) (Arrow) (Sept. 16).
Two of a Trade (2/3 reel) (Pathe—Cartoon Comedy) (Review—Oct. 14).
Two Slick Traders (2/3 reel) (Pathe—Cartoon Comedy) (Review—Sept. 30).
Two Scrambled (1 reel) (Harold Lloyd—Star) (Pathe—reissue).

U

Unconquered Woman, The (4,611 feet) (Rubye De Remer—Star) (Marcel Perez—Dircetor) (Lee-Bradford) (Review—Sept. 9).
Under Two Flags (7,407 feet) (Adapted from Ouida's novel) (Priscilla Dean—Star) (Tod Browning—Director) (Universal) (Oct. 7) (Consensus—Oct. 28).
Up and at 'Em (4,580 feet) (Doris May—Star) (William A. Seiter—Director) (F. B. O.) (Review—Sept. 9).
Upper-Cut, The (1 reel) (Paul Parrott) (Pathe) (Review—Oct. 7).

V

Valley of Silent Men, The (6,491 feet) (Alma Rubens—Star) (Frank Borzage—Director) (From story by James Oliver Curwood) (Paramount—Cosmopolitan) (Review—Sept. 9).
Volcanoes of the World (1 reel) (Fox) (Review—Sept. 19).

W

Water Sports (1 reel) (Fox) (Review—Sept. 23).
Wedding Pumps (2 reels) (Featuring Brownie, the Wonder Dog) (Universal) (Review—Oct. 28).
West Is Worst (2 reels) (East Coast Productions) (Review—Sept. 23).
Wet Weather (1 reel) (Pathe) (Review—Sept. 23).
When the Desert Calls (6,000 feet) (American Releasing).
When Husbands Deceive (5,608 feet) (Leah Baird—Star) (Wallace Worsley—Director) (Associated Exhibitors) (Review—Sept. 2) (Consensus—Sept. 23).
When Knighthood Was in Flower (11,618 feet) (Adapted from Charles Major's novel) (Marion Davies—Star) (Robert G. Vignola—Director) (Paramount—Cosmopolitan) (Review—Sept. 30).
White and Yellow (2 reels) (Jack London Fish Patrol story) (Jack Mulhall) (Universal—Western) (Review—Oct. 7).
Why Do Men Marry (5,000 feet) (Adapted from the story by Leo Gozler) (Edy Darclea) (Genina—Director) (Unity) (Review—Sept. 23) (Consensus—Oct. 21).
Wildness of Youth, The (7,000 feet) (Featured Cast) (Ivan Abramson—Director) (Graphic Film Corp.) (Review—Aug. 26) (Consensus—Oct. 14).
Wolf Law (Frank Mayo—Star) (Universal) (Length—4,463 feet) (Review—Oct. 28).
Woman He Loved. The (6,000 feet) (William V. Mong—Star) (Edward Sloman—Director) (American Releasing) (Review—Sept. 16) (Consensus—Sept. 30).
Woman Who Came Back, The (5,106 feet) (Adapted from the novel, "Sonia," by Stephen McKenna) (Denison Clift—Director) (Playgoers) (Review—Aug. 12) (Consensus—Oct. 7).
Woman's Woman, A (7,900 feet) (Adapted from Mrs. Nalbro Bartley's story of the same title) (Mary Alden—Star) (Charles Giblyn—Director) (Allied Produeers) (Review—Oct. 14).

Y

Yellow Face, The (2 reels) (Adventures of Sherlock Holmes) (Educational).
Yosemite Trail, The (4,735 feet) (Fox) (Dustin Farnum—Star) (Bernard J. Durning—Director) (Review—Sept. 30) (Consensus—Oct. 28).
Young Diana, The (6,744 feet) (Adapted from novel of the same name by Marie Corelli) (Marion Davies—Star) (Albert Capellani and Robert Vignola—Directors) (Paramount—Cosmopolitan) (Review—Aug. 12) (Consensus—Sept. 30).
Young Ideas (1 reel) (Universal—Star Comedy).
Youth Must Have Love (4,368 feet) (Shirley Mason—Star) (Joseph Franz—Director) (Fox) (Review—Sept. 30) (Consensus—Oct. 21).
Youth to Youth (Billie Dove—Star) (Metro) (6,900 feet) (Review—Oct. 28).

Short Subject Reviews, Cont'n'd from page 804.

"The Solitary Cyclist"

(Educational—Drama—Two Reels)

The standard of entertainment value set in the previous Sherlock Holmes' two-reel dramas distributed by Educational is maintained in this one. It is interesting and entertaining though there is not quite such a baffling mystery as in some of the others. The story involves a plot on the part of three men to marry a girl who is the sole heir of a very wealthy uncle. One of them, who proves to be the solitary cyclist who followed her to protect her, really falls in love with her, and with the timely aid of Sherlock Holmes, who is working on the case, saves her from the others and finally wins her love. This picture shows the great detective is as good in a fight as he is in solving mysteries, and there is a lot of punch in this scene.—C. S. S.

"The Graphic"

(Educational—Magazine—One Reel)

The excellent impression produced in the first three issues of Educational's new screen magazine is maintained in this issue. There is both instruction and entertainment of a varied nature, and much good humor. The subjects include "Lunch Time in Manhattan," showing the many varied ways that the New Yorker lunches; another quite unusual and interesting section shows a moonshine plant running at full blast. Ollendorff contributes clever drawings of animals which are then changed into their human counterparts. Many are remarkable but some are a little far fetched. Miss Adeline Gehrin, champion woman fencer in also shown, her work repeated in slow motion.—C. S. S.

"Henpecked Harry"

(Pathe—Cartoon—one Reel)

In this cartoon comedy distributed by Pathe, Cartoonist Terry has taken as his theme the adage that no man is a hero in his own home. The manner in which he works this out by having a henpecked dog prove a hero when he joins the police force and overcomes a notorious bully, only to be ignominiously defeated when he returns home and challenged his wife, is cleverly shown. There is a lot of clever and humorous touches and it is well up to the standard set by the previous issues in this series.—C. S. S.

"Pathe Review 179"

(Pathe—Magazine—One Reel)

It seems as if the series of "Photographic Gems" which has been running in recent issues of Pathe Review gets even finer with each issue. The ones in this number are exquisite. They depict early autumn and are indeed correctly described by the title. There is also an instructive demonstration of specific gravity of salt and fresh water by means of an egg. The color section shows beautiful Alpine scenery along the French-Italian border.—C. S. S.

"Doing 'em Good"

(Universal—Comedy—One Reel)

Slapstick comedy with a moral is the unique combination in this Neely Edwards' subject. The comedy has a point which is achieved definitely and entertainingly. Illustrating the difference between doing good and doing one's friends in burlesque style, it shows that after many attempts in which the hero is "crowned" with success, he finally does something good for himself instead of being "done" good, by others. Violet Joy as the bathing beauty is one reason why the comedy should do well.—M. K.

Simplex

—and while we're talking of Simplex accessories

DO YOU REALIZE

that in using the

EXTRALITE SHUTTER

YOU ARE PUTTING MONEY BACK INTO YOUR POCKET EVERY MINUTE THAT THE SHUTTER IS IN SERVICE?

OVER 10,000 EXTRALITE SHUTTERS IN USE TODAY!!

Let Us Send You Some Interesting Matter Dealing With This Shutter

JUST TEAR THIS OFF AND MAIL IT TO US.

Name .....

Theatre .....

Street .....

City .....State .....

(D)

THE PRECISION MACHINE CO. INC.
317-29 East 34th: St—New York

MECHANICAL SUPERIORITY

OF

POWER'S PROJECTORS

Recognized in Detroit, World's Automobile Metropolis

CASS TECHNICAL HIGH SCHOOL, DETROIT, MICH.
Largest in the World, Cost $3,900,000.
EQUIPPED WITH POWER'S PROJECTORS

GENERAL MOTORS CORPORATION, DETROIT, MICH.
Largest Office Building in the World
EQUIPPED WITH POWER'S PROJECTORS

FORD MOTOR COMPANY, DETROIT, MICH.
World's Greatest Automobile Plant
EQUIPPED WITH POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, President
NINETY GOLD ST., NEW YORK, N.Y.

Scanned from the collection of
The Museum of Modern Art Library

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
The Libraries of Northwestern University and
Northwestern University in Qatar

DEC 1 8 1933